







Class PN 1993

Book .H45

Copyright N<sup>o</sup> \_\_\_\_\_

COPYRIGHT DEPOSIT



Scanned from the collections of  
The Library of Congress



Packard Campus  
for Audio Visual Conservation  
[www.loc.gov/avconservation](http://www.loc.gov/avconservation)

Motion Picture and Television Reading Room  
[www.loc.gov/rr/mopic](http://www.loc.gov/rr/mopic)

Recorded Sound Reference Center  
[www.loc.gov/rr/record](http://www.loc.gov/rr/record)







00711 9 3230 5200

# HOLLYWOOD filmograph

Published

10¢

JUNE 1, 1929

Vol. 9

No. 22

Weekly



In This Issue---Dialogue Scenario of "The Donovan Affair"



PN1993  
.H45-

# "ON WITH THE SHOW"

The first act  
is over...the  
second act  
begins.  
"CURTAIN!"

LOUISE FAZENDA  
ARTHUR LAKE  
BETTY COMPTON  
SAM B. HARDY  
GAETONIO GAUDIO  
HERBERT PLEWS

J. L. WARNER  
DARRYL ZANUCK  
WM. F. BLOECHER  
ALAN CROSLAND  
LARRY CEBALLOS  
GORDON HOLLINGSHEAD

Hollywood Filmograph is now beginning its second act...one of usefulness, service and real worth...to the producer and exhibitor, as well as the artist!

No longer 'just a publication'...now a necessity! Hollywood's **ONLY** exclusive film weekly...now with all the features of a magazine!

New readers...new friends with each new issue! (Above is shown a few of our new subscribers who were instrumental in making possible the sensational all-talking, all-Technicolor success now breaking all records at Warner Bros. Theatre.)



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, *President*

AUBREY BLAIR  
*Executive Vice-Pres.*

O. M. SOLINGER  
*Second Vice-Pres.*

C. B. HIRONS  
*Treasurer*

T. H. THORNTON, *Secretary*

New York Headquarters:  
236 West 44th Street

Chicago Office:  
3668 Michigan Boulevard

VOL. 9

SATURDAY, JUNE 1, 1929

No. 22

## Contents

1 1 1

GENERAL NEWS.....	5-6-7
EDITORIALS .....	8
PLAY-BACKS, by <i>M. V. Kane</i> .....	10
WHO CARES, by <i>Bert Levy</i> .....	11
REVIEWS AND PREVIEWS.....	13
THEATRE, VAUDEVILLE AND MELODY.....	14
"THE DONOVAN AFFAIR"—synopsis and dialogue .....	16
"THE MOVING MOVIE THrong," by <i>John Hall</i> .....	24
"ALIBI," analyzed by <i>John Mand</i> .....	25
WHO'S WHO, by <i>Harry Burns</i> .....	26
NEW YORK NEWS.....	27
CAMERA SHOTS—Interesting photo- graphic effects, past and present, by <i>Neil Brant</i> .....	28
"PERPLEXING DICTION," an article on talking in pictures, by <i>Bert Kidd</i> ....	30
The Bulletin Board.....	34

1 1 1

## ON THE COVER

### LISKA MARCH

Who recently completed a featured role with Eddie Leonard in his first talkie for Universal, "Harmony Lane." Prior to coming to Hollywood, Miss March was identified with the stage. She appeared with several productions of Ziegfeld's "Follies" and was also seen in "Sunny."

## Diversion

### WHERE and WHEN

#### Talking Pictures

PARAMOUNT, Sixth and Hill (VAndike 2041)—"The Studio Murder Mystery" (Paramount), with sound shorts and concert orchestra. Next—"Thunderbolt," starring George Bancroft.  
LOEW'S STATE, Seventh and Broadway (TRinity 7141)—"His Captive Woman" (First National)—Milton Sills and Dorothy Mackaill, with Fanchon and Marco "Ideas" and Rube Wolf. Next "Where East Is East" (M-G-M).  
GRAUMAN'S EGYPTIAN, Hollywood Boulevard (GLadstone 6131)—"The Bridge of San Luis Rey" (M-G-M) and Fanchon and Marco "Ideas" with stage band. Next—"The Pagan" (M-G-M).  
UNITED ARTISTS, Broadway near Tenth (TRinity 3238)—"Alibi" (United Artists)—Much discussed all-talkie. With sound shorts.  
BILTMORE, Fifth and Grand (FABer 4430)—"Show Boat" (Universal) Movietone Edna Ferber novel in fifth week. With sound prologue from the Ziegfeld musical.  
CARTHAY CIRCLE, Carthay Circle (OREgon 1104)—"Black Watch" (Fox), with Victor McLaglen and Myrna Loy. John Ford directed. Next—"Four Devils" (Fox) on June 10.  
GRAUMAN'S CHINESE, Hollywood Blvd. (GLadstone 5184)—"The Broadway Melody" (M-G-M). Two more weeks with Sid Grauman's Prologue. Next—M-G-M's "Hollywood Revue of 1929."  
WARNER BROTHERS, Hollywood Blvd. (Hollywood 0141)—"On with the Show" (W. B.) First all-Technicolor, all-talking musical. Third week.  
TOWER, Eighth and Broadway (VAndike 4767)—"The Desert Song" (W. B.) First Vitaphone operetta. Indefinitely.  
CRITERION, Grand, near Seventh (TUCKer 8486)—Fox Movietone Follies—Sue Carol, Stepin Fetchit. With sound shorts. Indefinitely.

#### Silent Pictures

FILMARTE, 1228 Vine Street (GLadstone 6131)—Italian film, "The Carnival of Venice."

#### Vaudeville

ORPHEUM, Broadway, near Ninth (TRinity 3214)—Headline two-a-day vaudeville. One of the few left.  
HILLSTREET, Eighth and Hill (TRinity 6941)—RKO Vaudeville and Pictures, "Not Quite Decent" (Fox).  
PANTAGES, Seventh and Hill (TRinity 7926)—Pantages Vaudeville and Pictures. "The Million Dollar Collar" (Warner Brothers).

#### On the Stage

BELASCO Hill, near Eleventh (WESTmore 8383)—"Night Hostess." Next—"The Bachelor Father" opens on Monday, June 3.  
EL CAPITAN, Hollywood Blvd., near Highland (GRanite 1147)—Belle Bennett and Ben Bard open Sunday in "Dancing Mothers." Pop prices by Henry Duffy.  
EGAN, Figueroa at Pico (WESTmore 5745)—"This World and the Next." Spiritualistic comedy. Pop prices.  
FIGUEROA PLAYHOUSE, Figueroa, near Ninth (VAndike 7344)—"The Yellow Jacket," with the Coburns (Mr. and Mrs.), opens for two weeks on June 7.  
HOLLYWOOD PLAYHOUSE, Vine Street, above the Boulevard (GRanite 1131)—"Danger," another thriller, in second week, with Edmund Breese and Gay Seabrook. More Duffy pop prices.  
LINCOLN, Central at 23rd (HUMBolt 7804)—All-star colored players. This week presenting "Are You a Mason?"  
MAYAN, Hill, near Eleventh (WESTmore 7383)—"Let Us Be Gay," with Edna Hibbard. Rachel Crothers' play. Felix Young production follows.  
MAJESTIC, Broadway, near Fifth (TRinity 2025)—Edward Everett Horton's revival of the 1857 success, "Streets of New York." Great.  
MASON, Broadway, near Second (TUCKer 7373)—Now dark. "Jealousy," with but two characters. Opens on June 9.  
HOLLYWOOD MUSIC BOX, near El Centro, on the Boulevard (GRanite 4152)—"Dracula." Horror thriller, with Bela Lugosi. Second time seen here.  
ORANGE GROVE, Grand, near Seventh (TUCKer 2628)—"The Night Hawk," starring Grace Valentine. Still going.  
PRESIDENT, Broadway, near Eighth (TRinity 0476)—"Skidding," with Clara Blandick. Henry Duffy's downtown pop price house.  
VINE STREET, Vine, below the Boulevard (GLadstone 4146)—Franklin Pangborn in "The Ghost Train." Pop prices.

#### Cafes and Night Clubs

AMBASSADOR HOTEL COCOANUT GROVE, with Gus Arnheim's Orchestra.  
BILTMORE HOTEL, with Earl Burtnett's Orchestra and the Biltmore Trio.  
BROWN DERBY, on Vine, near the Boulevard. One of the gathering places for film prominent.  
COTTON CLUB. Dinky whoopee purveyors.  
HALL'S CHINESE CAFE. New and different. Tom Swift's Orchestra.  
HENRY'S. A boulevard institution.  
LAFAYETTE CAFE. Dine and dance.  
MONTMARTRE. Celebrities, food and Roy Fox's Orchestra.  
MOSCOW INN. Russian-French cuisine. Two orchestras.  
PLANTATION. "Fatty" Arbuckle's night club.  
POM POM. Pulchritude.  
ROOSEVELT HOTEL. The Blossom Room . . . with Jackie Taylor's Orchestra, and the College Inn . . . open all night.

#### Events of Interest

SHRINE NATIONAL CONVENTION—June 4-5-6. Big rush for the \$5.50 season tickets to the seven-featured events; including: \$1,000,000 Motion Picture Electrical Pageant; four performances of the Shrine Circus Maximus; and two parades.  
WILL ROGERS' HOME-COMING STAG BANQUET—At the Beverly-Wilshire Hotel on June 8. Many celebs. Broadcast by Radio Station KEJK and both the United Press and Associated Press will telephoto a picture of the group to New York.  
FOX THEATRE, SAN FRANCISCO—Opens June 28; 5,000-seat house; one of the biggest in the West.

#### Sports

BASEBALL—Wrigley Field. In the daily newspaper.  
BOXING—On Tuesday night at the Olympic Auditorium, downtown. On Friday night at the Hollywood American Legion Stadium.



*Announcing* ════════

THE OPENING

Of Our NEW OFFICES

IN THE

**WARNER BROS.  
THEATRE BLDG.**

6425 Hollywood Blvd.

*Saturday, JUNE 1st*

SAME PHONE  
NUMBER

Hollywood  
6024



**HOLLYWOOD**  
*filmograph*  
INC.



# THE PASSING WEEK

Front Page-ing it!

Al Jolson signed by United Artists after his present contract with Warners' expires, and Al Jolson denying flatly that he has an intention of leaving Warner Brothers.

... and Harry Jolson, leaving Universal, because they could not find a suitable story. Plans to leave Hollywood and go to Europe soon.

As we go to press, we find that there have been no new indictments in the income-tax maze.

Universal's super-special, "Broadway," is to open at the Biltmore early this month. The big spectacle received, for certainty, a grand reception from the New York critics when it opened there this week.

A well-known publicist of New York, Nat Dorfman by name, has just written a play called "The Hero," to be produced shortly. It's all about a fellow that talked back to Cecil B. DeMille. The report fails to mention what becomes of the hero. You may have your own guess.

Trade papers in the East foresee a hectic battle when Equity and the producers go to the mat some time this summer. Frank Gilmore, secretary of the Equity, is scheduled to arrive here most any day, and then we expect to learn some real news.

The French film quota, which seems to be the only disturbing factor in our pleasant relations with that country, has reached the stage where the French are conceding several points. But the Americans, backed by the sentiment of the French population who desire American pictures in preference to their own, are not yielding, and rather than submit to any form of quota will withdraw their product from the market.

Paul Whiteman, musical heavy-weight, arrives in Hollywood on June 6, prepared to start at Universal on "The King of Jazz." Whiteman and band started from New York last Friday in a special train of seven cars, and on the way West will appear in fifteen concerts sponsored by the Columbia Broadcasting Company and Old Gold Cigarettes. Will arrive just in time for the Will Rogers banquet, which takes place June 8.

The Masquers emulated the Friars and Lambs by tossing plenty of real talent on the stage of Warners' last Saturday night. Everyone was there and a lot weren't, including Frank Fay's accompanist, but then that's another story. Incidentally, without detracting from anyone else's performance, Fay was the hit of the evening. It's a long way off but schedule yourself for the next revel.

VOL. 9, No. 22

JUNE 1, 1929

# HOLLYWOOD filmograph

## EQUITY ATTACKS CASTING OFFICE

## TRAINING TALKERS PROVES PROFITABLE

### Other Studios May Follow Pathe's School Idea

#### Will Give Break to Unknowns as Possible Talker Stars

Pathe's experiment of a training school for talkers, using young players exclusively, is bringing good results to the studio, it is claimed.

The work of Carol Lombard, who is highly regarded as a find by studio officials, after playing in two Pathe talkers, is cited as an example of the school's value. Miss Lombard, who had had no speaking experience professionally, had played mostly in Sennett comedies.

Frank Reicher, well known as a stage director, yet with considerable experience in pictures, has been coaching the group of young players. Excellent results have been obtained, according to Pathe studio executives, who state that the school will be continued as a very valuable means of developing new starring material.

Going in for imported stage players, less than nearly any other studio, the Pathe plan, it is understood, is to develop future starring material from the ranks of young players and unknowns, who have played in the silent pictures.

By this scheme it is expected that a new technique will be developed without submerging the values of the silent picture style under a wholesale rush towards stage methods. Pathe, however, has a large number of technical and writing members of their organization, with considerable stage experience, in addition to such stars as Ina Claire, Constance Bennett and Ann Harding.

Other studios are watching the Pathe experiment closely, with the intention of following similar plans, should Pathe's scheme turn out a successful group of qualified dialogers. If they do it might mean the realization of many an extra's dream of stardom. General opinion is that more pulchritude must be discovered if the flopping stars amongst the present group are to be replaced.

#### Toomey in Paramount Film

Regis Toomey, prominent now because of his work in "Alibi," is cast for a leading role in Paramount's "Illusion," the picture that features "Buddy" Rogers, Nancy Carroll and Neil Hamilton. Lothar Mendes will direct.

### "HUCK FINN"

Jackie Coogan, who, with his dad, Jack Coogan, Sr., is at present headlining RKO vaudeville bills, has been signed to be starred in a Dillingham operetta, to be written around the Mark Twain story, "Huckleberry Finn."

The production is scheduled to go into rehearsals within several months, for an early fall opening on the 1929-30 New York season. Jack Coogan, Sr., will also appear in the production, it is understood.

The Coogans arrived in town this week, and are scheduled to appear shortly at the local Orpheum.

### Contract Signed With Radio By Richard Dix

Richard Dix has finally signed a contract to star in Radio talking pictures. For several weeks there have been persistent rumors that Dix, who was leaving Paramount, would go with Radio. The contract was signed with William Le Baron who was also in New York.

Dix and Le Baron have been associated before, both having been at the Paramount Long Island studios, where some of the star's best pictures were made under the supervision of Le Baron.

Dix is the second of the Paramount stars to leave that organization and go with Radio within a few months, the other being Bebe Daniels. Gilda Gray, former star of United Artists and Paramount pictures, was also signed this week to do three pictures for Radio.

### Laurel and Hardy in 'Hollywood Revue'

Already loaded up with a cast including practically every star of the M-G-M organization, the company's musical extravaganza, "The Hollywood Revue of 1929" gets another addition before its early world premiere.

Stan Laurel and Olive Hardy, Hal Roach comics, have been assigned a "magic" skit, with Hardy doing the magician and Laurel the dumb assistant.

### Official Magazine Of Organization Carries Story

#### Seven Page Denunciation Seen First Official Equity Move

Seen as the first official move in the much publicized prospective campaign to Equitize the motion picture industry, a seven-page denunciation of the Central Casting office is featured in this month's issue of "Equity," official magazine of the actors' organization. Making no attempt to spare anyone's feelings, the anonymous writer attacks the Central Casting office and the producers, citing many examples of the evils he alleges and also charging the Casting office with being an "illegal" bureau.

From start to finish, the article holds up for comparison, the present so-called "unsatisfactory" conditions, to the "golden prospects" of an Equitized industry, and is taken by many followers of the case, both in Hollywood and New York, as definite indication of drastic Equity demands in the near future.

Equity has been itching to force the issue ever since the talkies added a host of stage players, writers and directors to the film ranks. Once before, at the time of the "ten per cent pay cut" furore, Equity lost out by a close margin, when the producers formed the Academy of Motion Picture Arts and Science, which later negotiated the Standard contract now used for free-lance players. The Academy has since passed up all controversial matters, and now functions as a research and improvement organization.

Frank Gilmore, Equity spokesman, is expected to be on the coast shortly, to talk things over with the producers. At the same time it is reported that Will Hays is preparing to leave for Hollywood, sighting the storm clouds on the horizon. A number of the producers are emphatically hostile to Equity and any imperative demands by the actors. But they have nothing official to say on the

Continued on Page 6

#### Roach Signs Wm. S. Hart

William S. Hart was signed to a contract this week to be starred in an all-talking western feature, to be directed by Roach and Lambert Hillier. Thelma Todd will play the feminine lead. Outdoor locations will be in Montana. It's Hart's first screen appearance since 1925.



## Sennett Signing New People On All-Talkies

Comedy Lot Getting Back to Swing of the "Silent Era"

Mack Sennett is reported casting about to sign up a number of new players, writers and directors for his new program of twenty all-talking two-reel comedies. Casting is now in progress at the new Sennett studios on Ventura Boulevard.

A large number of stories are now in preparation for the new program. With definite plans settled for the organization's forthcoming talkie program, to be released through Educational, the Sennett lot is getting back into the old production swing of the "Silent Era" of the motion picture, back at the old Glendale Boulevard studios.

1 1 1

## Equity Attack

Continued from Page 5

matter, until the Equity demands are officially made known.

To date no official comment has been made regarding the "Equity" attack. Winding up with the statement that, "An actor, who IS a man, cannot retain his own self-respect and work through Central," the gist of the story is expressed in the following quotation:

*"What a blessing it will be when this whole industry (the actors at any rate) become unionized, under Equity's banner, then everybody will know and understand about an interview, costume fitting, time lost and used. Whether we get paid for waiting after being cast and accepted*

The writer boldly attacks the operation of the Casting office as follows:

*"We all have taken special notice, by reason of the unreliability of the Central Bureau to furnish the proper types the directors want, that there are now more interviews than ever before, and likewise ten times the number of people really needed, and I have known where two were needed and about 75 sent, regardless, mind you, of the fact that at every studio casting office they have files upon files of photographs of every type wanted, from babies to old men and women.*

Other points to which the writer concentrates his invectives are:

First—The 48-hour clause in the standard contract, claiming it very vague and easily distorted.

Second—That players who have been cast for a picture are kept from work, without pay, for costume fittings, waits on story changes, etc., sometimes for several days.

## 'Yellow Jacket' to Open on June 7

"The Yellow Jacket," with Mr. and Mrs. Coburn starred, comes into the Figueroa Playhouse as part of the Los Angeles Repertory Theatre's program of productions. The Hazelton-Benrimo fantasy in the Chinese manner, opens on June 7.

Settings used in the play depict the stage of a Chinese theatre, and are said to be patterned after the Jackson Street Theatre, San Francisco.

## CARROLL PLANS MUSICAL

Will Produce in Association With Louis Bernstein With Original Book by Al Boasberg to Open at Hollywood Music Box in August

Harry Carroll, RKO headliner, with his musical flash act for years, is coming into Los Angeles for the second time with a musical show. Carroll's first venture here, a fairly successful one, was his "Pickins" several years ago at the Orange Grove. This time he's coming into the Music Box in Hollywood, according to fairly well authenticated reports.

Associated with Carroll on the venture, it is rumored, is Louis Bernstein, of the music publishing firm of Shapiro-Bernstein. And the book of the new musical, which will be an original production, has been written by Al Boasberg. The Shapiro-Bernstein writers will do the music and publish the numbers.

A number of the principals will be cast in New York, where the Carroll act is at present playing. Rehearsals and further casting are expected to start shortly after the arrival of Carroll and Boasberg on the coast. Opening will probably be some time in August.

It is not known whether the Music Box will definitely house the production, negotiations now being under way with O. D. Woodward, who has a five-year lease on the house.

Both Carroll and Boasberg are expected to arrive on the coast shortly. Boasberg has been making a series of shorts under the production banner of Radiant Pictures for RKO. Present production has been in the East with names such as Bugs Baer and Milt Gross associated with the short talkers. However, Boasberg may permanently move his production activities to the coast, if it can be arranged.

1 1 1

## Mae Criticizes The Critics In N. Y.

NEW YORK, May 29.—Mae Murray was given a luncheon by Tiffany-Stahl at the Ritz Carlton, to which the usual crowd of critics, tab scandaleers, and fan fluff-purveyors were invited. After hearing the usual luncheon bouquet-slinging, the Tiffany-Stahl star created no little stir by arising to appeal to the critics to be kind to the screen player, and ending up by renouncing those among the critics whom she felt were accustomed to "pan" unnecessarily.

While none of the critics were later to be seen apologizing for their meanness, several of the fan-handlers gathered around the blonde Mae to express their confirmation of her remarks.

Miss Murray is due to arrive on the coast the early part of the coming week. Her first picture for Tiffany-Stahl, "Peacock Alley," is to go in production on the 15th with John Stahl directing.

## McCarey Now Free-Lancing

Leo McCarey, director, is now free-lancing, following the completion of "Joe College" for Pathe.

1 1 1

## 'Boomerang' Dix's Last

Dix's last picture for Paramount is to be "Boomerang," an original story and adaptation by Ernest Pascal, author of "The Marriage Bed."

## SYNDICATING

Billy Leyser, for the past five years director of publicity for several of the major motion picture studios in Hollywood, has resigned his position as director of publicity for Inspiration Pictures, Inc., effective June first, to enter the newspaper syndicate field.

Before coming to Hollywood, Leyser was motion picture editor of the Cleveland News for seven years.

Associated with him in his new endeavor is Tommy Hill, nationally known illustrator and art director. Hill was art director for Central Press for seven years before coming to Hollywood.

## Darmour-RKO Signs Precocious Youth

Larry Darmour, head of Darmour-RKO, has signed Horace Wade of Chicago to write scenarios. Wade is the precocious youngster, who at the age of eleven wrote a novel entitled, "In the Shadow of Great Peril." Following the appearance of the novel, Wade wrote features for the New York World, and later became associated with the Chicago Evening American and his articles were syndicated in all the Hearst papers.

This association lasted for four years, during which time he interviewed Presidents Woodrow Wilson, Warren Harding, and Calvin Coolidge; the Prince of Wales, Lloyd George, Elbert H. Gary, John D. Rockefeller and many other internationally known figures.

Hailed as the "World's Only Boy Novelist," he became known to countless readers through newspaper activities, and addressed radio audiences, and was made a member of a fraternal organization at the unprecedented age of sixteen by special dispensation.

Now twenty-one years of age, he joins Darmour's staff after a period of writing short stories and publicity work. He recently arrived in Hollywood.

## Making Vina Delmar Story

Alice White is to appear in the First National screen version of Vina Delmar's "Playing Around." Miss Delmar is also the author of "Bad Girl."

## Large \$2,000,000 Casino Opened At Catalina

Laboratories and Equipment for Film Work Part Building

The new \$2,000,000 Catalina Casino, built by William Wrigley, Jr., as part of his development program on the island since its acquisition in 1919, was opened to the public this week.

On what has heretofore been known as "Sugar Loaf Point," the new Casino looms for 12 stories in height, the skyscraper limit of Los Angeles, though comprising but two main floors.

A modern adaptation of Moorish and Spanish influences, the Casino is unique in that it is built on a circular plan with a ballroom and theatre auditorium under the same roof.

Outstanding features of the Casino are a 14-foot loggia promenade that encircles the entire building 56 feet above the first floor level, and a series of five ramps that afford access to the ballroom. The ramps afford a less tiring means of ascent than stairs and the greatest possible safety for the throngs that will use the building.

The dance floor comprises 20,000 square feet and is large enough for 3,000 couples. It is said to be the largest dance floor in America. It is floated on two inches of cork in order to afford the greatest possible resilience. There is an under floor of pine with a layer of felt and acoustical paper between.

The ballroom ceiling is umbrella shaped with 32 segments built on a gigantic scale.

There are the convention rooms between two main floors of the Casino. Extensive film laboratories, broadcast room, projection room, check and dressing rooms and business offices also are on the mid-floors.

## 'Vagabond King' Will Star Dennis King

Dennis King has been signed by Paramount to be starred in a singing and talking version of the musical show success, "The Vagabond King." The plot is similar to the recent John Barrymore silent picture, "The Beloved Rogue," revolving around the life and exploits of Francois Villon. The musical show has a score by Friml.

King has just concluded a long Broadway engagement in the Ziegfeld musical, "The Three Musketeers." Ludwig Berger will direct the talkie version, with Jeannette MacDonald in the leading feminine role.

## Burr Prexy of Polo Club

C. C. Burr was elected president of the Fox Hills Polo Club this week. Other officers elected were: Dick Tearl, secretary; Charles Bigelow, treasurer, and Dick Smith, captain.

## Change "Burlesque" Title

Paramount has changed the title of "Burlesque," starring Hal Skelly and Nancy Carroll, to "The Dance of Life."



## Pathe Passing Up "John Gilbert" Publicity

**Ina Claire Will Be Ina Claire  
for Exploitation Purposes**

Pathe is passing up the opportunity to capitalize in a publicity way on the recent marriage of their new talker star, Ina Claire, to John Gilbert. At the same time, M-G-M is entirely laying off handling of the story in any fashion, feeling that the exploitation does not benefit them. Pathe, it is admitted, is getting the break on the exploitation value of the marriage.

As stated in last week's **Filmo-graph**, Miss Claire, in addition to drawing a heavy salary, is one of the leading recipients of fan mail amongst the new crop of screen stars; without having appeared in a talking picture so far. Nevertheless, she'll just be Ina Claire to the Pathe publicity department.

While Pathe may observe the trade punctilios of the matter, the exhibitor is another party. There is nothing to prevent many exhibitors from exploiting the Claire pictures under different billings of their own, emphasizing heavily the "Mrs. John Gilbert" angle. It won't be the first time it has been done.

## Constance Bennett in 'The Racketeer'

Constance Bennett has arrived in Hollywood to begin work under her recently signed Pathe contract in "The Racketeer," in which Robert Armstrong will be co-starred.

"The Racketeer" is an original story by Paul Gangelin, who is also preparing the talking adaptation. Production will start as soon as Robert Armstrong completes "For Two Cents," which he is now making under the direction of Gregory La Cava.

## M-G-M Signs Colored Star of 'Hallelujah'

Nina May, colored actress, featured in the all-colored cast of King Vidor's "Hallelujah," has been signed to a long term contract by M-G-M. The actress was dancing in "Blackbirds" when discovered by Vidor and given the leading role in his production.

At present in New York, but will return to the Hollywood studios following the New York premiere of "Hallelujah."

M-G-M, it is understood, intends to continue with further all-colored production, and will also use colored entertainers in their musical extravaganzas.

## Hollywood Girl Gets Break

Dorothy Lee, recently seen in RKO's "Syncopation," has been signed to a contract by Radio Pictures. She is a Hollywood girl who went to New York to appear in musical comedy.

## LOSING LITTLE BILLY

*Or the Wild Tale of Harlequin Hardy's Adventures  
During the Masquers Recent Midnight Revel*

LET'S go to the Masquers' Revel," said Stella; "of course, you know, they're all actors, and there will be a host of stars and celebrities, and just loads of . . ."

So Stella and I went to the Masquers' Revel at the lovely Warner Brothers' Theatre in Hollywood. We came into the enchanting lobby and saw that handsome assistant manager, George Weiss, chatting affably with that witty Frank Fay. Beautiful Katherine McGuire came in on crutches, with her husband, George Landy, the First National publicist, determined not to miss the festivities.

"Oh, there's Ruth Roland and Ben Bard," said Stella. "Aren't they an adorable couple? And there's Jason Robards, such an interesting chap, and William Bakewell and . . ."

Somehow or other we became separated from Stella. It must have been the jam. The lobby was packed with celebrities. A gag man innocently remarked on the big crowd. And an actor ruined his whole evening by remarking that he always drew well at Warner Brothers. We saw Stella coming from the other side of the lobby and took a powder for the backstage regions and the "chorus girls."

Here all was chaos and confusion. Jammed all over the place were men, handsome men, funny men, made-up men, make-up men, bold men, bad men, sinister, sonorous and sad men. Enough names to fill a hat. Most of them in evening dress. "Equity

*Continued on Page 25*

## Academy Acts On Educational Program

Notification that Stanford University will introduce a course in the appreciation of the photoplay was received by the Academy of Motion Picture Arts and Sciences this week. At a meeting of the board of directors it was voted to extend co-operation and assistance to the university on behalf of the industry. The course has been included in the department of psychology and will be given for the first time next fall.

The Academy also took action toward sponsoring the first nation-wide educational program in the universities of the United States for the understanding and appreciation of the photoplay as an art form and as a social institution. A preliminary report was made on the project of making talking picture records of lectures by outstanding motion picture authorities to become part of classroom instruction in a number of colleges. The Academy directors also voted to prepare a text-book based on lectures sponsored by the Academy before the pioneer class in photoplay appreciation at the University of Southern California (which will be concluded Wednesday May 29).

Vicomte Julio de Moraes has just completed "The Soul of a Peasant" with Lia Tora, the first of a series for the Brazilian Southern Cross Productions.

## Leaves First Nat.



**Colleen Moore**

*Who Is Now Making Final  
First National Film*

After making eighteen independently produced pictures for First National, Colleen Moore leaves that organization with the completion of her present production, her second talkie, "Footlights and Fools."

Although no decision has been made on a future affiliation, according to John McCormick, her husband and the producer of her pictures, it is reported that she will line up with Paramount. In any event, no official announcement will be made until after the completion of the present picture, it is stated.

Following the production the couple will leave for an extended vacation, including a yachting trip to the South Pacific. Colleen has appeared in twenty-seven pictures for First National all told, among them being "Flaming Youth," "The Perfect Flapper," "So Big," "Sally," "Naughty But Nice," "Ella Cinders," "Irene" and "Lilac Time."

## Young Italian Signed

Nino Martini, 20-year-old Italian tenor, has been signed by Jesse Lasky to appear in Paramount musical talkies. He is now on his way to Hollywood.

## "Broadway" Opens At Biltmore Shortly

**Universal Stars to Honor Nobles  
at Performances**

Universal's all-talking production of "Broadway," made at a cost of over \$1,500,000, opens in Los Angeles around the middle of next month, following the present engagement of the other big Universal special, "Show Boat," at the Biltmore, downtown Erlanger legitimate house.

Wire advices from New York on the world premiere indicate more than a favorable reception by the Broadway critics and showgoers for the night club melodrama.

No date has been set as yet for the final week of "Show Boat." As a special feature of the next week, in honor of the Shriners' convening here, Universal's stars will appear personally at all night performances, offering special entertainment for the visiting Nobles.

## Move for Sunday Closing of Pictures Here

A movement is on foot, headed by the Good Government Association, to force through a law forbidding theatres to be opened here on the Sabbath Day. A. J. Sneed, president of the organization in a letter to the City Council, announces a resolution asking that the Sunday blue law be adopted unanimously by the council.

The resolution of the association alleges many evils developed by the movies and the bad influences on youngsters that are caused "when children do not attend their churches but go instead to the movies on the Lord's Day."

## Qualitone Speeding Up Production Third Time

Already behind on orders for talkie equipment, the Qualitone Corporation has added to the working force at the organization's local factory for the third time in a few months. Production is being further speeded up to meet new orders.

The Symphony Theatre, Compton, Calif., and the Vermont Theatre, Los Angeles, already wired for the disc device, will be furnished with the sound-on-film attachment and other houses as yet minus the Qualitone equipment who this week ordered installations include: Selma Theatre, Selma, Calif.; Atascadero Playhouse, Atascadero, Calif.; McGill Theatre, McGill, Nevada; Ely Theatre, Ely, Nevada; Ruth Theatre, Ruth, Nevada; Arlington Theatre, Los Angeles, Calif.; New Balboa Theatre, San Francisco, Calif., and Linwood Theatre, Linwood, Calif.

## Cliff Robertson at Columbia

Columbia has signed Cliff Robertson as casting director. Up to about a year ago, Robertson was casting at M-G-M.



# E - D - I - T - O - R - I - A - L

LOUIS E. HEIFETZ  
Editor

AUBREY BLAIR  
Managing Editor

HARRY CARLISLE  
Associate Editor

## WHAT SHALL IT BE?

**S**TANDARDIZATION is the keynote of industrial enterprise; freedom from all restraining rules is the first requisite of art. These two opposites, operating in the field of motion pictures, present an almost insoluble problem.

So far as repetitive effort is concerned, in those departments where regulated effort is demanded, standardization and mechanical efficiency are essential. The trouble lies in the application of exact rules to the creation of pictures, which, in the sense that they are truly creative and not merely automatic reproductions of blue-printed schedules, cannot bear exactness. Writers may punch a time clock, but their ideas cannot be made to arrive (creatively) on the stroke of a clock. Similarly with directors, players, and others engaged in creating that abstract quantity—the drama.

It is because of the executive demand for standardization (though termed differently) in the past that the picture business well merited the term "industry." There is evidence today that executive uncertainty in the new field, together with reorganization in some measure, is bringing about a beneficial change.

There is no reason why the screen, any more than the theatre, should be a standardized industry, or that it should lean over backwards because of misconceived ideas about box-office demands. When the present experimental stage of talking picture exhibition has run its course, the wiser policy of permitting greater freedom of expression is likely to be justified. Reception of better grade talking pictures to date justifies this point of view.

\* \* \*

## AUTHORS AND PLAYWRIGHTS

**W**HAT a powerful difference the addition of spoken dialogue has made to the screen. No longer need pet play dialogue or novel distribution of action respectively be whittled down, chopped and changed, in order to render all manner of drama into pantomimic action.

This does not mean that novels and plays may be transferred to the screen as they are written. Screen technique is still highly distinct from that of novel and play, and to date only a few talkies have retained appreciable semblance of stories which were not originally designed for screen purposes. But it does mean that the intelligent and adaptable writer may now study the new medium to his own advantage, and express himself accordingly. He need not be hampered by the law of unities as in stage or drama, nor overburden his story with descriptive detail as in a novel; but may follow his story thread with a camera eye. The scenarist of the future will combine the best qualities of both novelist and dramatist—add motion to dialogue expression—and weld both with camera technique.

## TWO DOLLARS AND LESS

**I**T IS difficult to understand the reasons for some of the methods employed by the sales organizations of film companies. The latest complication in film-selling is the practice of showing new talking pictures at advanced prices in New York, while releasing these same films simultaneously in other cities at lower prices.

There are at the present time almost a dozen pictures playing in New York at two-dollar top prices. Many of these same pictures are playing in other cities at regular movie house prices, and many of the latter houses offer stage presentations in addition.

It would appear that the city made famous by Tex Guinan can indeed be styled the "sucker" town. But, regardless of the appellation, we wonder at the wisdom of permitting such a condition to exist in New York or elsewhere. There was a time when the producer did conscientiously make a picture to show at higher prices, releasing it for smaller houses at lower prices only after road-showing it in all the key cities. While it is true that few pictures could maintain the two-dollar prestige for long, the publicity given it during the higher priced run helped in the general sale, and unsuspecting audiences felt that they were getting a great deal for their money.

But the present situation is different, because at the time a picture may be playing at two-dollar prices in New York, it is also being played in L. A. or elsewhere at regular prices.

What is the answer? We know that two-dollar pictures rarely make money in New York, and since the picture is released generally at the same time the former publicity values attaching to road-shows are not realized. Probably it is a matter of company ego—executives wanting to show others how many of their pictures are playing at higher prices in the Big City.

\* \* \*

## THE ASSISTANT DIRECTOR

**O**F all the members of a studio producing staff, the assistant director seems to be in the best position for advancement to the gloried position of director. He may absorb the best in the director's work and reject the worst, for with so many different directors to work with, he has first hand opportunity of analyzing the high points in each director's work.

Clarence Brown is one of the many outstanding directors who rose from an assistant to his present triumphs, because of originality as well as benefitting by association with other directors.

In the past year there have been a number of assistants who have been promoted to directors; we recall at the moment "Bill" Cowan, of Radio Pictures, James Tingle and "Buddy" Ericksen, both of Fox, Thornton Vreeland, of United Artists, and Otto Brower, of Paramount. The changed condition in the Industry should give to the assistant a greater opportunity than ever before. Knowing the workings of the silent picture, he can by association with the stage director, learn the newer demands of staging and directing.

We know of several bright young assistants whom we are positive could distinguish themselves as directors, were they but given the opportunity.

# film - o graphs

**"P**OLITICAL censorships of movies, plays, books, or what-not, always are established with the claim that their purpose is moral. But always, as history shows, a political censorship soon becomes less moral than political. "American movie censorship laws were modeled on stage censorship laws in England. These were originated several centuries ago, as almost any professor of literature might tell you, by a corrupt ministry which pretended that it was trying to protect public morals but which was really trying to suppress criticism of itself from the stage in England."

GEORGE DAVIS, in the "Cleveland Press."

\* \* \*

**J**OHAN GALS WORTHY is collaborating with Basil Dean, London stage director, on the dialogue for the Paramount screen version of Galsworthy's play, "Escape," which Dean will direct over here.

Talkies, it appears, are bringing the respective craftsmen of stage and screen into closer harmony, and it is likely that before long other writers of considerable artistic standing will devote their talents to what hitherto was largely an unapproachable medium for them.

Thus we will not need to accept a second-hand version of a Pirandello, a Ferenc Molnar, an Arthur Schnitzler, or—let it be whispered—a George Bernard Shaw.

\* \* \*

**G**OING to the other extreme, we have an announcement that a Hollywood producing organization has been negotiating with that "stupidous" show-woman, Aimee Semple McPherson, for the screen rights to her book, "The Service of the King." We wonder if the screen product will feature the driving of money-changers and merchants from the temple.

\* \* \*

**J**OSEF VON STERNBERG advances the opinion that long rehearsals before making a picture stilt the players, and insists that one-day trials just before shooting are adequate, and even superior. We refuse, you see, to permit the stage to foist its pet institutions upon us. These are moving pictures.

\* \* \*

**M**EL BROWN considers that audiences witnessing sophisticated pictures regard them as they do a circus performance—a concoction for their temporary amusement—and that what they most like are simple stories about such joys and sorrows as occur in their own daily lives—"the romance of some working boy or girl, sacrifice of a mother or father for their child, someone's struggle to be somebody . . ."

\* \* \*

**A**PROPOS OF THIS George Fawcett declares, "There will be better films when there is a greater appreciation of the intelligence of audiences that see the pictures. . . The typical movie ending that is dragged in by the heels is so boring to a theatre patron, who has been silently framing his own conclusions. . ."

"There are laws of development underlying a character study. But too often these are disregarded for the practice of substituting a 'movie' incident and cut-and-dried twists and turns. . ."



# "The Prince of Minstrels," and Others--



*Above—Olive Borden, Radio Pictures star, soon to make her first appearance in an all-dialogue picture, "Half-way Marriage."*

*Below—Charles King, the hero of "The Broadway Melody," playing now in a one week engagement at the local Orpheum.*



*Above—Marian Nixon, now leading lady for John Barrymore in talkie for Warners, "General Crack," being directed by Alan Crosland.*

*Below—Ken Maynard and his wife, who had to be roped before the camera. The Maynards are now vacationing in Honolulu.*



*Eddie Leonard, who has recently completed "Harmony Lane" for Universal. One of the best-known vaudevillians. The film is awaited with interest by his many followers.*





## Play-Backs

By M. V. KANE

After a deep study of the present political situation in the city of Los Angeles—and realizing the tremendous amount of harm that might befall our fair community were we to advise our vast army of readers wrongly—we hereby come out flat-footedly and place our stamp of approval upon John C. Porter and William G. Bonelli for mayor.

There is an advertisement in a national magazine to the effect that "Energine helps to keep the movies clean." Energine and Will Hays. What a great combination.

Despite the fact that there is already one William Boyd starring in pictures the William Boyd from the stage is not going to change his name. In other words, Boyds will be Boyds.

We understand that Mr. John C. Porter was once a telegraph operator. The coming election will show whether or not he is still clicking.

A stenographer has recently been awarded almost ten thousand dollars damages for the loss of three fingers—the result of an automobile accident. The typist informed the court that she could no longer follow her occupation because of the missing fingers. That's one advantage we have in knowing the hunt and peck system—as long as we can point we can work.

Headline says: "New Type Film Stir Industry."

But what we really need is a new film type.

News item states that gold teeth valued at twenty dollars were stolen from the offices of Drs. W. G. Tedford and T. C. Miller, Hollywood dentists. As John Held, Jr., once observed: "Thar's gold in them thar mountins'."

"His Cold Dinner Wins Divorce for Wife."—Headline in Los Angeles Examiner. It's the Lindbergh influence—the women are becoming Frigid-aire minded.

Operative No. 301 just rollerskates in to report that out near Culver City there is a big signboard through which some motorist has crashed. Scattered around the base of the sign are many engine parts, and a short distance away is another sign reading: "Learn To Fly." Well, what of it?

"But," prompts our operative, "when we read of all the automobile accidents that happen because of careless drivers, isn't it a cheerful thought to think that in a few years these same drivers—or as many of them as are left—will be buzzing over our heads in airplanes?"

Next week we will introduce to Hollywood an actor who is so modest that he sued his press agent for libel when the latter referred to him as "the foremost exponent of the new art."



## Pat Collins Signed By Legion Organizes For Emergency Relief Work

G. Pat Collins has been signed by Radio for a part in "Half Marriage." Collins was signed in the east for the role and arrived this week for work in the production.

He has been seen in a number of stage plays, and played in "The Racket," which was shown at the Belasco here. Later he assumed the same role that he played in the stage version for Caddo's silent production of play. Collins' stage career has been varied. Starting as a trick-erider with the 101 Ranch Circus, he went into vaudeville and musical comedy, and finally the drama. He has supported such stars as Mary Nash, Alice Brady and Helen MacKellar.

### Back From European Trip

Corrine Griffith and her husband, Walter Morosco, have returned from their two months' trip to Europe. Miss Griffith starts shortly on a new picture at First National.

## LITERARY!

A film prominent, with friends in Paris, recently had sent to him a heavily bound and unusually thick volume. Like the chorus girl, who already had "a book," he glanced at it casually and tossed it aside without opening it.

Some weeks later a friend, chancing on the volume, idly picked it up and began to page through it. He had turned but a few pages when, instead of enchanting woodcuts or halftones, a large size bottle of particularly expensive cognac was discovered nestling tightly into a space that had been formed by cutting out the inner pages.

The gentlemen, it is reported, have developed a keen interest in "literature," and are now constantly on the lookout for "rare" volumes.

## "Mousie"

De Wolf Hopper had his "Casey at the Bat"; Taylor Holmes his "Gunga Din"; and Joe E. Brown has his "Mousie." Following "On With the Show," Joe E. is on another for Warners, "The Song of the West."

## Radio Pictures To Use All Stars In Musical

Five Famous Bands and N. B. C. Stars Will Be Featured

M-G-M's novel idea of using all of their stars in "The Hollywood Revue of 1929" has started similar procedure in the other studios. The next to follow with an all-star cast is Radio Pictures.

According to an announcement given out this week, Radio is to produce this summer, "Radio Revels," a talkie revue that will embrace all of the better known radio broadcasting stars affiliated with the National Broadcasting Company. No less than five famous bands are scheduled to appear in the cast, together with the countless numbers of entertainers broadcasting nationally, and the local favorites of the various broadcasting stations.

The revue will have a plot, with Harry Ruby and Bert Kalmar, two of Broadway's leading musical comedy writers, to do the book and lyrics. Whether or not Radio will use some of the vaudeville headliners of their circuits or the picture people under contract at the local studios, has not been disclosed, but chances are that in order to give the picture a heavier selling angle, the vaudeville and picture names may be used.

## Edward Martindel In Swanson Picture

Edward Martindel has been signed for a part in the forthcoming untitled Gloria Swanson's picture which Edmund Goulding is to direct at Pathe Studios. He will rehearse for the part, and then start work with Colleen Moore in her next picture, "Footlights and Fools."

By that time it is expected that the Swanson picture will begin production, and Martindel will return for the playing of his part before the "mike." In the event that the Swanson picture gets an earlier start, Martindel will alternate between the two lots, working at First National in the daytime and at Pathe at night.

Martindel has just finished at Warner Brothers, having played in "Song of the West," the outdoor musical which Ray Enright is directing.

### Fire Damages Henry's

Around \$5000 damages were done by a sudden fire that broke out in Henry's this week. A number of prominent film players were having a bite, when an over-heated water heater caused the blaze.

Emphasis is placed on the fact that water and power bonds do not increase taxes. The City Charter provides that all interest and principal charges must be paid from earnings of the Department of Water and Power and not from taxes.

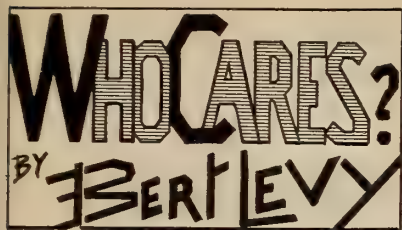
Investment of funds derived from the water and power bond issues will provide necessary additions and betterments to the municipal system, it is stated.

## Power and Water Bond Needs Stated

Asserting the importance of supporting the Municipal Power and Water systems, loyal citizens are lining up solidly in support of Propositions 1 and 2, the Water and Power bonds, to be voted June 4, according to civic and business leaders of the city.

Only through adoption of the Power Bonds can Los Angeles prepare itself to receive the benefits of Boulder Dam development, it has been pointed out by Frank E. Wymouth, former chief of the United States Reclamation Service and now chief hydraulic engineer of the Department of Water and Power.





## Elaborate Theatre Set Built For Cruze Film

What is said to be the largest theatre interior ever built for a film production is being used in James Cruze's all-talking musical production, "The Great Gabbo," starring Eric von Stroheim and Betty Compson.

The orchestra pit is ten feet deep and accommodates 125 musicians. The stage is big enough to permit the chorus and supers amounting to around 380 to do their elaborate numbers. Fifteen hundred extras are used for the theatre audience scenes.

The set at the Cruze studios was built by Frank Madigan from modernistic designs by Robert R. Lee, technical director for Cruze. It will be dismantled after the production is finished, it is stated, to prevent duplication.

### HOME TOWN

The "home town paper" newsstand, where many a detective has found a wanted person and many a reporter a "human interest" story, is being rushed these days in Hollywood by New York actors, writers and directors, out here for the talkies. The Broadwayites want to read about the "main stem" with consequent benefit to the newsdealers.

Sales have jumped considerably in the past few months on the metropolitan eastern dailies and weeklies, newsdealers report. No particular preferences are noticed by the dealers, except that the sale increases on certain days, generally those on which the issues arrive—containing reviews of the Broadway openings.

Fred A. Miller, one of the best known showmen in the West, has resigned as managing director of the Fox Carthay Circle Theatre, which he sold to the Fox interests several months ago.

He will be succeeded at the Fox Carthay Circle by Carli Elinor, present orchestra leader and composer, and leader of the Circle concert orchestra.

Elinor has been associated with Mr. Miller for many years.

The other day it fell to my lot to escort a party of Australian visitors around a certain studio. We came upon a magnificent palace interior which was a marvel of construction. The men, nearly all business executives, were thrilled and let out a chorus of "Isn't it marvelous"; the women all gazed vacantly at the mammoth Corinthian columns, the great arched doorways, etc., and exclaimed, "When are we going to see Sammy Cohen?" Ugh! what's the use?

### Harris Replaces Lewin

Robert Harris has been named scenario head at Metro-Goldwyn-Mayer, replacing Albert Lewin.

## Alberta Vaughn and Al Cooke Signed

Alberta Vaughan and Al Cooke had been chosen by Larry Darmour to head his forthcoming series of sound and talking comedy shorts, to be made from H. C. Witwer stories. Lew Sargent and George Grey, seen in several previous Witwer silent series, had already been announced for the productions.

Both Miss Vaughan and Cooke have also appeared in previous series of comedies created by the short story writer. Production on the first of the series is scheduled to start soon. They will be made at the Darmour RKO Studios.

## Federated Voters Enter Local Politics

The Federated Voters of the Los Angeles Amusement Organizations have endorsed a ticket which they are recommending that their friends and members vote for in the forthcoming general election on June 4.

The Federated Voters is composed of motion picture cameramen, motion picture projectionists, motion picture sound technicians, theatre stage employes, motion picture studio mechanics, musicians' association, and other unions connected with the amusement organizations of Los Angeles.

Following the election, the organization will not be dissolved, but will be maintained continuously with the view of protecting its membership and assisting in furthering the public welfare, it is stated.

### Back From Europe

J. C. Thorp, general production manager for British International Pictures, Ltd., accompanied by E. A. Dupont, director, will arrive here shortly to complete arrangements for the production of two talking pictures at Christie's Metropolitan Studios.

First to start will be Dupont's production of "The Berg," by Ernest Raymond, based on the sinking of the Titanic.

Sid Chaplin is expected later to direct and star in "Mumming Birds," based on Fred Karno's famous music hall sketch.

### In Christie Talkie

Ruth Taylor and Johnny Arthur are being directed at the Christie Studios in the talkie version of Kenyon Nicholson's "A Hint to Brides." Lawrence Leslie and Martie Martell are featured in the cast. A. Leslie Pearce is directing. Al Cohn did the adaptation.

### Warners Sign Walter Byron

Walter Byron, the English actor, has been signed by Warners to play opposite Pauline Frederick in her next talkie to be called "The Sacred Flame." Archie Mayo is to direct.

William Austin, motion picture comedian, and Dora Mae Howe, stage actress, were married at Ventura this week.

## Film Investors Suffer In England

**\$5,000,000 Lost in Stocks Crashed by Talkies**

Small investors in England have been hard hit by the many flotations of film stock, marketed soon after the quota was imposed on American pictures early in 1927. The quota intended to limit the importation of American pictures, and the furthering of British-home production, has resulted in the organization of many new companies, all offering stock for sale to the general public.

It is estimated by The Economist, a London financial paper, that fully \$5,000,000 has been lost by the public in these film ventures. When it is realized that this is over 50 per cent of the total amount invested in the various companies organized to make pictures, the gravity of the situation can be more fully realized. In commenting more fully this paper has the following to say:

"If the accounts shortly to be published by these new companies confirm the market's diagnosis, as expressed in current share quotations, the promotion boom of 1927-8, which was set in motion by the introduction of the Films Bill, may prove to have been one of the most disastrous episodes in the annals of British company finance.

film has thrown the British film industry's prospects back into the realm of the gamble. The British companies are now called on to start afresh and to muster a new technique. The established companies will no doubt be able to adapt themselves to the new situation, but the talking film will probably administer the coup-de-grace to some of the new companies whose issues were a feature of the promotion 'rush' last year."

Something like \$9,500,000 has been invested in the thirteen companies making pictures in England, and the terrific loss suffered is only another indication of the inefficiency of these various companies and their refusal to effect methods of production offered by visiting American film men. When the first boom came, many Americans connected with the industry on this side were engaged, but their advice, gained after long experience with American production methods, failed to find the proper response, the result being that the Americans returned, and the English producers were left to fumble with their own problems.

"Today's Cinema," a film trade journal of London, comments further by saying that "the situation is causing grave concern in the city . . . and it is being seriously considered in the trade whether steps cannot be taken . . . to safeguard the industry before it is too late, from the loss of prestige which may result."

### Change "Companionate" Title

Radio has changed the name of "Companionate" to "Half Marriage." It's the picture that "Bill" Cowan is directing with Olive Borden starring.



# *Pathe Offers a New Personality*



**ANN HARDING**

*This lady of the stage, who has ability in addition to her exquisite bloneness. She will shortly show the cinema world a new brand of acting in "Paris Bound." The all-talkie has just finished and is to be previewed shortly.*



# DRAMA IN LOS ANGELES

Generally speaking, the coast drama and musical comedy has taken on a sadder aspect with nearly every offering since Anne Nichols left for Broadway and more lucrative fields. The only original coast productions of noteworthy commercial or artistic success since "Abie's Irish Rose" have been "The Great Necker" and "Undertow." And they were, after all, none too outstanding. There have been, of course, a number of worth while offerings that have previously been seen elsewhere. Even that list is limited.

Despite the fact that an insipid stage seems general throughout the country, with the exception of Broadway and the little theatres, the situation is aggravated here, and more so in the bigger centers. Most of the blame lies with the producers.

Your average Pacific Coast legitimate producer today is a pale and uninteresting echo of the Broadway showman to whom he pays his royalties. He goes about the business of putting on a show with all the ardor of a milkman setting out his bottles.

He enforces a ruinous niggardliness, and then, quite in character, bewails at regular intervals the indifference of a public that has long since turned to the motion picture, fiction, golf, aviation, or bootlegging for diversion.

With the exception of Henry Duffy and Edward Everett Horton and an occasional sporadic outburst of some other well-meaning chap, the Los Angeles producing ranks seem also devoid of personalities capable of exciting more than stray interest from the paying public.

While Duffy usually parallels the moral manners of John Golden, he has in his production of "Burlesque," which closes this week, ventured into more realistic realms. And Horton's "Swan" was a worthy effort. These men have a sense of showmanship and an apparent zest for the game. They aim to entertain consistently. Both producers are going in for names, and Duffy recently announces an attempt to fish up some original plays from amongst coast writers. Should he successfully manipulate a few original coast productions, there may yet be a starching of the local drama.

This season's efforts of the Los Angeles Repertory Theatre have been well-intentioned and interesting, but of necessity, limited to less modern and original stratas. And within a few weeks, another season will have gone by with its outstanding highlights, "The Front Page," the N. Y. Theatre Guild Repertory season and "Strange Interlude" reflecting but brief credit upon the local Rialto.

Now is the time for a few showmanly producers to join hands with Duffy, Horton, and the recent arrivals, O. D. Woodward and Franklin Pangborn, for a lessening of the drought under which the coast commercial theatre has suffered for several years. But at the same time, a figurative "Warning!" sign might be posted, "None But Showmen Enter Here."

## Drama Head Visits Studios

Professor Charles D. von Neumayer, veteran head of the University of California drama department, is visiting Hollywood, and is spending considerable time studying the talkies in production.

## Players Club Is Organized By Wallace

A "players' Club," patterned along the line of similar organizations in the East, is being formed here with Kenneth Croft, head of the drama department of the Earl Wallace Studios of the Stage, as organizer and director.

Headquarters for the club will be at the Wallace Little Theatre. The purposes of the club, it is stated, are to foster interest in the theatre, to coach and train players, and to produce plays that would not normally be seen in the commercial theatre. Plays will be produced at least once a month, it is announced, being cast from the membership of the club.

## Jack Berlin in Four Mason Appearances

Jack Berlin, Yiddish stage star, will be seen for four evening performances at the Mason Theatre in a series of interesting plays next week. Among them will be the underworld play, "Velvele Ganef," and the study of a dope fiend, "The Dance to Death."

Berlin, who is also the author of the play, write, produced, staged and acted in eleven of his own productions in the East. A large number of motion picture and theatre friends of the actor will attend the performances.

## Belasco and Curran Plan Musicals

Homer Curran of the theatrical producing firm of Belasco and Curran, left for the east this week with the coast rights to several big musical shows in mind, it is reported. Curran is also expected to sign several New York players to appear in the productions.

They are the first musical ventures for the organization, which previously had stuck to legitimate production and theatre operation.

## Robards in "Lost Ships"

Jason Robards is playing one of the leads in Irvin Willat's all-talking Vitaphone special, "The Isle of Lost Ships" at First National and is scheduled for another big role as soon as he finishes this one.

Luther Reed, Radio Pictures associated producer, will in all probability personally direct the talkie musical "Rio Rita," which is scheduled to start within a few weeks.

## 'Paris Bound' Next at Hollyw'd Music Box

"Paris Bound," recently completed by Pathe as an all-talker, with Ann Harding starred, will be O. D. Woodward's next production at the Hollywood Music Box. The production is now being cast.

"Dracula," the present offering at the Music Box, will go on the road shortly, with an engagement booked in San Francisco, followed by the Philip Barry play.

## Kay Hammond Signed

Kay Hammond, who has appeared in many Los Angeles legitimate productions, most recently for Henry Duffy in "This Thing Called Love," has been signed by Pathe for a leading part in Gloria Swanson's untitled talkie, now in preparation.

## New Christie Talkies

The fourth of the series of all-negro Christie talking shorts filmed from the Octavus Roy Cohen Saturday Evening Post stories will be released by Paramount, June 8. It is called "Oft in the Silly Night." This picture and "Dear Vivian," featuring Raymond Hatton and Sam Hardy, make the tenth and eleventh of the Christie talkers which have been issued by Paramount to date, and are both released in June.

## Lloyd Assists Neilan

Rollo Lloyd is assisting Marshall Neilan on the first Pathe production for Ina Claire. Lloyd was general stage director for Henry W. Savage for many years, and has put on a large number of Broadway productions.

## Major Opens Theatre

Robert W. Major is opening the "Beaux Arts" Theatre in the Beaux Arts Building for the production of original plays, on June 15, with "Cherchez le Femme," written by Hampton Del Ruth, it is announced. Pop prices are intended.

## PREVIEW 'THE CONCERT'

Continued from Page 13

retary of Menjou, does exceptionally well with a crying bit.

"The Concert" will serve to bring back Menjou to his former standing. And it might be a good idea to use some of the other Ditrichstein starring vehicles for Menjou. They are all replete with situations of the kind found in "The Concert" and have the same smart tone as this play has. Victor Schertzinger proves an extremely versatile director. He is not limited by types of productions or story, but shows skill in any of the pictures he has directed, and they are of wide range. Melville Baker, responsible for the dialogue, can stay on, for his dialogue is deserving of much praise.

(Editor's Note—The title of this production has been changed since the day of review to "Fashions in Love.")

L. E. H.

## Emma Dunn In Moore Brothers' Film

Emma Dunn, recently seen in Henry Duffy's production of "Courage" at the El Capitan, has been signed for a part in "City Streets," the Radio picture which features the three Moore brothers.

Other additions to the cast are Kathryn Perry, wife of Owen Moore, Andre Beranger for a piece of villainy in the picture, and Frank Sheridan, a veteran of the stage, also signed this week. Mal St. Clair is directing "City Streets."

## Pascal To New York to Direct Play

Ernest Pascal, novelist, playwright and scenarist, left here this week to direct the production of his own play, "The Amorous Antic," for Sam Harris in New York. Pascal just finished up the adaptation of "Boomerang" for Paramount.

**HOLLYWOOD MUSIC BOX**  
BELA LOGOSI in  
**DRACULA**  
THE FAMOUS HORROR PLAY  
At Popular Prices  
GRanite 4152

**GRAUMAN'S CHINESE**  
THEATRE • HOLLYWOOD

**"BROADWAY MELODY"**

220 TWICE DAILY 8:20

**LINCOLN THEATRE**  
23rd. at Central  
★  
7:04

**LAFAYETTE PLAYERS**  
All Star Colored Cast Present...

Week of June 3.  
"ARE YOU A MASON?"  
Nightly 8:30—Mats. Sat. and Sun. 3 P. M., Also Sat. Midnite



# Synopsis and Dialogue of "THE DONOVAN AFFAIR"

A Columbia All-Talking Picture

Synopsized and Arranged by  
Harry Carlisle

A NOTORIOUS young roue and gambler, who welches on his debts and becomes unscrupulous with women, is the figure around whom this murder mystery revolves. His many enemies and the causes for their hates are established; then all are gathered in one house for a dinner party, when cross motivations, mutual suspicions, and converging hatreds are accentuated, with comedy alternating. When the lights are turned off so that the gambler's "cat's eye" ring may be demonstrated for a curious woman, the man is fatally stabbed. A detective and his comedy foil are called in. Confusing clues are found and abandoned, accusations made and denied, and shifting interest maintained; tense scenes again alternate with comedy. A second murder when the lights are turned down adds to the thrill, and after much ado a third experiment in the dark is made—resulting this time in the discovery of the double murderer . . .

\* \* \*

IN A hotel room several poker players are gathered. They are incensed when one of them reads that Jack Donovan, a notorious young gambler, has lost a considerable amount at a race-track, whereas he has refused to honor his I. O. U.'s held by them. One, Porter is particularly vehement in condemnation of the welcher, declaring that the group should make sure Donovan doesn't hand out any more I. O. U.'s. After a significant silence, the men gather at the table and cut the cards in turn. Porter "wins" the draw, and he accepts "the nomination with pleasure!" FADE OUT.

\* \* \*

DONOVAN, agitated and nervous, paces up and down in his room. His valet brings him bills, and Donovan snaps at him. The valet retorts that he hasn't received any salary for months, and angrily goes off to answer the door bell. He admits Mary, a servant girl, who approaches Donovan tenderly. He is very cold to her, and she petulantly asks if he still loves her.

Donovan, annoyed to death by it all and wanting to get out of a difficult position as gracefully as possible, turns toward the girl and in a placating manner speaks.

"Now, listen, Honey. I've been thinking it over . . ."

Mary, sensing what he's about to say and interrupting him with—

"Jack, tell me—are you tired of me? Are you throwing me over for Mrs. Rankin?"

As she finishes anxiously, almost tearfully, Donovan regards her a little disdainfully and speaks:

"So you're jealous of your mistress, huh?"

Mary replies frankly, cuddling up again to him.

We present this week an example of the use of dialogue in an all-talking murder mystery liberally sprinkled with comedy. Previously we have presented "The Man I Love" (Paramount), a love story with a prize-fighting background; "The Gamblers" (Warners), a drama of the financial world; and "Alibi" (United Artists), an underworld melodrama.



A Scene From "The Donovan Affair"

From the play by Owen Davis  
Screen dialogue by Howard J. Green  
Continuity by Dorothy Howell  
Directed by Frank R. Capra

## THE CAST

Inspector Killian.....	JACK HOLT
Jean Rankin.....	DOROTHY REVIER
Cornish.....	WM. COLLIER, JR.
Jack Donovan.....	JOHN ROCHE
Carney.....	FRED KELSEY
Dr. Lindsey.....	HANK MANN
Lydia Rankin.....	AGNES AYRES
Porter.....	WHEELER OAKMAN
Mary Mills.....	VIRGINIA BROWN FAIRE
Captain Rankin.....	ALPHONSE ETHIER
Nelson.....	EDWARD HEARN
Mrs. Lindsey.....	ETHEL WALES
Dobbs.....	JOHN WALLACE

"I'm jealous of everybody—until we're married."

Jack sighs disgustedly, draws away from her and speaks:

"There you go, talking about marriage, again."

Mary, thus repulsed, regards him a moment and then says almost pitifully, as if wanting reassurance.

"But we are going to be married, ain't we?"

Donovan speaks definitely:

"Mary, we might as well understand each other once and for all. I can't marry you. I didn't think you'd get this serious about our affair."

Mary begins to cry, but Donovan is indifferent, and even callously cruel when she again pleads with him. The scene results in her declaring that she is not through with him by any means. She leaves, and Donovan cynically orders the valet never to let her in again. He then prepares to go to Craigmoor . . . FADE OUT.

\* \* \*

CRAIGMOOR is a lonely sort of house; it is a bleak night. Dobbs, a gardener wearing a peg leg, stumps towards the kennels, where the suave

butler of the house, Nelson, is waiting. He is told to keep the dogs quiet.

Inside the house Lydia Rankin is waiting in her bedroom. She looks from the window as though expecting someone to appear in the grounds.

Jean, her stepdaughter, is in the drawing room with her fiancé, Cornish. Nelson, the butler, passes through the room, and is told he may retire. Jean then asks Cornish why he is so abstract.

Cornish hesitates, and then speaks: "Well, ever since our engagement I've been wondering—"

He pauses and Jean's voice comes from outside the scene speaking:

"Wondering? What do you mean?"

Cornish doggedly replies: "I mean Jack Donovan."

There is a pause and after a moment, Jean's voice repeats:

"Jack Donovan."

Cornish: "Yes, Jack Donovan. When everyone knows his reputation, why do you let him come here so often?"

CLOSE UP—Jean. She hesitates and is plain nervous as she twists

her handkerchief in her fingers and replies:

"But David, he's only a friend."

DOUBLE SHOT. Cornish replies with definiteness:

"He isn't the kind that's satisfied with being just a friend—and I don't want you to see him anymore."

Jean quite distressed speaks: "Why David? I'm surprised."

Cornish continues: "I know it's foolish, but I've heard stories about that darn cat's eye ring of his—the spell it has over women—why he even goes around bragging about it."

Jean pleads for his trust, saying that there is something she cannot tell him . . .

In the meanwhile Donovan appears in the grounds. He whistles, and Lydia signals him from her window. She comes downstairs just as Jean is bidding Cornish goodnight. Keeping in the background, she watches the couple. Jean, now once again on good terms with Cornish, is telling him not to forget to attend her father's birthday party next night.

When Cornish leaves, Jean throws off a wrap she was wearing, and goes into the living room. Lydia now comes from the stairway, puts on Jean's wrap, and exits into the grounds. There she meets Donovan, and says:

"Jack, why did you insist on seeing me tonight, after you promised not to bother me any more?"

Donovan replies nonchalantly: "Well, you know how to get rid of me."

Lydia, in distress, protests—"But I can't give you any more money—you're unreasonable."

Donovan speaks impatiently: "We've been over all that before."

Lydia, distracted, says passionately: "You're blackmailing me, that's what you're doing."

Donovan replies with exasperating calmness:

"Call it whatever you like, but I've got to have money."

CLOSEUP of Lydia, fear and hatred on her face. She bursts out with:

"You think you've got me scared, don't you? Well, you'll not get any more money from me—not one cent, and you won't tell my husband anything."

She finishes with great determination and finality. Donovan's calm, nonchalant voice speaks: "I won't, huh? How are you going to stop me?"

Lydia says with deadly meaning: "You just wait and see."

She rushes angrily from the scene. Then Cornish, who had caught sight of Donovan and waited around, only to see Lydia and mistake her for Jean because of the cloak, now approaches Donovan and declares menacingly that he has something to say. Seeing Donovan

Continued on Page 21



# A Few Who Are Doing Well In Talkers---



*Above—Merna Kennedy, the leading lady of Universal's "Broadway." New York liked the film and Miss Kennedy's work pleased the critics.*

*Below—Vondell Darr, the first of the feminine youngsters to appear successfully in the dialogue films in "On Trial" and later "The Dummy."*



*Sam Hardy, manager extraordinary in "On With the Show" (according to the critics), playing in "Big News" at Pathe, and important as the Harlequin of the Masquers.*



*Above — Sharon Lynn — new ways to recognition—singing and talking in the audible films. "Speakeasy," her first, with "The Fox Follies" following.*

*Below—Mrs. Cosmo Kyrle Bellew, whose first screen part is in "Lummox," where she appears as a wife opposite her husband.*





HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CH

# An Evening In

Truly Beautiful—and Different

“The Sensation”  
Supervised and Produced under

*A retreat that is fast becoming the  
last word in the mouths of every  
one — The marvelous Show,  
together with Tom Swift's  
Uncomparable Orchestra  
adds to an evening  
of joy.*



Top—Our  
Fam



Left—Interior  
beautiful surr

PHONE WYOMING 5201  
For Your Party Reservations  
At This Famous Retreat

## HALL'S CHINESE

On Wilshire Boulevard,  
Above Our

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE



SE CAFE      HALL'S CHINESE CAFE      HALL'S CHINESE CAFE      HALL'S CHINESE CAFE

# Paradise

f Hollywood"  
e direction of Cecil M. Hall

## Delicious Chinese and American Dishes

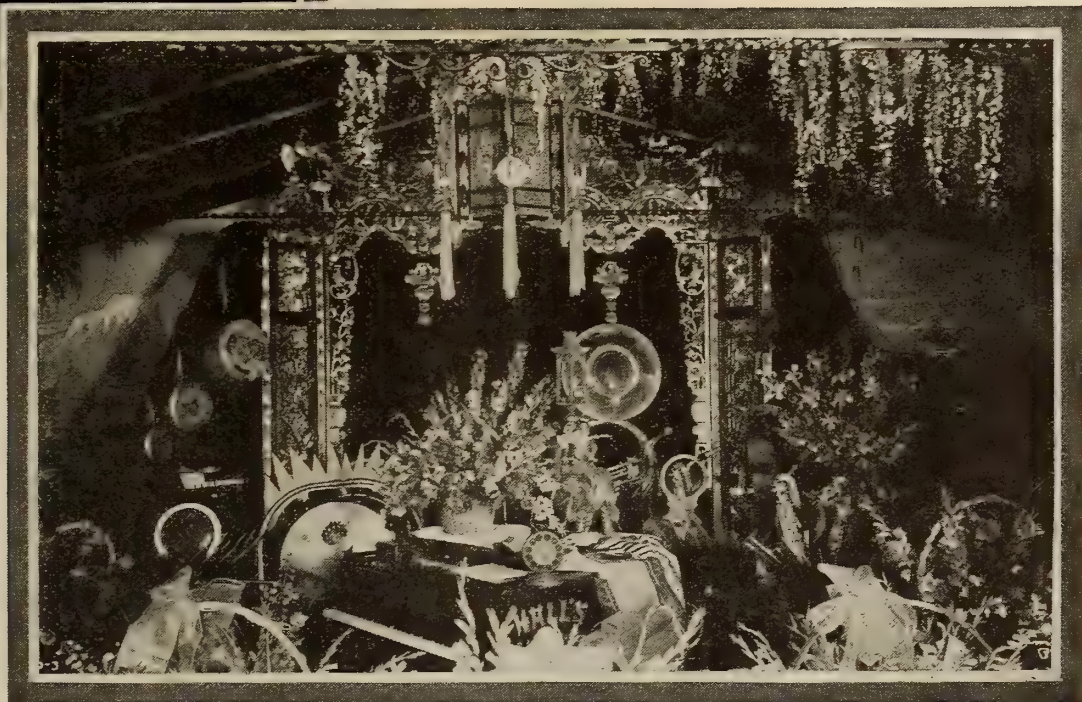
*Food that makes friends with everyone  
under the able direction of Gene Fong  
—For those who demand the  
best of Divertissements,  
Hall's Chinese Cafe  
will show you  
the best.*



View of  
Cafe

wing  
ings

—Close-up of  
Swift's Stall  
and Stage



# CHINESE CAFE

e Block West of La Brea  
White Spot

Open 5:30 Till Closing—Couvert After 9 P. M., \$1.00  
Saturday and Holidays, \$1.50  
Sundays, 5 to 9 — 7-Course Dinner, \$2.00  
Music by Hollywood Trio

SE CAFE      HALL'S CHINESE CAFE      HALL'S CHINESE CAFE      HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE



HALL

HALL'S CHINESE CAFE

HALL'S CH

HALL'S CHINESE CAFE

HALL'S CHINESE CAFE

CHINESE CAFE



# An Evening In Paradise

**Truly Beautiful—and Different** *“The Sensation of Hollywood”* *Supervised and Produced under the direction of Cecil M. Hall* **Delicious Chinese and American Dishes**

*A retreat that is fast becoming the last word in the mouths of every one — The marvelous Show, together with Tom Swift's Uncomparable Orchestra adds to an evening of joy.*



*Top—Outside View of Famous Cafe*



*Left—Interior, showing beautiful surroundings*



*Right—Close-up of Tom Swift's Stall and Stage*

## HALL'S CHINESE CAFE

On Wilshire Boulevard, One Block West of La Brea  
Above Old White Spot

PHONE WYOMING 5201  
For Your Party Reservations  
At This Famous Retreat

Open 5:30 Till Closing—Couvert After 9 P. M., \$1.00  
Saturday and Holidays, \$1.50  
Sundays, 5 to 9 — 7-Course Dinner, \$2.00  
Music by Hollywood Trio



## First Talking Serial

Universal's first dialogue serial, "Tarzan the Tiger," goes into production on June 17. Natalie Kingstons and Frank Merrill are featured, and Henry MacRae is to direct. "Tarzan the Tiger" is another of the famous Tarzan stories, written by Edgar Rice Burroughs.

## Celebs Lunch at Plaza

Saturday luncheon hour at the Hollywood Plaza Pig'n Whistle looked like a page from Who's Who of Filmland. One saw John Barrymore, Ivan Lebedeff, Marjorie Crawford, Sally O'Neill, Molly O'Day, Dorothy Donnell, Eric Mayne, Ethlyn Heuston, Lloyd Hamilton, Eve Unsell, Tony Gaudio. Franklin Pangborn and Aileen Pringle.

# Advantages

of an

# Income Trust Estate

## Many Financial Problems Avoided

**No responsibility of investment. Funds in trust yield income immediately and continuously.**

**Income not contingent on property values.**

**Scale of living can be safely established and surely maintained.**

**Money cannot be borrowed by friends or relatives to invest in business ventures.**

**No personal attention necessary.**

## No Expense of Management or Collection

WRITE TO

## GREAT NORTHERN INVESTMENT SERVICE CORPORATION

WARNER BROS. THEATRE BLDG.  
HOLLYWOOD, CALIF.

# Psychologically Speaking

## Analyzing "Alibi"

By JOHN MAND

TALK about hair-raising? "Alibi" has that facility. Easy to get the shivers. Horror. Excessive emotional reactions. After the play is done one wonders why the girl, the deluded wife of Chick Williams, was so lovingly dumb?

A doctor from Johns Hopkins University, now residing and practicing applied psychology and psychiatry in that famous home of racketeers, Chicago, tells us that gangmen are dumb, presumably as dumb as are all the sheep that follow leaders implicitly and to the death and destruction of either body or soul. Leaders can be dumb, too, otherwise they would win the battles for the masses more skilfully and often. At any rate, the doctor says that the leaders of gangmen are bright boys and mostly (I'm jealous, being a Californian) win for themselves homes in Miami, Florida.

Nothing was said about the women with whom racketeers associate. We know that they are faithful to the organization. They are known to make a habit of marrying into the gang, having become once or twice widowed through gang activities and—fatalities.

Mae Busch gave a good presentation of a woman of such a clan—one that the public would expect to see pictured. She didn't look smart either, just hyper-emotional—one just naturally following her primitive and social instincts. To me she was most convincing. I knew that the fat boss would find her the only woman who would associate with him—and so did the audience. We got what we expected.

Chick Williams was well chosen for his part. All of the so-called earmarks of the criminal, physical ones, such as asymmetry of face, shifty eyes, sloppy spine, were his to begin with. Yet the strange part of the whole play was that in the beginning of the play the sympathy of the audience was with the criminal and with his sweetheart.

The story skilfully unravelled the emotions of the audience, tricked them and then showed them where they had made their blunders. It happens so in everyday life. We are at most times tricked by our emotions, emotions that have been played upon by our senses. We sobbed with the loving couple in the beginning of the play and then felt disgusted at the end of the play because of the dumb but innocent moves of the heroine who certainly finished her lover properly. How could she have been so blind? That's what the audience felt as the drapes drew softly over the film.

One of the tricks, and a good one, was used by director and that was to make the criminal, Chick Williams, a presentable youth in the beginning of the story. They let him smile disarmingly at us and at the heroine. As the play developed his countenance changed, his smile reverted to the operations of lower fangs. Again

I say, so it happens in everyday life, our judgement on subnormals is often based on not only the cast of a man or woman's features but on the play of their lower jaws.

This play of features was quite the thing in this film. Didn't the heroic detective, Danny, torture his quite some. He did so nobly and with good effect until the final scene when he was shown as dying for a noble cause. His death scene was too prolonged to give the proper emotional effect but that was not his fault. His rendition of his part was good. It made one sad though to think that so pretty a boy had to find so gruesome even though most honorable a job in life.

The whole business of crime and crime hunters is most gruesome. One felt sorry for party of both parts, officers and law breakers, and that is as it should be if psychiatrists are right in declaring that heredity, environment, circumstances from birth have given the average racketeer a bad start in life. If that is the case the public, relations, friends, law makers and law enforcers should leave the life and fate of the disinherited subnormals who become criminals in the hands of physicians, educators and keepers rather than in the hands of policemen. The latter should be given the work of making arrests, the former of later dealings with the problem of curing criminals.

I don't know whether or not the directors of the play consciously wished to give the impression that the criminal, Chick Williams, was a creature over whom one had no right to emotionalize much one way or another. I felt that way. I wanted him not to reform, die ingloriously, or be enabled to indefinitely keep on in his way of wrong doing; but I did want someone to realize just what a nonentity such a character as his truly is. Social persons, believe it or not, influence the ways of the world very little. They give us an occasional fear-spasm. They give us exciting moments but they never alter the course of our established institutions one whit except economically—it costs to feed and clothe them and pay for the damage they do.

People who indulge in crimes are not strong characters. They make little impression one way or another except on the persons with whom they directly deal, and that circle is most limited. Our mass fear of them is foolish and useless. Didn't you feel that way about that slim, spineless sheik who caused a few hectic incidents? Sure, we were at a fever pitch, but you know that fevers are just sharp reactions and therefore sharper declines and back to normal. That's the criminal's effect on society. Too much fuss on the part of the masses. Let the doctors and keepers do it, coldly, scientifically, without fumes or furies or fears. The normals can take care of themselves.



# "THE DONOVAN AFFAIR" —Continued from Page 16.

fumbling, obviously for a gun, he declares contemptuously:

"You won't use that gun! You haven't the nerve."

Donovan, almost sneering, replies: "Pulling the hero stuff? Too bad Jean isn't around to hear you."

CLOSEUP of Cornish, his face distorted in anger. He replies heatedly and with deadly meaning:

"It's a good thing for you she isn't around—because the next time I see you with Jean, you won't get a chance to reach for that gun."

Donovan, realizing Cornish's mistake, smiles with satisfaction; and Lydia, watching the scene from the shadows, sighs in relief. The men part, Donovan getting into his car, while Cornish walks down the drive.

Lydia returns to the house and enters quietly. But she is met by Jean, who frankly accuses her step-mother of making a fool of her father by carrying on with a gambler, adding that she has known of it a long time, but hid the fact out of consideration for her father's happiness.

Lydia: "So your father's happiness means so much to you?"

Jean replies quietly, and without hesitation.

"Yes—it does."

Lydia is again thoughtful. Then, as if coming to a sudden resolution, she speaks:

"Well, Jack Donovan's been blackmailing me for money. When I refused him tonight, he threatened to tell your father."

Jean looks at her startled by this possibility and as she sinks into the seat beside her, she murmurs in horror:

"Why—you can't let him do that."

CLOSE SHOT of the two women. Lydia with a little helpless shrug speaks:

"Do you want me to keep paying him your father's money?"

Jean, her eyes wide with the seriousness of the situation, replies uncertainly:

"There **must** be some other way."

Lydia is staring into the fire, her face grows hard with determination and slowly she turns to the girl and slowly she speaks:

"I think there is—can I trust you?"

Jean looks back to her and replies in all sincerity:

"If it concerns my father's happiness, you certainly can."

Their eyes hold for quite a long moment. Then, Lydia, sensing the girls' sincerity, moves over a bit closer and starts to speak:

"Well, I've had an idea in mind for a long time—"

FADE OUT ON SPEECH

RANKIN has apparently just arrived home from a trip on the eve of his birthday party. He questions Nelson, saying that he's been hearing gossip about Donovan visiting his young wife. Nelson admits the truth under pressure. Rankin sends for his wife, who is receiving guests downstairs. Amongst them are Porter, the gambler of the first sequence; and Dr. and Mrs. Lindsey (who introduce a comedy note).

Lydia hurries upstairs and faces her husband.

CLOSE SHOT of the two. Rankin, trying to appear very easy and nonchalant, opens the top drawer, and takes a handkerchief out which he places carefully in his breast as he replies, casually:

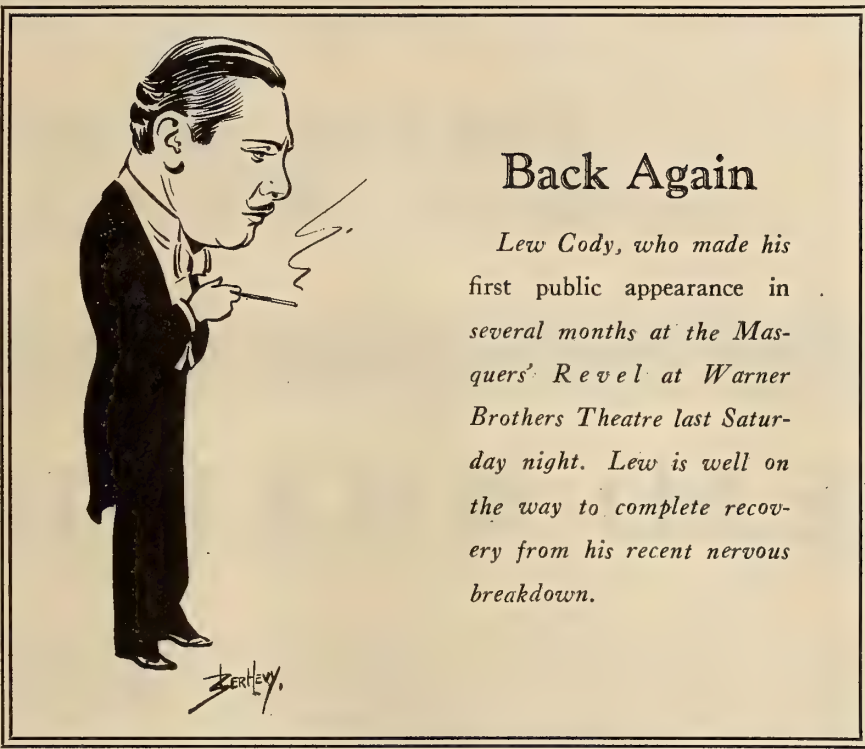
"Yes, Lydia. It isn't very important, I just took it upon myself to invite another guest for dinner."

Lydia, relieved that this is all that Peter wanted of her, smiles as if humoring him and replies:

"It's your birthday, dear. Besides, any friend of yours is a friend of mine."

Rankin, without even looking at her, comments:

"Then that certainly applies to Jack Donovan."



## Back Again

*Lew Cody, who made his first public appearance in several months at the Masquers' Revel at Warner Brothers Theatre last Saturday night. Lew is well on the way to complete recovery from his recent nervous breakdown.*

As he finishes he turns to look at her.

CLOSEUP of Lydia taking it big. Her eyes dilate for a moment and she murmurs:

"Who?"

Peter's calm voice comes from outside the scene, repeating:

"Jack Donovan, he said he had something important to tell me, so I asked him here. That's all right, isn't it?"

Lydia, fighting hard to control her fright, partially recovers herself, tries to smile and speaks:

"Why—why, of course. I'd better be going downstairs; the guests are arriving."

She hastily exits. Rankin turns grimly to a bureau, and pockets a revolver he finds there. . .

Jean greets Cornish as he arrives, and he asks coldly if she expects Donovan to be present, and when she denies it, he speaks of seeing her meet Donovan last night. She protests, and bitterly he declares he cannot trust her. Just then Donovan is announced, and Jean turns with frightened gaze. All watch Donovan as he nonchalantly enters; Porter, Jean, Lydia, Cornish—all having been established as hating Donovan for some

reason. An air of expectancy results. Donovan smiles—until he is introduced to Porter, whom he evidently fears.

Mary, the maid, is found by Nelson watching Donovan with a hard expression on her face. He twits her about it. Dobbs, the peg-legged gardener, attends to the fire. He is turning to leave when he sees Donovan wearing the cat's-eye ring. Perturbed, the man hurries out.

After a toast, which is responded to in a subtly sneering manner by Rankin, who refers to his real friends, the guests sit at the dinner table. Mrs. Lindsey and Donovan are seated together.

CLOSE SHOT: Mrs. Lindsey and Donovan. The woman speaks simply:

are unnoticing. She begs him to let her see it glow in the dark—this ring which is supposed to charm women with its cat's-eye. At Donovan's request the lights are switched off. The ring glows, and he says:

"There you are."

Mrs. Lindsey, all a-flutter with excitement, gushes: "Isn't it the weirdest thing!"

Jean's voice comes from the other end of the table, speaking: "It is very odd."

Rankin speaks now with genuine amazement: "I thought you were joking about it, Jack."

The clock is just finishing its slow, monotonous toll. The ring is glowing dimly in the darkness. Suddenly, something passes between it and the camera. There is a thud, a crash, a horrible groan—and shrieks. Suddenly, Rankin's voice rings out in a quick command:

"Quick, Nelson! The lights!"

Abruptly the lights go on. Nelson is standing at the switch. Donovan, lifeless, is lying pitched forward on the table. Mrs. Lindsey lets out a blood-curdling yell. The women are horror-stricken. Mary, in the background, puts a quick hand over her mouth to stifle a scream. The doctor quickly goes round the table and bends over Donovan. Then he slowly looks up and calls Nelson to him. Nelson crosses. Everyone is standing dumbly horrified.

Lindsey pronounces Donovan dead. Nelson then asks Rankin if he should call in the police, and is instructed by a nod.

FADE OUT

WHEN the scene reopens, Carney, a comedy detective, is guarding the door to the living room, where all the guests are herded. Then Inspector Killian arrives. He takes charge in a gruff, egoistic manner, attended by Carney, who echoes instructions stupidly. After a few questions Killian becomes very self-confident, which causes Rankin to ask anxiously if he has a clue. Killian turns upon him in surprise, and declares pompously:

"Clue? Certainly. The murderer is in this room. If he'll confess we'll save a lot of time, because I'll find him anyway. Has anyone anything to say?"

He looks fiercely around the room. There's silence for a moment. Then Mrs. Lindsey timidly rises and speaks as she comes toward him.

"I have, Inspector."

Killian jumps at the opportunity and wheels suddenly upon her as he thunders:

"Did you kill him?"

Mrs. Lindsey indignantly draws herself up and, looking at him coldly, speaks:

"Do you know you're speaking to the mother of twins? I'm not a murderess! I just wanted to ask if I couldn't go home to Horatio and Hector."

In this manner the tenseness of scenes are relieved by broad comedy. Innocent answers to questions provide opportunity for accusations. But Carney, when he ventures a suspicion, is promptly squelched by his superior.

Continued on Page 32



# OPENING AT THE LOS ANGELES

## “BROADWAY”

UNIVERSAL'S \$1,500,000

With Dialogue from the Original Play  
CARL LAEMMLE, Jr., Associate Producer

## READ WHAT THE NEW

“... Thrilled Globe Theatre Premiere audience.... Finest photoplay Universal has ever offered.... No situation in the play has been omitted.... The original lines burst with nerve-gripping strength.... A searing drama burns through the picture's tinsel trappings to hold the onlooker in a hypnotic thrall.... This one should be a big noise.... Must be scored as a big win for all concerned.”

REGINA CREWE,  
N. Y. AMERICAN.

“... It is handsome entertainment.... Dr. Paul Fejos has done a good job.”

MORDAUNT HALL,  
N. Y. TIMES.

“... Thrilling moments and plenty of main stem atmosphere.”

IRENE THIRER,  
N. Y. DAILY NEWS

“... Is exciting.... A successful project.”

JOHN COHEN,  
N. Y. EVENING SUN

“... Its scope is as far-flung as Broadway itself.... Singularly well done.... Remarkable piece of work.”

QUINN MARTIN,  
N. Y. EVENING WORLD

“... Sensational.”

KATHERINE ZIMMERMAN,  
N. Y. TELEGRAM

“... Greatest show attraction in Universal's history.”

ARTHUR JAMES,  
DAILY REVIEW



# BILTMORE THEATRE, SOON DWAY”

## SUPER-PRODUCTION

-100 Per-cent Talking and Singing  
cer—Directed By DR. PAUL FEJOS

## YORK CRITICS SAY OF IT

... Broadway will get over because  
it has thrill, tenseness, runs nicely  
without padding.... Holds the com-  
edy from the dialogue and situation  
and though following closely the  
original play, has been made in the  
picture way.... Excellent casting....  
Paul Fejos directed with much judg-  
ment.... Final scene in technicolor  
giving corking finish to a corking  
picture.”

SIME SILVERMAN,  
VARIETY.

... Destined to click loudly at the  
box office.”

MAURICE KANN,  
FILM DAILY.

“... Dandy movie entertainment....  
Splendidly acted.... Magnificently  
produced.... Story absorbing.... At-  
mosphere colorful.... Cast does great  
work.... Color photography interest-  
ing.”

BLAND JOHANNESON,  
N. Y. MIRROR.

“... Lavish production.”

ROSE PELSWICK,  
N. Y. EVENING JOURNAL.

“... Broadway is a grand show even  
after hundreds of imitations.”

CREIGHTON PEET,  
N. Y. EVENING POST.

“... Broadway is the best picture ever  
made by Universal.”

GERHARD,  
EVENING WORLD.







OPENING AT THE LOS ANGELES BILTMORE THEATRE, SOON

# "BROADWAY"

UNIVERSAL'S \$1,500,000 SUPER-PRODUCTION

With Dialogue from the Original Play—100 Per-cent Talking and Singing  
CARL LAEMMLE, Jr., Associate Producer—Directed By DR. PAUL FEJOS

## READ WHAT THE NEW YORK CRITICS SAY OF IT

"... Thrilled Globe Theatre Premiere audience... Finest photoplay Universal has ever offered... No situation in the play has been omitted... The original lines burst with nerve-gripping strength... A searing drama burns through the picture's tinsel trappings to hold the onlooker in a hypnotic thrall... This one should be a big noise... Must be scored as a big win for all concerned."

REGINA CREWE,  
N. Y. AMERICAN.

"... It is handsome entertainment... Dr. Paul Fejos has done a good job."

MORDAUNT HALL,  
N. Y. TIMES.

"... Thrilling moments and plenty of main stem atmosphere."

IRENE THIRER,  
N. Y. DAILY NEWS.

"... Is exciting... A successful project."

JOHN COHEN,  
N. Y. EVENING SUN.

"... Its scope is as far-flung as Broadway itself... Singularly well done... Remarkable piece of work."

QUINN MARTIN,  
N. Y. EVENING WORLD.

"... Sensational."

KATHERINE ZIMMERMAN,  
N. Y. TELEGRAM.

"... Greatest show attraction in Universal's history."

ARTHUR JAMES,  
DAILY REVIEW.

"... Broadway will get over because it has thrill, tenseness, runs nicely without padding... Holds the comedy from the dialogue and situation and though following closely the original play, has been made in the picture way... Excellent casting... Paul Fejos directed with much judgment... Final scene in technicolor giving corking finish to a corking picture."

SIME SILVERMAN,  
VARIETY.

"... Destined to click loudly at the box office."

MAURICE KANN,  
FILM DAILY.

"... Dandy movie entertainment... Splendidly acted... Magnificently produced... Story absorbing... Atmosphere colorful... Cast does great work... Color photography interesting."

BLAND JOHANNESON,  
N. Y. MIRROR.

"... Lavish production."

ROSE PELSWICK,  
N. Y. EVENING JOURNAL.

"... Broadway is a grand show even after hundreds of imitations."

CREIGHTON PEET,  
N. Y. EVENING POST.

"... Broadway is the best picture ever made by Universal."

GERHARD,  
EVENING WORLD.



# The Moving Movie Throng

By JOHN HALL

## WORRY:

There is an elderly gentleman over on the Atlantic seaboard who does all the worrying for the entire United States.

He worries about our national defense. He worries about poor bankers. He worries about Wall Street gamblers and prosperity.

Being a multi-millionaire, he naturally feels shocked when Uncle Sam spans the Wall Street gamblers and sternly cautions the banks not to encourage them in their gambling.

The dear old gentleman with the millions happens to be the editorial chief of something like thirty publications, all owned by a citizen named William Randolph Hearst, who seems to share the indignation of Mr. Brisbane. The conduct of our Govern-

ment will be the death of these two patriots.

They are like some of our motion picture prognosticators who see in the talking picture everything but the huge success it actually is. While our Government continues to function without interruption and the banks of the country continue to pay all claims, our two guiding souls of the Hearst publications see nothing but disaster — if Wall Street is bothered.

While New York City, Washington and other great American cities are being destroyed by invading air fleets millions of American citizens catch the 5:15 for home, read the sporting pages and wonder when Babe Ruth is going to retire. Luckily for them, they know nothing about the hostile planes bombarding them

with disease germs, lethal gas and sub-division ads. They DO know there's a darn good new talking picture at the neighborhood picture house. They hike thereto—and forget prophets of evil.

The prophet of evil is a flourishing institution in our great United States. It is a game played by the intelligentsia, rapidly becoming a "racket." The "racketeer" of the underworld, dabbling in small business, is but a piker. He goes after the vulgar "dough." The prophet of evil aims at the foundations of the Government and the tranquility of the people.

In the motion picture field the prophet of evil would halt a great industry now far beyond halting. Like the great Government of the United States, it is in the hands of men (and women), nag at them if we will, who are keeping the wheels turning and making a pretty good job of what they are doing.

Legitimate business, hounded as it is by squads of philosophical old gentlemen with axes to grind; its vitality drained by men who want to gamble with its financial resources, is giving to the world a form of entertainment far superior to its predecessor, the silent movie.

Dissenting critics may scatter their poison and bombs of ridicule and censure, but the new talking motion picture is in full command of the field, and its markers, investing their money and labor, are facing a rosy future, unaffected by prophets of evil.

Hollywood has found a new and far greater method of making motion pictures: Its discovery just as the old form was beginning to show signs of losing popular approval rejuvenated the entire industry. True, the "canned" drama becomes "canned" music and "canned" voices, but it is a superior kind of "canned" entertainment, so superior that it supplants its only real competitors, the phonograph and the radio. As stated, motion picture producers KNOW they cannot destroy the legitimate stage. In fact, they ardently wish it to thrive. If most people prefer the talking picture to the stage the only logical answer is that they are getting more for their money.

The elderly rich gentleman of the Atlantic seaboard who sees only future disastrous wars and financial distress, and the army of gentlemen of all ages on the Pacific seaboard who see no good in the talking picture should get together and discuss the merits of a little optimism. If they are reasonable, they will decide that their croakings are without real cause.

Our great Nation, despite the furious activities of thousands of licensed Wall Street gamblers, collects its taxes and pays its bills. Our great industry, a first magnitude factor in the paying of our national

and state taxes, despite the extremely active opposition and anti-talkie critics, is becoming greater as each new talkie reaches the public.

To those sincere ones not yet "sold" on the talkie, it is suggested that they study the field. Though their artistic souls may cry out against the "canned" music and the "canned" voices, by using a little common sense, they must realize that the "canned" entertainment they despise brings to untold millions of music-hungry souls that which their poverty and isolation make forever impossible.

The mental attitude of the "educated" person, when it turns from the multitude, unerringly points a paralyzing defect in what we are pleased to call "modern civilization." Forgetting the many for the pleasure of the few is not advancing man; because man, like any other entity, moves forward en masse—or not at all. As the engine pulls the train, so must the "educated," by giving to all that it has to give, pull onward and upward the whole human family.

The new talking picture, by spreading to all lands and all peoples the very best in musical and dramatic culture (even though it is "canned") comes pretty close to being the greatest educational influence brought within the control of the human race.

The birth of this new medium of international communication and education is no time for prophets of evil. Admittedly enjoying the most prosperous period in its history, it is fitting that the United States, through its Reserve System, should curb gambling in Wall Street, and divert our money to legitimate business. Our prophets of evil (with axes to grind) deserve to be cast to outer darkness.

During the coming year the movie fans throughout the entire world are going to enjoy talking pictures rivaling the greatest stage productions. Enlarged screens, color, depth and the most talented artists obtainable shall be theirs at prices within reach of the most frugal purses. Millions who never heard good music, for a few dimes, are going to enjoy the works of the world's most famous masters of melody.

Our "educated" citizens, when they realize these things, should cease trying to discourage thousands of earnest workers who know what they are doing; who are working day and night to give to ALL what has been within the reach of only a few.

Perhaps this is an angle our "educated" friends have overlooked. That they have overlooked the rest of the human family is no credit to their "education." As Lincoln remarked: "God must love the common people, because he made so many of them." In the final analysis, we are all common people. Sometimes our "education" makes us forget.

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone Fitzroy 1785

## REICHEL'S INTESTINAL BATHS

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

## GALEA STUDIO

1247 North Orange Drive

Phone HOLLY 6683

## 25 Casting Photos \$10.00

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

*The Only Casting Directory  
For Talking Pictures*

REGISTER WITH

## The Voice of the Screen

CASTING DIRECTORY

6362 Hollywood Blvd.

GRanite 1138-1139

*Listing Exclusively Artists Having Actual  
Stage or Talking Picture Experience*

## EARLE WALLACE

HAS DEVELOPED

MANY OF THE BIG NAMES

IN THE WORLD OF THE DANCE

Studio

Belmont Theatre Bldg.

Vermont at 1st—EX. 1196



## LOSING LITTLE BILLIE

Continued from Page 7

Charlie" Miller pinned the boys with white carnations as they passed through the stage door.

Over the hub-bub, Harlequin Sam Hardy yelled:

"Where's Little Billy—we've got to make an announcement. Where is Billy?"

"Here I am, Sam," shrieked Little Billy, looking high up to the Harlequin. "Right under your nose."

"Humph, that's funny," said the Harlequin. "I couldn't see you under that silk hat of yours."

Masquer Harry "Joe" Brown gave a characterization of a stage manager that for sheer artistry of technique and quality of emotional appeal has never been equaled before or behind the footlights or camera. But little Billy, "the big bully," really dominated the situation.

"Quiet, please," yelled Brown. "We're about to start. We must have quiet." But still pandemonium reigned.

"Quiet, please," shouted Harlequin Hardy to all the gang, including Brown. And yet not quiet.

"Quiet, all of you," thundered Little Billy. And all was quiet.

Finally the opening curtain and the boys proved in good voice. "Bill" Ray of KFWB claims they ruined three mikes when they opened up with the Masquers' song. A great hand for the song and then the show. It must have been around a quarter to one.

The Bradburys, Junior and Senior, in their touchingly human skit, "Solitaire." A great hand. Charlie Chase and Neely Edwards in a song and dance man satire on the other days. More applause. Purnell Pratt, James Spottswood, William Davidson and Robert Keith thrilled the packed house with Edwin Burke's sketch, "Brothers."

After the act Conway Tearle, Lawrence Grant, Ben Lyon. Backstage—more "quiet, please," till Little Billy was forced to settle the issue. And quiet reigned. Joe E. Brown was being confused with Harry "Joe" Brown, so it was designated that Joe E. would be known as "the party of the first part" and Harry "Joe" as "the party of the second part." Darryl Zanuck dropped back to chat with "the party of the first part," and dropped the news that "On With the Show," in which the Joe E. is fetured, had broken the Warner Brothers' box-office record.

The Harlequin, peering out from behind his silk topper and an eight-inch Arrow collar, seemed calm and unperturbed amidst the excitement. But inwardly all was agitation. Where was Little Billy? What a night. Each time the search was made for Little Billy, he was found right under the Harlequin's nose.

To avoid further confusion, the house committee of the Masquers held an informal meeting and decided that the Harlequin would, of necessity, have to remove his topper and eight-inch Arrow. And that is the solution of the mystery as to why Harlequin Hardy appeared later minus his topper, with a turned-down collar and a tuxedo coat. This item has been agitating Hollywood Boule-

vard for a week.

Frank Fay gave the "party of the second part" detailed instructions for his songs, and promised faithfully that a pianiste of note would appear to accompany him. But the noted gent failed to put in an appearance, it being discovered later that he was in executive session with his studio on the complicated developments of one of this theme songs, and its importance to a picture. Vulgar rumor, however, hints at a "crap game."

Out front, act after act, laugh after laugh, and then the "girls" put in an appearance, with "Dame" Larry Ceballos as the one on "that end" to score a sensational success in the "Serpentine" dance. A tragedy was prevented when one of the "girls" gave another a pin right before going on. Incidentally, some of the "chorines" indicated great promise of later development into highly successful bearded ladies.

After last minute rehearsals, the Harlequin and "the party of the first part" inserted a strong man bit that was one of the hits of the show, though Hardy came off second best in the stage version. The topper got dented, and the swallow tails will have to go to the cleaners. It was shortly after this that the house committee sartorial edict regarding Harlequins went into effect. It must have been about two-thirty.

Bobby Vernon, all dressed up in country girl array, was rehearsing, attempting valiantly to raise his voice a few tones higher for the "Feud" skit. Mitchell Lewis succeeded much better, and for his pains was the blackout victim. Ben Bard did a funny bit with an unknown from the audience.

Harlequin Hardy was getting worried about whether the big spot of the evening, "The Modiste Shoppe," spicely advertised as "boys will be boys and boys will be girls," would be ready to start.

The holdup was due to another Filmograph reporter, who tried to crash into the "chorines" dressing room and got thrown out three times. In the meanwhile, Jimmy Gleason and Bob Armstrong filled in with a "bit." It must have been about three o'clock.

It was getting late, the staff was getting tired, and seats out front were more desired than being pushed around by some of the rough "dames" of "The Modiste Shoppe." As we left the stage, Harry Joe was corraling the dames. "Where is Miss Kentucky?" "Here," came a voice, girlish, if somewhat baritoneish. A few more "where's" and then "Where is New York?" "On the Atlantic seaboard," yelled some mug, evidently a gag-man out of work. The boys and "girls" all did very well in their parts. Everyone said that "a good time was had by all," and Stella agreed.

## "Show Boat" Clicks in London

Universal's "Show Boat" is reported to have broken records at its London showing. Playing the Tivoli Theatre, E. V. Glenister, house manager, reports that over 10,000 people are seeing the film in a house that seats a little over 2,000.

## ARE YOU GOING TO

## A Show

or to

## A Dance

or

## To Dine?

*Do you wish to find an atmosphere that is unusual and different?*



RUDOLPH CALANTE  
*The Famous Argentine Dancer,  
is one of the many dancers.*

## Follow The Motion Picture Stars

*Under Personal Supervision of*  
**Prince U. Dolgoruky**

COSSACK DANCERS—RUSSIAN CHORUS  
DANCE ORCHESTRA

*featuring: Russian, Egyptian and American Numbers*

## Special Features on Sunday

RUSSIAN-FRENCH  
CUISINE

*7-Course Dinner \$2.00*

NO COVER CHARGE

*Saturday After 9 P. M.  
\$3.00 Minimum Charge*

SPECIAL ATTENTION TO WEDDING,  
ANNIVERSARY AND OTHER  
PARTIES

## DANCING and DINING

FREE PARKING

FREE CHECKING

**M O S C O W**  
**I N N**

8353 Sunset Boulevard

PHONE CRESTVIEW 4331



**SPECIAL—**  
\$5.00—Permanent Wave—\$5.00  
**O'ROURKE OF NEW YORK**  
Creating superior waves, using the  
latest methods and finest materials.  
**NO FINGER WAVING NECESSARY.**  
No Kinks or Frizz  
7th Floor Majestic Bldg.  
845 S. B'dway. Open Eves. VA. 6816

**EYEBROWS Permanently Arched**  
Warts, Moles and Superfluous  
Hair on Arms and Legs  
Removed Forever—No Scars

**MARIE LA MARR**  
**ELECTROLYGIST**  
6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

## MICROPHONES



**2-Button Type**  
For Public  
Address, etc.,  
list .....\$25  
Standard  
Broadcast  
Model, list.....\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish: prepaid on receipt of \$1  
**EXPERT MICROPHONE REPAIRS**

Dealers Everywhere  
**UNIVERSAL MICROPHONE CO.**  
Inglewood, California  
Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 60 Church St.; San Francisco: C.  
C. Langevine Co., 274 Brannon St.



**NEW**  
**UNDERWOOD, ROYAL,**  
**CORONA, REMINGTON**  
**PORTABLES**

**\$60.00**

Terms If Desired

**"ALL MAKES"**

Late Model Standard Typewriters,  
Factory Rebuilt, 35% to 70% Dis-  
count. Terms: \$5.00 monthly  
if desired.

**Wholesale Typewriter**  
**Company, Inc.**

440 S. Spring St. MEtro. 3442  
Los Angeles, Calif.

## MASTER HORSEMEN'S CLUB

Expert Horsemen  
Ropers, Riders, Teamsters, Ox  
Drivers, Packers, Stunt  
Riders, etc.

Anderson, Gus .....  
5 ft. 11 in.—180 lbs.  
Bucko, Buck.....HE. 0239  
5 ft. 9 in.—150 lbs.  
Burns, Clyde.....MO. 10703  
6 ft.

Clark, Bob.....HE. 3762  
5 ft. 9 in.—166 lbs.  
Eckert, Johnnie.....HE. 2461  
5 ft. 9 in.—160 lbs.

Fisk, Roy .....  
5 ft. 11 in.—185 lbs.  
Fisk, Warren.....  
6 ft.—155 lbs.

Fisk, George.....  
5 ft. 10½ in.—158 lbs.  
Garrett, Sam.....Bur. 589-M  
5 ft. 9 in.—150 lbs.

Gillis, Bill.....N. Ho. 274  
6 ft. 2 in.—150 lbs.  
Guber, Glen.....Bur. 482-M  
Hall, Shorty.....GA. 0935  
5 ft. 3 in.—120 lbs.

Hurley, Bill.....N. Ho. 511  
Haight, Al.....HO. 3250  
5 ft. 9 in.—154 lbs.

Hosea, Mat.....HE. 0239  
5 ft. 11 in.—152 lbs.  
Hickey, Howard.....N. Ho. 400-J  
6 ft.—190 lbs.

Johnson, Chas.....Bpr. 1574-R  
Johnson, Shorty.....  
Lefkowitz, Abe.....C. C. 5271  
5 ft. 8 in.—165 lbs.

Martin, Scoop.....HO. 5937  
5 ft. 5 in.—142 lbs.  
Miles, Bob.....N. Hollywood 1512  
6 ft.—178 lbs.

Millerick, Mickey.....  
5 ft. 8 in.—157 lbs.  
MacBeath, W. B.....OR. 4985  
5 ft. 10½ in.—163 lbs.

McKnight, Chick.....GL. 2616  
McClure, Bud.....HO. 6554  
6 ft.—170 lbs.

Robbins, Skeeter Bill.....Bur. 542-W  
6 ft. 3 in.—180 lbs.  
Robbins, Harry.....Sta. Mon. 45930  
6 ft. 1½ in.—170 lbs.

Robertson, Orie O.....HO. 9257  
5 ft. 11 in.—160 lbs.  
Sheek, Lee.....Bur. 617  
5 ft. 7 in.

Skelton, Bay.....HE. 4197  
5 ft. 11 in.  
Spackman, Spike.....Bur. 542-W  
6 ft.—180 lbs.

Perrin, Wirt.....EM. 4473  
5 ft. 4½ in.—138 lbs.  
Williams, George.....Bur. 823-W  
5 ft. 8 in.—155 lbs.

Willingham, Harry.....  
Paramount Rancho  
6 ft.—155 lbs.  
Worren, Bob.....HE. 0239  
6 ft.—180 lbs.

# Let's See---Who's Who

## By Harry Burns

### Bebe Daniels

**B**ORN in Dallas, Texas, Bebe Daniels is a descendant of a royal Spanish family. Her mother is Spanish and her father is Scotch. Her maternal great-grandfather was governor of Columbia, and her grandfather was the American consul at Buenos Aires for a number of years.



Miss Daniels' screen career began at the age of eight when she appeared in child parts for Selig. After playing on the stage she again appeared in motion pictures in a series of comedies for Rolin-Pathé. Cecil B. DeMille saw her in these comedies and immediately selected her for leading parts in his productions.

She became a Paramount star shortly after and has made for that company "Nice People," "The Campus Flirt," "Senorita," "Swim, Girl, Swim," "She's a Sheik," "Feel My Pulse," "The Fifty-Fifty Girl," "Hot News" and "Take Me Home."

With the advent of sound in motion pictures, Miss Daniels signed with Radio Pictures, producing unit of the Radio-Keith-Orpheum organization and will forsake comedy to be starred in more romantic productions.

### Johnny Hines

**I**T IS a long cast back to the days when "The Babes and the Baron" played on Broadway. That is a long time ago—1906, to be exact—and few people except those associ-



ated with the stage remember that Johnny Hines played a wild dancing boy who received critical acclaim.

He later appeared in "The Midnight Sons," a musical show, and "The Florist Shop." In all cases his work was praised. He then toured with Gillette for several seasons, later appearing for a few weeks in vaudeville.

It was in 1918, when Johnny was playing in "Just a Minute," a comedy, at the Cort Theatre, that he met C. C. Burr, and ten years of successful association was begun. His pictures made him known the world over as a star comedian, and it was for the purpose of his further advancement that his association with Burr was mutually terminated.

There is a possibility that he will shortly make a screen musical comedy for one of the major companies, but as yet no definite announcements have been made.

### Regis Toomey

**R**EGIS TOOMEY is a young University of Pittsburg graduate who smiled his way into motion pictures when an alert manager caught a flash of it across the footlights in a Los Angeles theatre. Toomey at the time was playing in the musical show, "Hit the Deck," and had no thought of entering film work. The manager, Al Rosen, sold him the idea. His first picture was "Alibi," from the stage play, "Nightstick." His second was in Paramount's all-talker, starring Richard Dix, "The Wheel of Life."



Toomey was born in Pittsburgh and educated there. He was a Sigma Chi, University of Pittsburgh, and an active member of the Cap and Gown Club—amateur theatrical. During three summer seasons he played in stock at the Empire Theatre.

At the end of his stock contract in Pittsburgh, he went to New York and understudied Dennis King in "Rose Marie." A London engagement was then offered him and for two seasons he played the juvenile lead in "Little Nellie Kelly" and later in London companies with James Gleason and Ernest Truex.

Upon coming back to the United States he signed with the road companies offering "Twinkle, Twinkle" and later, "Hit the Deck."

### Betty Compson

**N**OT a little of Betty Compson's success in talking pictures is attributed to her experience in musical comedy before she ever considered the screen as a career. She is, in addition, a musician, having played a violin in a theatre and on the stage.



It was when she arrived in Los Angeles with a musical operetta that she got her chance in pictures, with none other than Mack Sennett.

Her first dramatic role, and one which carried her to early fame, was in "The Miracle Man." Some of her latest pictures are "The Docks of New York," "Scarlet Seas," "Weary River," "The Barker" and "On With the Show," the current all-color all-talkie showing at Warners' Theatre.

Miss Compson is at present playing in "Street Girl," a Radio Picture production, at the conclusion of which she will start work in "The Great Gabbo," a James Cruze all-talking picture, with a spectacular musical background.

For That Weary  
"All Gone" Feeling:--

**The Hollywood Chiropractic Institute**

5558 Hollywood Blvd.

Phone HOLLYwood 6625

Seventeen Fully Equipped Rooms

Offer the Last Word in

Light, Electro, Magnetic and Colonic Therapy

Also Special Vapor Cabinet Baths for Reducing



NEW YORK OFFICE

## NEW YORK

236 WEST 44TH STREET

## Talking It Over with Radie Harris

There is a certain actor in town who is just about as popular as the roles he plays. The other day while was strolling through the Hotel Astor lobby, someone was overheard to remark, "Oh, look, there goes Blankety Blank!" "Yes," answered one of the local wisecrackers, "he's the guy that takes listerine for his halitosis, but is unpopular anyway!"

This is "Myrna Loy Week" on Broadway. The little red-haired, green-eyed charmer, who one hears is soon to marry Barry Norton, is appearing simultaneously in three Broadway houses. Over on 53rd Street at the Warner Theatre, she is sex-appealing in "The Desert Song." A few blocks further south at the Central, she is making box-office whoopee in "The Squall" for First National, and a block away at the Gaiety she is keeping the wolf away from Mr. Fox's door with "The Black Watch."

For a further dissertation on Miss Loy's appeal, we refer you to Mr. Quinn Martin of the N. Y. Morning World.

While all the papers were heralding Corinne Griffith's return from Europe this week, Corinne, accompanied by her husband, Walter Morosco, slipped into town a week ahead of schedule and was secretly registered at the Hotel St. Regis for several days before the news finally leaked out.

When Corinne arrived here two months ago en route to Europe, it was just the day before "The Divine Lady" premiered at the Warner Theatre. Co-incidentally enough, she returned home just in time to see it open at the Mark Strand for the first time at popular prices. After a brief stop-over in New York, Corinne and her husband return to Burbank and the First National Studios where Beulah Livingston and the script of her first all-talking special, a William Hulbert play as yet untitled, are awaiting her.

For anyone with an eye to business, we suggest the handkerchief concession in the lobby of the Sam Harris Theatre where "Madame X" is now holding forth. Talk about Alice and her pool of tears! This melodrama in which Ruth Chatterton is the woman who pays and pays, is causing so many sniffles and sobs among the paying patrons that M-G-M is seriously considering loaning Michael Curtiz from Warner Bros. to direct the flood scenes. So if you hear of another merger this week, you will know what prompted it!

And speaking of M-G-M reminds us of Howard Dietz, the major domo of the east coast publicity office. Howard, who it is rumored, put the "ME" in Metro, is gaining new lau-

rels for himself these days at the lyricist and co-author of "The Little Show," the most outstanding theatrical hit on Broadway this spring. If you doubt the verity of this statement just try and get a ticket . . . no, nor from Howard, from the speculators!

When "Four Devils" premiered at the Gaiety Theatre several months ago, Mary Duncan received equal billing with Janet Gaynor although Janet was an established star and it was Miss Duncan's first picture.

When "Four Devils" opens at the Roxy next week for a limited run at popular prices, only Janet's name will be in electrics and publicized in the ads. Miss Duncan will not be played up at all . . . and for a VERY interesting reason. But that, like most interesting reasons, is not for publication. Boo-hoo!

Among Those Present: Mr. and Mrs. Adolph Zukor, Mrs. Mildred Zukor Loew, Mr. and Mrs. Jesse Lasky, Marilyn Miller, Mary Eaton, Groucho, Harpo, Chico and Zeppo Marx, Peggy Wood, Sam Harris, Betty Lawford, Monta Bell, Ivy Sawyer, Joseph Santley, Olive Shea, Walter Wanger, Justine Johnson, Alexander Woolcott, Theresa Helburn, Rouben Mamoulian, Mr. and Mrs. Frank Case, Marie Gambrielli, Jean Limur, Robert Florey, E. G. Robinson, Bernice Mack and Mrs. Eddie Cantor at the world premiere of "The Cocoanuts" at the Rialto Theatre . . . Tiffany-Stahl entertaining the press in honor of Leo Carrillo . . . Jack Dempsey watching Estelle Taylor's performance in "East Is East" from a loge seat at the Capitol . . . Regina Crewe and Herb Cruikshank greeting friends over the luncheon table at Sardo's . . . Thomas Meighan, strolling down Broadway, unrecognized . . . your scribe, engrossed in a twelve-page letter from Lois Moron . . . thassal . . . until next week.

### Add Virginia Lee Corbin

Virginia Lee Corbin has been added to the cast of "Footlights and Fools," Colleen Moore's next picture at First National. She has been recently featured in "Bare Knees" and "Head of the Family," both for Gotham.

Lane Chandler, under contract to Paramount for the past two years, will free-lance following the completion of his present contract on July 6.

### Directing Juvenile Westerns

Universal's series of juvenile westerns went into production with seven-year-old Bobby Nelson as the star of the series. Jack Nelson, father of the boy, is directing this series of thirteen two-reelers, known as the "Pioneer Kid" series.

Plans were announced this week for the erection of a de luxe house by Publix Theatres in Hollywood on the Paramount tract, where the old Lasky Studios were situated at Vine and Sunset Boulevard.

## Pickups on Broadway

Millard Webb, now directing "Glorifying the American Girl" for Paramount at Long Island Studios, may sail for Europe shortly, before returning to Hollywood.

Bernard Levey, former newspaperman, is producing a play called "The Son of Lucrezia Borgia." It's his third this season. Cast includes Olga Olganova, Frances Dumas, and Mary Moore.

Another early production reported is "A Woman at the Bar," by Al Woods. Samuel Shipman and John Hymer wrote it.

The Shuberts have a play in rehearsal, "Stripped," with Lionel Atwill featured. They are also planning to open the musical version of "Street Scene" and an operatic production, "Cairo," this summer.

And Earl Carroll will start rehearsals shortly on his new revue, which was written by Eddie Cantor.

"Noah's Ark" will be pre-released as a road show by Warner Brothers on June 15.

George Le Maire directed Harry Holman recently at the New York Pathe Studios in a talking short.

Weiss Brothers, coast producers who have a studio here, are making another talking picture, with Robert Warwick starred. Edgar Lewis is directing.

Frank Mattison has arrived from Hollywood with two features that he directed. He may direct a picture in one of the local studios before returning to the coast. Meanwhile he is trying to arrange a release for the pictures that he has already made.

Neal Hart, the former western star, is here with a picture that he made in Canada, and to which he is to add talking sequences in one of the New York studios.

Kenneth Webb is to direct Fay Marbe, musical comedy actress, in her second talking picture for Sam Zierler of Excellent Pictures.

City upon the sudden resignation of Robert E. Welch, former production head.

Bert Lytell is still clicking along in "Brothers" at the 48th Street Theatre.

Sterling Sherwin, composer of the Paramount-Christie theme song, "So Sweet," for "Divorce Made Easy," has placed the song with T. B. Harms, Inc.

Veloz and Yolanda, of "Pleasure Bound," have been engaged to dance at the St. Regis Roof until October.

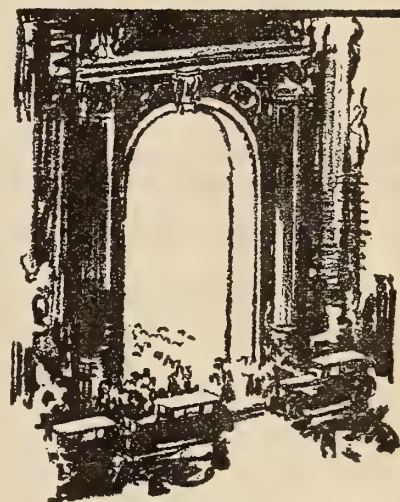
Chamberlain Brown's new musical "Right Off the Boat," will open in Philadelphia, June 3. It comes into New York at the Vanderbilt Theatre, June 17, instead of June 3, as previously announced.

Russell E. Markert, dance director of "Hello Daddy," has been made a life member of the Dance Guild, an organization of famous dancers headed by Michio Ito. Markert has been an honorary member of the organization for some time.

Mary Harrison, who sang the prima donna role in the southern company of "The Desert Song," is understudying Evelyn Herbert in "The New Moon." She took the place of Charlotte Lansing, who will be prima donna of the Chicago company.

Sam Sax, president of Gotham Productions, is starting to cast his players for "Muldoon's Picnic," by Ollie Mack, a sequel to "McFadden's Flats," preparatory for early shooting in the East. Negotiations are being made with Charles Murray to play the title role.

## THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp . . . these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

## THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



Your Choice of  
WIGS  
Special Rates for Professionals

Superior Quality  
5th  
Floor

**MAXIMES**

Faultless Workmanship  
519 So.  
Broadway

**GEORGE OVEY**

PHONE  
Phone, North Hollywood 476  
Message, GLadstone 9502

**SECRETARIAL SERVICE  
OF HOLLYWOOD**

Mailing Lists, Typing, Accounting,  
Mimeographing, Notary  
415 A. TAFT BLDG.  
GLadstone 6214 GRanite 8367

**SCOTT McKEE**

Dramatic Sense, Ability,  
Experience, Intelligence  
PHONE GRanite 8438

**LYNN COWAN**

—  
**PAUL  
TITSWORTH**  
—

Theme Songs  
and  
Synchronizing



**GERLY**  
"Parfumeur to the Stars"  
Creator of  
"L'HEURE EXQUISE"  
(Exquisite Hour)  
6705 Hollywood Blvd.

**AL BOASBERG**  
DIRECTING  
RADIANT PICTURES  
For R. K. O.

**Joseph Jackson**

Dialogue for Al Jolson's  
New Picture  
"LITTLE PAL"

**OTTO  
LEDERER**

Appears in FOX FOLLIES and  
Warner Bros.' "HEARTS IN  
EXILE"

Just finished two Benny Rubin  
Movietones

Now with Colleen Moore

**DWIGHT CUMMINS**

WILLIAM FOX STUDIO

**WALTER WILLS STUDIO OF STAGE DANCING  
AND  
THEATRICAL BOOKING AGENCY**

7016 HOLLYWOOD BLVD.

GLadstone 9502

Class and Private Instruction for Adults and Children in Tap, Acrobatic,  
Waltz, Clog, Buck and Wing, Adagio, Ballet, Toe, Oriental, Interpretive,  
Jazz, etc.

WALTER WILLS, Instructor

BILLY RITCHEY, Assistant

R. BUDDY ESON, Ballet Master

WALTER WILLS GIRLS ALWAYS IN DEMAND

HOLLYWOOD

WILSHIRE



"A Thousand Gifts of Distinction"

**OSCAR BALZER**  
Hollywood Gift Shop

5510 WILSHIRE BLVD.

6326 HOLLYWOOD BLVD.

6330 HOLLYWOOD BLVD.

VALUES

VARIETY

## CAMERA SHOTS

*An Interesting Analysis of Photographic Angles*

By **NEIL BRANT**

That the screen is flat, has never been more apparent than at present, and the talkies are the direct cause. We have passed the stage of naive wonderment at the 'synchronous' effect of lip movement and talk, have accepted it as a necessary evil or new art, and have become more than ever aware of its limitations. We hear voices and sounds that have every aspect of reality for us—depth, volume, tone and feeling. But with this awareness comes the realization that what we see has not the same value of reality as what we hear. This was first due to defects of synchronization, defects in the acoustics of the theatre, misplaced amplifiers behind the screen, and the like. But even with the correction of these faults, and the perfection of talkie mechanics, there will still remain the feeling of unreality about the movies, because of the stark contrast in our reception of the visual and auditory aspects of the medium.

The stereoscopic screen now becomes more than the next novelty that Hollywood has to offer. It becomes a dire necessity. With the three dimensional screen in use, the visual and auditory aspects of the screen will blend into a unified whole, and the glaring contrast between them will have been eliminated.

Until then, we are still dependent on the cameraman to create for us the illusion of depth to the screen. Now more than ever, rests on him the responsibility of manipulating lights to get the desired effect of depth. Photography, camera dynamics, lighting, composition of frames should be given more painstaking care than when the screen remained silent. Until the stereoscopic screen comes into use, the success of the talkies will be dependent on photography.

Let me cite two instances of the silent screen which best carry off the illusion of depth to the screen. In each case the effect is directly dependent on lighting, but each achieves the effect by a different method.

Consider Murnau's "Sunrise." The director was undoubtedly influenced by the paintings of the Dutch master, Pieter de Hooch. Many of the compositions of the interiors of the farm house in "Sunrise" were based on the same theory of lighting as the paintings of de Hooch. The outer limits of the screen were usually darker than any other part—various planes in the set were so placed, and the light on them so directed, that the eye naturally followed to a place near the center of the screen, which place had the most light, and was the farthest away from the camera. In this light, the action of the scene took place. In the barber-shop sequence, a mirror was so placed that it gave a view of the entire shop, leading the eye away from the foreground to the deepest part of the perspective. In the sequence where the pig plays in the pantry, a window in the side wall gave a long view of the restaurant. This became apparent when O'Brien ran from the very rear to reach the pantry. Depth in the screen was thus achieved.

Consider von Sternberg's "The Case of Lena Smith." In the sequence where Lena Smith plays with her child, a woman stands close in the foreground, ironing. The light is so arranged that this woman is entirely in shadow, while Lena Smith is in the light behind her. The contrast of the almost static dark mass in the foreground, and the action that goes on in the light farther away from the camera, gives to the screen the desired depth. Again, in the trial sequence, the backs of two chairs which are in total shadow, were placed in the immediate foreground, while the action took place in the light behind them.

A much too flagrant fault with photography as it is being practiced here in Hollywood is the over-lighting of every scene. Light is thrown injudiciously into every corner of the set, killing shadows that would have thrown into relief the really important action of the scene. A shadow, a dark spot, a black mass—all become in the hands of the artist as telling as light itself. It is the contrast of dark places and light, that causes the eye to travel to the deep parts of the set; or if the action of the scene holds our eye, makes us feel the depth of the screen.

With the advent of the talkies, the scenes of action are relegated to minor importance. Camera dynamics become a difficult procedure, because the shifting of the mike is undesirable. The effective shot appears less often. We now come upon the close-medium shot and the close-up as the two camera set-ups most effectively correlated with the position of the mike. This puts the chance of composing the individual frames at a disadvantage. In "Alibi," however, these apparent disadvantages have been overcome to some extent, and it is to be hoped that other talkies will follow suit, noting the technique that Roland West used.

When the screen was silent (in the dear dead days not quite beyond recall) the photography of the close-up had reached a perfection here in Hollywood not rivaled anywhere else. But now, when this same close-up talks and wise-cracks and sings and lisps, its beauty is horribly distorted. (We beg to advise Messrs. Zukor and Lasky that Eddie Cantor's oggling eyes look better in long shot, though his voice, of course, should be heard.) A close-up, in essence, is closely akin to still photography. With the addition of sound, whatever charm it had is lost. A solution of the problem (since solution we must have—or rather since the close-up is a necessity, being the trade-mark of the Hollywood product), would be to have sound and talkie only as an accompaniment to the stillness of the close-up.

While it is commendable that in a short space of time the mechanism of the talkies has been brought to its present high standard (shouts of "No!"), it must be kept in mind that their primary aim, the creation of an illusion of reality for the spectator, will fail completely, unless photography is raised to a higher degree of excellence.



### BUZZING AROUND WITH VIC ENYART:

Al and Harry Jolson on the Warner lot . . . Bryant Washburn greeting Eddie Cline from the stage at the Belasco . . . Nick Stuart being chauffeured down the Boulevard in Sue Carol's town car . . . Harold Lloyd having lunch in the Brown Derby . . . Alan Crosland and Marion Nixon at the Masquers' Revel . . . Alan Hale dancing in the Blossom Room at the Roosevelt Hotel . . . The "Dummy" newsboy helping the firemen during the blaze at Henry's . . . Ken Duncan, of "Front Page" fame, strutting down the Boulevard minus his banjo . . . Victor McLaglen and his brother at the fights in Hollywood . . . John Barrymore with his hair cut short for his role in "General Crack" at Warner Bros. . . . Harry Stubbs, well-known New York actor, doing his third picture for United Artists . . . The theme of the talkies seems to be "Good Bye, Broadway; Hello, Hollywood."

### 'Ghosts' All Cast

With the signing of Robert Montgomery and Shayle Gardner, New York actors, the cast for the talking production of Max Marcin's "Three Live Ghosts" at United Artists has been completed. Cast includes Joan Bennett, Beryl Mercer, Charles McNaughton, Claud Allister and Hilda Vaughan. Thornton Freeland is directing, his first assignment. He assisted Roland West on "Alibi."

### Beaudine's Next "Nanette"

After Vitaphoning "The Girl From Woolworths," starring Alice White, Bill Beaudine's next directorial assignment at First National will be the screen musical production of "No, No, Nanette."

### After Eighteen Months

First part for Lucien Prival, since he started eighteen months ago on the Caddo air super-special, "Hell's Angels," is in the Fox Movietone musical extravaganza, "Married in Hollywood."

## KING BACK

Following eastern conferences with Walter Camp, president of Inspiration Pictures, Henry King returned here this week to the Hollywood headquarters at Tec-Art with the title of vice-president in charge of production.

In addition to his new duties, King will continue to direct. His latest Inspiration production for United Artists release was "She Goes To War," starring Eleanor Broadman, which opened in New York recently. King will also be a member of the executive board of the organization.

In addition to King's appointment as production head, Walter Camp becomes chairman of the board of directors of Inspiration Pictures, and Emil Jensen, vice president in charge of sales.

## Del Rio Premiere Will Be At New Orleans

Dolores Del Rio's latest production, "Evangeline," directed by Edwin Carewe, has been definitely set for its world premiere at the Saenger Theatre, New Orleans. Both Miss Del Rio and Carewe will attend the opening on June 14.

The picture is now being synchronized by Dr. Hugo Reisenfeld, who is using an 80-piece symphony orchestra for the musical scoring. Silent version has already been previewed several times, but no sound preview will be held here prior to the world premiere. General release of the production is scheduled for early fall.

### In Talmadge Talkie

Lilyan Tashman, Roscoe Karns and Mary Doran have been added to the cast of Norma Talmadge's first talker, "Tin Pan Alley," at United Artists. Others in the cast are Gilbert Roland and John Wray. It's the first talking feature direction by Lewis Milestone.

Jules Furthman wrote the screen adaptation of the stage play by Hugh Stange.

### Two Eatons Now With Radio

Doris Eaton is the latest for Radio's "Street Girl," being directed by Wesley Ruggles. Miss Eaton is of the Eaton family. Pearl Eaton is the stage directoress for Radio Pictures, and Mary Eaton is the Broadway musical comedy star now with Paramount. Charles Eaton has appeared in several Fox talking pictures.

### In Barrymore First Talkie

Jacqueline Logan is finishing up on her characterization of Countess Carola in the John Barrymore Vitaphoning of "General Crack" at Warner Brothers.

## Brown Originated Gag Of Director Acting

Like several other directors, Clarence Brown nearly always plays some sort of character in all the pictures he directs. It is said that he originated the idea of trademarking a directorial effort by stepping before the camera for a brief spell. And so Clarence Brown, the director, is playing his first talkie role.

In his latest production, "Wonder of Women" at M-G-M, he appears as one of a group of enthusiastic admirers of the celebrated opera singer, played by Leila Hyams, when she is making a phonograph record in a Berlin recording studio, which is an important sequence in the picture.

Brown played a reported in "The Acquittal"; the murdered in "The Goose Woman"; a Cossack officer in "The Eagle"; a switchman in "The Signal Tower"; the burglar, who opened the picture in "Flesh and the Devil"; a prospector in "The Trail of '98," and a taxi driver in "A Woman of Affairs."

# Your Screen MUST TALK

Every Successful Exhibitor Must Heed the Demand  
of the Public for Sound With Their  
Pictures

## THE GENNETT Synchronous and Non-Synchronous SYSTEMS

Offer the ideal equipment for your Theatre. An investigation of the Gennett Systems will reveal to you marvelous accuracy in Synchronization combined with tone quality that is not excelled. In justice to yourself you should see it before you buy.

*Priced \$750.00 and Up*

If Your Theatre Is Equipped With a  
Non-Synchronous Device

## Gennett Sound Effect Records

will be invaluable to you in cueing  
your pictures.

Musical Theme Records, Musical Atmosphere  
Records and Natural Sound Records  
in Great Numbers

Sufficient to Introduce Wonderful Sound  
Effects in Any Otherwise  
Silent Picture

*Priced \$1.00 Each*

Write at Once for Catalogs and Detailed Information

## THE STAR PIANO COMPANY

1344-46 South Flower Street

LOS ANGELES



# PERPLEXING DICTION

By BERT KIDD

PUTTING his finger on the most important question that confronts the management and personnel of the new talkie industry in the future, Mr. Henry Hobart finds that it is that of "correct speech." The gist of what he has to say is simply this: "To hear an American actor, in an American part, broaden his vowels and speak after the fashion of a Piccadilly dandy is not talking the language of the American people." (Here's fine revolution an' we had the trick to see 't.) But what does the phrase "American language" mean to the average American reader and listener-in at the talkies

First, as the English people will be able to take care of their own speech when they begin to produce all dialogue, three-dimensional talkies in color, with the full proscenium in use, thus enabling them to put on such plays as "Rosmersholm," "Little Eyolf," "The Father," "Cyrano," "Brokenbrow," etc., all-quality drama for which they have a traditional reputation, we need spend little time considering whether English idioms should flood our auditorium or not, but the kind of American speech given out in the future concerns everyone who has the preservation of our cultural values at heart.

Surely it will be conceded at the outset that the most essential thing

in this new art of the talkies at the present time is a knowledge of good speech. Certainly these horrible nasal sounds, which the "mike" accentuates, will have to go down the flume along with the stage-English accent that so many actors think is "good English." The Oxford University method of speaking—which resembles nothing so much as a man suffering from enlarged adenoids, — and where the simple words "can't" and "dog" become "cawn't" and "dawg" will no more be tolerated out of that special character-part in the future, than will the American's "cain't" and "dhag" (or Aimee McPherson's "Ghad") for the same words. As for the nasal sounds, Noah Webster, the father of the American language, has this to say: "Nothing can be so disagreeable as that drawling, whining cant that distinguishes a certain class of people; and too much pains cannot be taken to reform the practice. Great efforts should be made by teachers of schools to make their pupils open their teeth,\* and give a full clear sound to every syllable."

Now, out of this hurly-burly that has struck the screen so suddenly as to leave everyone gasping, there must arise a definite American language which will be reckoned as "good speech." Indeed, one who has attended closely to what the talkies have already offered in this line will have discerned it. But first, what is "good American speech," or is there any such thing in existence?"

As a first example, and by way of an introduction to this interesting topic, we should say that Mr. Conrad Nagel at the Warner Bros. all-color-talkie, "On With the Show," in

his introductory speech about the coming attraction of "Noah's Ark," speaks as good an example of cultivated American speech as has yet been heard from the screen, although he does finish by saying "sooperintend." Having read somewhere that Mr. Nagel is a college educated man it is possible that he pronounces the word in this way advisedly, but there is only one dictionary out of seven—five of which are American—that sanction this usage. To one with a delicate ear for spoken sounds it certainly sounded out of place in such a fluently rendered talk. More of this anon.

Before going into this question too thoroughly there must be a distinction made between cultivated American speech and the language of the street, although, of course, both are necessary according to the character-part of the actor; but the latter can look after itself for the time being. For illustration, in a high society character in a drawing-room play in "The Glad Rag Doll," we hear the word "outta" in place of "out of." In the same play another society person says "pitchers" for "pictures," and, while Miss Costello—with a false English dialect—speaks of "marriage," Miss Ferris talks of "bein' mErried." If "mErried" is "good American" then "married" must be wrong. Holding no brief for either one, because time alone will decide, and the former might survive the struggle for existence, we must say that at present "mErried" and "married" spoken by two American girls, and almost one after the other, sound incongruous. In the same way Fannie Ward, who speaks a good American language, says "after," and her pianist immediately follows with "aifter." But to bring this point to a clearer focus let us call attention to the almost correct English speech (which this particular play calls for) of Miss Eagels, as well as that of Geoffrey, in "The Letter," and that of the foreman of the jury in the same play.

The English court atmosphere in this, easily the best play the talkers have yet given us, called for a refined English dialect, which none of the players, except the two mentioned, gave. Miss Eagels' English accent was so good that one suspects her of having lived in that country; but what, to pass to the other extreme, shall we say of the foreman of the jury, who asks: "Have you retained a voidict?" and also tells us that: "Coit is adjoined." (?). This would not be out of place in an American court-scene, but here it almost ruins the play. Miss Eagels, by the way, needs to place a little more emphasis on her final letters; the saying: "he tried to kiss me," sounded very much like: "he tried to kick me." It reminded us of the actor who once had to say: "He kissed her under the silent stars," but who got snooted and said: "He kicked under the cellar stairs." The lawyer in the above play, who defends Miss Eagels, not only failed to speak an English accent but said "paticular," and we have also heard—in another play—the word "pitikler!" This is an illustration of where a critic is needed in this new art if the troupers are not to run the American language into the standards of the Bowery.

Having listened to many of the

new voices of the screen—and we don't mean "verses"—since this new art became the vogue, we can honestly say that we have not found eight that register well, outside of the regular stage troupers, and many of these who have been playing "silents" for a long time need to get in touch with a specialist of the almost lost art of good speech. (It is said that Bert Lytell has already gone back to the stage in order to correct his English; others must follow, and the conscientious ones will.) The little theatres around town are excellent vehicles for the purpose.

In "Innocents of Paris," for instance, the only voice that really seems musical and clear, with a correct pronunciation, is that of the little boy "JO-JO." Mr. Chevalier easily comes second (he has been on the London stage for years), and the others are nowhere. All one can truthfully say is, that they "talk." But we need something more than chit-chat on the stage—acting is not a game of bridge; it means hard work and study.

And this last by no means asserts that we want ranting as we got in such plays as "The Murder in the Red Barn," or "Blue Jeans," not at all. It does mean, however, that stage speech must be embellished speech. Dramatic art is not only a copy of nature but a beautifying of her lineaments. It is not quite so simple a matter as "holding the mirror up," nor yet "showing virtue her own feature," nor is it the business of art to make the world understood; that's the function of science. If a play, picture or sonata does not send the spectator or auditor away with a new grasp on life, a new ideal to strive for, there can be no art in the proper meaning of the term. "Does art not glorify? Does it not praise? Does it not select? . . . and in all these cases strengthens or weakens certain valuations?" A cheap chromo in a tenement flat is of more value to the nation than a Gainsborough shut up in a palace; the first stimulates while the latter may be merely a form of ostentation that does nothing better than fill its owner with delusions of grandeur.

And speech is an art. Good English speech is one of the finest of our arts. "As a bird is known by its note so is man judged by his conversation." Let us hope that the potential talkie artists within our midst will give this matter their serious attention; a great responsibility rests on them. And to show that we are not alone in insisting on good clear speech from those who have the honor of purveying it, we will quote an authority on the subject: "The American's common speech is one of the most important of the distinctive social possessions of the people, and only by a sympathetic study can they hope to understand it or themselves." And so, to come to a conclusion on this interesting topic, the best male speaker that it has been our privilege to hear in the alkies is Robert Ober. This actor has a deep, fine resonant tone which expresses the finest cadences without hesitation, thus giving the finest shades of emotion without apparent effort. Had we space we would take him as an example of a cultivated American speaker, who is also an actor of ability.

**Watch Hospital**

Any watch repaired for \$1. Material furnished sold at wholesale. All work guaranteed 3 yrs. Please bring in.

**408 S. Rdw.**  
Opposite "T. Broadway Dept. Store"

**\$1**

## VOICE TRAINING

SINGING TALKING FOR  
STAGE — TALKING PICTURES — RADIO  
**ROSE ZANG**  
Studios: 138 West 58th Street, NEW YORK

## ADELE SIMONOV ELECTROLYSIS

1005 FOREMAN BUILDING  
707 SOUTH HILL STREET PHONE TUCKER 3911  
Superfluous Hair, Warts, Moles Permanently Removed  
We Use Multiple Needle Method  
References From Satisfied Clients Office Hours: 9 A.M. to 5 P.M.

## WRITERS

- DO YOU really know the class of work you are best adapted to do?
- DO YOU follow the fashions in literature and keep up to the minute in style?
- DO YOU study the market and know the policy, method and needs of publishers?
- DO YOU understand how to get the best out of yourself?
- ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?
- IF YOU are not certain about any of the foregoing, come around and talk it over.

## WRITERS' WORKSHOP

728 NORTH WILTON PLACE

Phone GRanite 6456



King of the Gaffers

Colorful Personality Sketch of Prominent Technician

IT'S a far cry from the days when he was a gaffer himself, but now he's King of them all. His face is bronzed and zigzagged with character lines, and he could give a violet points on the art of being modest. So modest is he, in fact, that an attempt to wrest from him the story of his life beaded his brow with moisture and inspired a wild glance about for the nearest exit. By assuming a nonchalant but determined pose before the only door and firing in rapid succession the usual barrage of banal questions which every well-equipped interviewer carries concealed somewhere about his person, this w. e. i. managed to extract a laconic reply or two.

"Before I got into picture work? Well, there was the Chicago Opera House, and the Metropolitan in New York, and the Pavlova and Marjorie Rambeau companies—lots of others. Yes, I was electrical engineer. Then I came West and joined up with Jack Warner over in Glendale—the old Astra studio. That was about ten years ago. We didn't even have a bundle of carbons in those days. Everything made on a shoe-string. Then we moved over to Washington and Main—the old ball-park. Stayed there two years and then went to Cuiver City. Studio was in a little barn. Power equipment was a transformer on a pole."

He paused here to indulge in one of the unexpected smiles that circle over his brown face like ripples in a pebble-disturbed pool and his keen eyes twinkled with satisfaction as he added, "And now our power equipment represents \$750,000."

Don't imagine for a minute that this information came consecutively. It was volunteered a couple of words at a time, sandwiched in between constant telephone calls, replies to hurrying youths who darted in and out, receiving short directions in reply to brief questions, and accompanied by frequent assertions that "there really isn't anything much to tell."

But knowing the high esteem in which he is held by his confreres, and knowing furthermore that to him belongs most of the credit for an innovation which practically disrupted the entire motion picture industry, the probing into the King's past relentlessly continued.

Not content with being electrical engineer at Warner Brothers studio, he has under his direct supervision as well, Warner Brothers' Theatre on Hollywood Boulevard, broadcasting station KFWB, Vitagraph and First National Studios. In addition, just in order that the two or three hours he formerly devoted to wooing Morpheus be not wasted, he is also supervising the \$1,000,000 motion picture electrical pageant scheduled for the closing night of the Shrine Convention at the Los Angeles Coliseum the night of June 6th.

However, his most outstanding achievement is his work in the development of Vitaphone. To him belongs the credit for the unremitting labor and the unshakable faith which

has resulted in the present advancement of synchronized movement and sound.

"Everybody laughed at us," he stated, "but the Warner boys and I were convinced that talking pictures were a novelty that the public would welcome. When "Don Juan" opened in New York they sent me there to get all the dope. Major Levinson, of Western Electric brought the device West and we worked day and night to perfect it. Everybody thought we were crazy. Didn't hesitate to say so to our faces, either. But we kept right at it."

In spite of the crudities in the first talking pictures offered at Warner Brothers Theatre, the double line at the box-office day and night proved that the King was right in his surmise that picture fans would welcome a change in their screen fare.

It is not too much to say that the upheaval in the motion picture industry—an upheaval hardly appreciated by the patrons of motion picture theatres because of the surprising adaptability the studios have evinced in adopting the devices for making vocal the erstwhile silent drama—may be laid at the door of this modest electrical engineer.

To him, too, belongs the further innovation or Mazda lights in place of the arc lights formerly employed for studio lighting. In experimenting with the recording devices it was found that the sound made by the arcs—that buzzing noise so familiar to those engaged in working on studio stages—interfered with distinct recording. It took months of tireless experimenting to do away with this drawback. It was found that the use of Mazda lights removed sixty per cent of this sound annoyance. But Mazda lights were incapable in their original form of correctly transferring to regulation film stock the pictures as had the old arcs. Therefore, the film itself must be altered to meet new requirements. Further research and more intensive experimentation resulted in pancromatic film, (now being used for both studio and outdoor work. The old arc lights have been discarded by all up-to-the-minute studios, Mazda lights taking their place.

The King of the Gaffers waxed enthusiastic over the introduction of color as well as motion and sound in the Warner Brothers picture, "On With the Show," which made its bow to the public the night of May 20th. He declared that this picture will excite as much comment and probably revitalize old ideas as radically as did the pioneer showing of vocal films.

For a modest violet, the King of the Gaffers manages to make himself of decided importance in the realm of the loquacious daguerreotypes.

His name? Oh, of course. And it will not be necessary to don satin breeches or eight-inch trains in order to be presented to King Saffer. Step right up, Mr. Public, and meet Frank Murphy, electrical engineer extraordinary.—By L. CASE RUSSELL.

HERE THEY ARE!

The Federated Voters Recommendations For the June 4th Election

THE FEDERATED VOTERS

of the

Los Angeles Amusement Organizations

Suite 212, 1489 West Washington

COMPOSED OF

- Motion Picture Studio Camera Men
- Motion Picture Projectionists
- Motion Picture Sound Technicians
- Theatrical Stage Employees
- Motion Picture Studio Mechanics Alliance
- Musicians Association

Endorse and Recommend

FOR MAYOR

WILLIAM G. BONELLI

FOR CITY ATTORNEY

E. P. WERNER

FOR CITY COUNCIL

- |                    |                    |
|--------------------|--------------------|
| 1st District       | 9th District       |
| CHARLES H. RANDALL | FRANK BELCHER      |
| 4th District       | 11th District      |
| WILLIAM HUGHES     | L. R. RICE-WRAY    |
| 5th District       | 12th District      |
| S. DE VIER ELY     | THOMAS W. WILLIAMS |
| 8th District       | 14th District      |
| EVAN LEWIS         | CHAS. A. HOLLAND   |
| 15th District      |                    |
| A. E. HENNING      |                    |

JUDGES—MUNICIPAL COURT

- |                  |                 |
|------------------|-----------------|
| Division No. 7   | Division No. 10 |
| GEORGE W. McDILL | GUY S. BUSH     |

BOARD OF EDUCATION

- |               |             |
|---------------|-------------|
| GEO. S. GRANT | IRENE SMITH |
|---------------|-------------|

Vote YES on Propositions 1—2—4 and 5

*They Have Been Investigated  
Found Right—Vote For Them*



# "THE DONOVAN AFFAIR" —Continued from Page 21.

And Killian in turn suspects Cornish, Rankin, and then Porter, whom he catches trying to burn the I. O. U.'s, and whom he studies carefully before saying:

"Say, we've met before when I was on the Martin murder case. Your name's Porter, isn't it?"

Porter quietly admits: "That's right."

Killian looks with intense satisfaction from him to the papers he holds, then he speaks: "Donovan owed you some money. So you decided to get him, huh?"

Porter replies without emotion: "That's for you to find out."

Killian, annoyed, warns him: "Don't get fresh—just answer my questions. When the lights were out—Where were you?"

Porter looks him over insolently and replies: "In the dark!"

However, Porter eventually convinces Killian that he might be able to solve the mystery if the murder scene is reset. After much fuss this is agreed to. Carney is ordered to sit where the murdered man sat, and he tremblingly does so. At this point

the ring is mentioned. Lindsey recalls that it was missing when he looked at the body. Killian proposes searching all present, and Rankin objects violently. Then Killian finds a gun in Cornish's pocket. He is accused of the murder, and Jean screams that he didn't do it. Lydia utters a warning cry to Jean, and Killian stares from one to the other.

Just then Dobbs' peg-leg is heard thumping along, and Carney is sent to investigate. He is very jumpy, especially when he reaches the dark garden.

Killian pockets Cornish's gun, and in amazement he brings out the missing ring. He glares round him, and threatens to run them all in for making a joke out of him. Then he sheepishly declares that the ring has nothing to do with the murder, anyway.

Told that the ring can shine in the dark, and of its connection with the tragedy, Killian is skeptical. To satisfy himself he rearranges the guests as they sat, has the lights turned out, and Porter then advances his theory of the crime:

"We are all looking at the ring like this. Then something happened that makes me think I know who the murderer was. It was when we were all admiring the ring. Someone suddenly passed behind my chair and

brushed their hand against mine. I think it was——"

His voice breaks off. After a moment Killian's voice prompts him to continue. . . He finally orders the lights switched on. Nelson is at the switch. Porter has fallen from his chair, and there is a knife in his back! Shrieks, cries, consternation!

Porter is dead. Killian orders everyone to stand where they are. He mops his brow, and declares that there is a maniac at large. Then he orders all into another room, telling Carney to keep them apart.

Another detective arrives at the house. He has searched Donovan's apartment for clues, and he turns over some letters—torn to scraps—to Killian. Killian asks Nelson to get some glue, and busies himself patching the scraps together. Nelson suggests that he might help, and Killian leaves the task to him. Nelson, at the first opportunity, pockets several of the pieces when unobserved.

In the meanwhile Rankin, after frantically signalling to Dobbs, slips the latter a revolver and tells him to hide it. Killian hears the peg-leg retreating, goes to investigate the noise, and finds Rankin outside. He is leading him back when he hears Jean quietly and furtively saying to Cornish:

"I've been trying to warn you—the blood—on your cuff!"

Cornish looks startled. Jean takes his cigarette to burn out the stain, but Killian bursts in triumphantly and places Cornish under arrest. Mrs. Lindsey, who has been near hysterics several times during the proceedings, sighs as she says:

"Now I hope I can go home to Hector and Horatio."

But Killian orders quiet, and in a bullying manner he questions Cornish and Jean. There is still no evidence apart from the spot of blood.

Nelson then appears with the patched-up letter, and declares it to be a woman's handwriting. Killian, ever on the search for a woman in the case, has a brilliant idea. He orders all the women present to write "I would kill." Lydia declares contemptuously that it seems like a game to her. Jean is defiant. Mary is hesitant. Mrs. Lindsey comically indignant. But all comply. When Lydia is writing her version, Nelson remarks that he believes she is left-handed—and she is using her right. She furiously says she intends discharging him, and he quietly answers that perhaps she won't have the chance.

Nelson and the detectives gather to examine the writing. But Nelson has destroyed one item secretly, replacing it with one of his own scribbling. During the ensuing discussion, the ring is mentioned; it is again missing. They return to the dining room, and again Dobbs' peg-leg is heard. Killian captures Dobbs, finds the ring on him, and accuses him of the murder. Dobbs protests that he was merely taking property which Donovan had stolen from him years ago.

Seeing an impression of Dobbs' peg-leg on the carpet, Killian tries to find similar prints near the spot where the two men were murdered,

but fails. Angrily he demands that Cornish be brought in. Cornish arrives. He advances the theory that the crime can be solved by repeating the scene as before, only in this instance he will sit in the chair occupied by Donovan, and will declare that he knows who did it—and Killian will be behind his chair to anticipate the movements of the murderer.

All admiration for this simple scheme, Killian again herds the others into their places at the table. He then orders Carney to stand near the light switch.

Rankin rises from his seat and says in agitation:

"Good heavens! You don't want someone else killed, do you?"

Killian speaks determinedly: "Come on—we're wasting time—sit down!" And continues: "Let's see, is everyone in their right place? We're all here? Yep—guess we are. The knife was right here in front of you, Mr. Rankin."

He then commands Carney to turn out the lights. The room is plunged into darkness, and Killian speaks:

"Listen, folks. I do things in my own way, and before those lights go on I'm going to find the murderer." He pauses. A dog howls outside. Then he says: "Who killed Donovan?"

There is silence for a moment, then his voice continues, outlining the crimes committed, and swearing to keep all in the dark until someone relieves their soul by confession.

Eventually Cornish cries out. Jean bids him keep quiet, but he continues, saying that he knows who did it. . .

"We were sitting like this when the lights went out. I moved over to look at the ring and someone bumped me. I caught him by the hand. That's how the spot of blood got on my cuff—the person who murdered Donovan was——"

His voice breaks off, and a struggle is heard. After a moment Nelson's agonized voice cries out: "Let go of me—let go of my hand or I'll kill you!"

Killian speaks tensely: "I've got him! Quick! The lights!"

The lights go up, and Killian is seen holding Nelson behind Cornish's chair, the knife in his gloved hand. There are shrieks and shouts of excitement.

Mary approaches Nelson and says: "So it was you!—You killed him!"

He replies defiantly: "Yes—I killed him on account of you. I wasn't going to let a dirty dog like Donovan take you away from me!"

In anguish Mary says: "But I told you—I didn't love you."

Nelson replies quietly: "You would have, Mary, if it hadn't been for him."

Killian now declares that he knew it all the time, and orders Nelson taken to headquarters. He is congratulated, and he puffs up.

Mrs. Lindsey approaches timidly and says: "Inspector—can I——"

Grandly he interrupts: "Yes, you can go home to Horatio and Hector."

"Now, Inspector?"

"Yes, now!"

FADE OUT

THE END

**STUDIO**  
**Evans & Smith**  
photographers  
6605 HOLLYWOOD  
BOULEVARD, HOLLYWOOD-CALIFORNIA 6019

There is no  
"pull" like  
suitable  
photographs.

Professional  
Posing Charge,  
\$12.50, Includes  
25 8-by-10  
photos.

DINING and DANCING  
PARADISE

**ROOSEVELT**  
HOTEL in HOLLYWOOD

THE NEW  
BLOSSOM ROOM  
IS A SENSATION

DANCING TO  
HENRY HALSTEAD'S  
ORCHESTRA

## T-BONE RILEY

1733 CAHUENGA AVENUE  
Phone Hollywood 8398

Specializing in  
HOT CAKES WAFFLES SPAGHETTI  
CHILI CON CARNE  
CORNED BEEF HASH (Browned in Pan)  
HAMBURGER SANDWICHES GOOD COFFEE

FOR FRIED CHICKEN and BROILED STEAKS  
8064 Beverly Boulevard

## OFFICE FURNITURE

Consisting Principally of

OAK, MAHOGANY and WALNUT FLAT TOP,  
ROLL TOP and TYPEWRITER DESKS, all Sizes  
TABLES, CHAIRS and OFFICE ACCESSORIES

To Be Sold at Very Low Prices

Inquire

1261 SOUTH LOS ANGELES STREET





# ABOUT TOWN

with

## CONNIE



Reflections of the Modes and Moods of Hollywood



**T**heir gowns at Lido's. Here Hollywood tell me that they buy their gown sat Lido's. Here gowns are fashioned to suit the individual and not to suit the shop. There is such a difference and well dressed women are realizing this more every day. Whether it be morning, afternoon or dinner gown, Carmen, that cleved designer of Lido Gowns, will be sure to suit your personality in the gown designed for you. Some of Hollywood's foremost Motion Picture Stars are patrons of Lido's. You will find Lido's one of the most attractive of Hollywood's shops and, too, it is off the boulevard. 2103 Highland Avenue is the address. The telephone number is GLadstone 9744.

**W**HATEVER the Oriental hand fashions, it is sure to be lovely. At the Han Co., that attractive little shop of the Orient, there are many and various designs in jewelry that are sure to please the most particular—but particularly those who appreciate that little touch that is decidedly "different." You will just have to have a piece or so to "set-off" that new costume. This "different" jewelry comes in various semi-precious stones—and in many designs and colors. The hand-made and to order Robes at the Han Co. are so serviceable and good looking. Made from heavy shantung and lined with vivid Japanese silks. They sell for ten dollars. The Han Co. is located at 1710 Wilcox Avenue in Warner Brothers' Theatre Building.

Adv.

**The Newest Wrinkle**  
The old adage that there is nothing new under the sun doesn't apply to Hollywood. O, my, dear, no—there are so many new foibles that one scarcely knows "what's coming next. Now, we have rubber beads. Who would ever have thought of those but Hollywood. Anita Page is the clever little exponent of how to wear your beads while swimming. We suspect Joan Crawford of having taken her idea from some giant California forest. Wood beads! Who knows—they may yet take the fancy of capricious Hollywood.

**A** DELICATE subject? Why, not not at all, and one that you should be glad to tell your friends about. Mlle. Riviere, that expert medical electrician, eliminates every trace of all skin blemishes and superfluous hair. An electric needle is used and the process is painless, perfect and guaranteed to be absolutely permanent. If you speak French, Mlle Riviere will converse with you in that language. Phone DUUnkirk 9001 for an appointment or call at 2525 West Sixth Street, opposite the Elks' Club.

**Modes of the Hour**  
These beach pajamas are perfectly delectable. Some are made from beach robe materials and some from satin (both in plain and printed design). The three-piece pajama suit is a popular one just now. It seems to suit the gay little flapper's need. By removing parts of this jaunty pajama ensemble, she can get just the right amount of sun tan and all natural, too. Beach pajamas are quite the newest thing and are sure to win favor at the beaches—where color runs rampant from now until—well, you just never can tell in California.

Adv.

**"The Very Idea"**  
Back in the old days before his connection with pictures, "Bill" Le Baron had a number of plays produced on Broadway. One of the best of these was "The Very Idea" in which Ernest Truex played the lead, and which Radio Pictures has purchased for picturization. Several song numbers are to be included in this farce comedy.

As a play, "The Very Idea" played for over a season at the Astor, New York, with long runs in London, Paris and Berlin following. No cast or director for the picture has been named as yet.

Ben Lyon finished up this week on his work in the leading male role of Herbert Brenon's production of "Lummox" at United Artists.

**Eddie Phillips Leaves U**  
After five years of continuous work at Universal, Eddie Phillips, one of the featured players of the Collegian series, will terminate his contract July 1 with that company. Phillips started in pictures six years ago as the juvenile with Mary Pickford in "The Love Light."

**Dorothy Dwan Returns**  
Dorothy Dwan returned to Hollywood this week after a three-months' rest cure at the home of relatives in Missouri. Miss Dwan suffered a nervous breakdown, following the death of her husband, Larry Semon, last winter, but she is now completely restored to health, it is reported.

H. S. Maraniss, executive of the Victor Talking Machine Company, was in Los Angeles this week.

George Seitz is to direct "Tanned Legs," an original by George Hull, for Radio Pictures. Tom Geraghty is doing the adaptation and Louis Serecky is to supervise the production.

Seitz previously made for Radio "Blockade," "Hey, Rube" and "Circus Kid" and is best known for his direction of "The Blood Ship" for Columbia.

James Cruze has assigned Hugh Herbert to adapt "The Soul of the Tango," a novel written by Arthur S. Mom, an Argentine playwright, to be produced by Cruze's company, and to be directed by Walter Lang. The picture is to be made with all-dialogue.

Herbert adapted "The Great Gabbo," the special, with music and dialogue, that Cruze is now directing.

# DOLLARS and JOBS

**Every dollar** invested in Los Angeles property and business is made secure only through the maintenance of an adequate and dependable supply of electric power and water.

**Every job**—every pay roll—in Los Angeles is secured through the maintenance of an adequate and dependable supply of electric power and water. Remove the power and water and you remove the foundation for the job—and the pay check.

The Municipal Department of Water & Power is in the business of serving Los Angeles with domestic water and electric power and light. As our city grows, the Department must grow. Its water and power supplies must be increased; its service facilities must be greatly enlarged.

**Power & Water Bonds, issued from time to time, to help finance necessary extensions to the City's Water & Electric Systems are repaid from Department earnings—not from taxes.**

DEPARTMENT of WATER and POWER  
CITY OF LOS ANGELES

**(\$5,816,000 is being turned over to the City Treasury this year by the Department of Water and Power)**



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
Darmour 5823 Santa Monica Blv. (Darmour Casting) HO 8704	Alberta Vaughn and Al Cook	Al Herman	J. A. Duffy	Jim Brown	"Record Breakers"	E. V. Durling	Preparing
James Cruze HE 4111	Eric Von Stroheim Gaston Glass	James Cruze Walter Lang	Vernon Keyes	Ira H. Morgan Ira H. Morgan	"The Great Gabbo" "Soul of the Tango"	Ben Hecht Arturo S. Mom	Shooting Preparing
Chaplin—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totharch	"City Lights"	Chas. Chaplin	Shooting
Columbia Office HO 7940 1438 Gower St.	Graves & Holt	Geo. Archainbaud Erle C. Kenton Frank Capra		Joe Walker	"The College Coquette" "The Broadway Hoofer" "Flight"	Gertrude Orr	Preparing Preparing Shooting
Educational HO 2806							
First National GL 4111 Burbank, Calif. (Bill Mayberry, Cast'g) Bobby Mayo, Asst. HE 1151: 10-11: 3-4	All-Star Dorothy Mackaill Billie Dove Eddie Buzzell Irene Bordoni Marilyn Miller Colleen Moore Leatrice Joy	Irving Willat Reginald Barker Alexander Korda Mervin LeRoy Clarence Badger Jno. Francis Dillon William Seiter Jno. Griffith Wray	Ed Berry John Daumery Wm. Goetz	Sol Polito Lee Garmes Don Seitz	"Isle of Lost Ships" "The Great Divide" "Her Private Life" "Little Johnny Jones" "Paris" "Sally" "Footlights & Fools" "A Most Immoral Lady"	Fred Mypon Fred Mypon Forrest Halsey	Shooting Shooting Shooting Preparing Preparing Preparing Preparing
Fox—HO 5501—5000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ove. Fox Hills Movietone Oast. Office—CR 4151 M. Rice, Casting	Vic McLaglen—Ed. Lowe Warner Baxter Birmingham-Hyams	Roaul Walsh Irving Cummings Lewis Seiler	Archie Buchanan		"The Cockeyed World" "Behind That Curtain" "Masquerade"	Brennan	Shooting Shooting Shooting
Mack Sennett—GL 6151 4204 Radford Ave. N. Hollywood GL 6155							
Metro-Goldwyn-Mayer EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Norma Shearer John Gilbert John Gilbert Lon Chaney Lon Chaney Joan Crawford Greta Garbo Lon Chaney Marion Davies Greta Garbo Love-King Haines-Page John Gilbert	W. S. Van Dyke Willard Mack  Fred Niblo Wm. Nigh Tod Browning Jack Conway Clarence Brown George Hill Robt. Z. Leonard John Robertson Charles Reisner Harry Beaumont Lionel Barrymore	Red Golden  Harry Bouquet Frank Messenger	Clyde de Vinna  Oliver Marsh Henry Sharp	"Trader Horn" "A Free Soul" "Way for a Sailor" "Redemption" "Thunder" "The Sea Bat" "Jungle" "Anna Christie" "The Bugle Sounds" "Marianne" "The Single Standard" "Road Show" "Speedway" "Olympia"	Richard Schayer Lawrence Stallings  Thalberg-Butler  Lawrence Stalling Bess Meredith Byron Morgan	Shooting Preparing Preparing Shooting Shooting Preparing Preparing Shooting Shooting Preparing Shooting Preparing
Metropolitan—GR. 3111 1040 N. Las Palmas (Evelyn Egan, Casting) —GR 3111 Christie	Harold Lloyd Miller-Claire Lyon-Hall-Nisson Johnnie Arthur Cance and Grapewin Caddo Prod.	Mal St. Clair Spencer Bennett Howard Hughes Leslie Pierce Neal Burns Howard Hughes	Lloyd-Anderson Tom Story	Lundin-Kolher Ed Snyder Harry Perry	"Welcome Danger" "Police Serial" "Hell's Angels" "A Hint for Brides" "Ladies' Choice" "Front Page"	Staff Geo. A. Gray Harry Behn	Shooting Preparing Shooting Shooting Preparing
Paramount—HO 2400 5451 Marathon 11 A.M. to 1 P.M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	Moran and Mack Buddy Rogers Wm. Powell—All-Star Clara Bow All-Star All-Star All-Star All-Star All-Star	George Abbott Richard Wallace Frank Tuttle Lothar Mendes William Wellman Lothar Mendes Gasnier-Cukor Victor Fleming Melville Brown Edward Sloman	Geo. Yohalem Art Jacobson Russell Mathews Bob Lee	J. Roy Hunt Victor Milner Henry Gerrard Harry Fischbeck Henry Gerrard  Unassigned J. Roy Hunt	"Why Bring That Up?" Untitled "Greene Murder Case" "Dangerous Curves" "Woman Trap" "Illusion" "Youth Has Its Fling" "The Virginian" "Fast Company" "Kibitzer"	Octavus Roy-Cohen Tarkington-Doherty Van Dine-Cormack Shore-Mintz-Corrig'n Burke-McCormack Train-Sheldon Robson-Baker Owen Wister Ring Lardner Shore-Swerling-Mintz Robinson Marion, Jr.—Heath- LloydCorrigan	Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing Preparing
Pathe—EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Ina Claire Alan Hale Carol Lombard	Marshall Neilan Fred. Newmeyer Gregory La Cava		David Abel John Mascall Arthur Miller	"The Awful Truth" "Sailors' Holiday" "For Two Cents"	Arthur Richman	Shooting Shooting Shooting
RKO—HO 7780 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A.M. to 12 P.M.	Olive Borden 3 Moore Bros. Betty Compson	Wm. Cowen Mal St. Clair Wesley Ruggles	Jimmy Anderson Doran Cox and Tommy Atkins		"Half Marriage" "Side Street" "Street Girl"	Jack Cunningham	Shooting Shooting Shooting
Roach—EM 1151 1 P.M. to 3.30 P.M. Casting, Joe Collum	Charlie Chase	Warren Doane	Lloyd French	George Stevens	"Hay Fever"		Shooting
Tec-Art—GR 4141 5360 Melrose	Smitty Comedies  Lia Tora Pickwick Prod. Inspiration Prod. Technicolor All-Star Raymond MKee	Harry Edwards Henry King Julio DeMoraes Frank O'Connor Henry King Elmer Clifton Roland Asher	Bert Clark  Jack Richardson	Billy Williams Blake Wagner	Untitled "Mary, the Beautiful" "Dangerous Desires" "Out of the Night" "The Pioneer Scout" Untitled All Talking	Tynan-Caruth Fred de Gresac	Preparing Preparing Preparing Preparing Shooting Preparing
Tiffany-Stahl—OL 2131 4500 Sunset Blvd. Sid Algiers	Virginia Valli All-Star	Reginald Barker James Flood	M. K. Wilson	Harry Jackson	"Rise and Fall of a Woman" "Whispering Winds"	Frances Hyland	Preparing Shooting
Telefilm Studio OL 211	Mason-McDonald	Harry Webb	Walter Sheridan	Rav Reis	"Dark Skies"	Jack Natteford	Shooting
United Artists 11-12 A.M., 3-4 P.M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	Norma Talmadge La Rocque-Stanwyck  All-Star	Herbert Brenon Lewis Milestone George Fitzmaurice  Thornton Freeland	Roy Lissner  Cullen Tate  Roger Heman	Karl Struss  Ray June	"Lammox" "Tin Pan Alley" "The Locked Door"  "3 Live Ghosts"	Elizabeth Meehan C. Gardner Sullivan  Max Marcin	Shooting Preparing Shooting  Preparing
Universal City 10 A.M. to 12 A.M. HE 3131 (Harry Garson Casting) B. Brown, Asst. HE 3151	Laura La Plante George Lewis Reginald Denny Crawford Kent Arthur Lake All-Star Bobby Nelson Sid Sailor	Wm. Wyler Nat Ross Wm. J. Craft Ray Taylor Sam Neufeld Edward Laemmle Jack Nelson Sam Newfield	Wm. Reiter Woehler  Doc Joos Arthur Mull Joe McDonough Fred Frank Al Gould	Robinson  Robt. Cline Jerry Ash Wilford Cline Forbes	"Evidence" "Colleagues" "Companionate Troubles" "Ace of Scotland Yard" Untitled "The Drake Murder Case" "A Boy and a Man" Untitled	Harry Fraser  Sam Neufeld	Shooting Shooting Shooting Shooting Shooting Shooting Shooting
Warner—HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5342 Sunset Blvd. Vitagraph—OL 2136	Geo. Arliss Pauline Frederick Ted Lewis John Boles John Barrymore Charlotte Greenwood	Michael Curtiz Archie Mayo John Adolfi Ray Enright Alan Crosland Lloyd Bacon	Cliff Saume Eddie Souders Frank Shaw William McGann G. Hollenshead	John Stumar Ben Reynolds  T. Wright Tony Gaudio Van Trees	"Hearts in Exile" "Evidence" "Is Everybody Happy?" "Song of the West" "General Crack" "So Long, Letty"	Harvey Gates Jackson Star	Shooting Shooting Shooting Shooting Shooting Shooting



# **HOLLYWOOD** *filmograph*

## *Offers*

### **Articles...**

*by well known writers,  
concerning interesting  
angles of the Motion  
Picture Industry—*

### **Reviews and Previews...**

*of the latest Pictures,  
Plays, Vaudeville and  
Musical achievements—*

**Phone HOLlywood 6024**

### **A Complete...**

*Theatrical News and  
Editorial Survey of the  
film field—*

### **A Guide...**

*to the Better Places for  
you to Shop—*

#### **RATES**

6 Months—\$2.50

1 Year—\$5.00

3 Years—\$10.00

*Hollywood*  
**filmograph**

1103 N. El Centro  
Hollywood, California

#### **PHONE**

HOLlywood

6 0 2 4

Dept. D

Please enter my subscription for the period of  
.....for which I enclose the  
sum of \$.....

Name.....

Address.....

City.....State.....

Phone.....





*Is Not  
Promising —  
It Is Delivering!*

# **SOUND-ON-FILM** *and* **SOUND-ON-DISC**

*De Forest Achievements* **NOW!**

## **PHONOFILM AND PHONODISC**

**STANDARD COMBINATION**

(for large Theatres)

**\$6,500**

**STANDARD  
PHONOFILM**

Sound on \$5,000  
Film Only....

**JUNIOR  
PHONOFILM**

Sound on \$3,995  
Film Only



**JUNIOR COMBINATION**

(for Theatres of 750 seats or less)

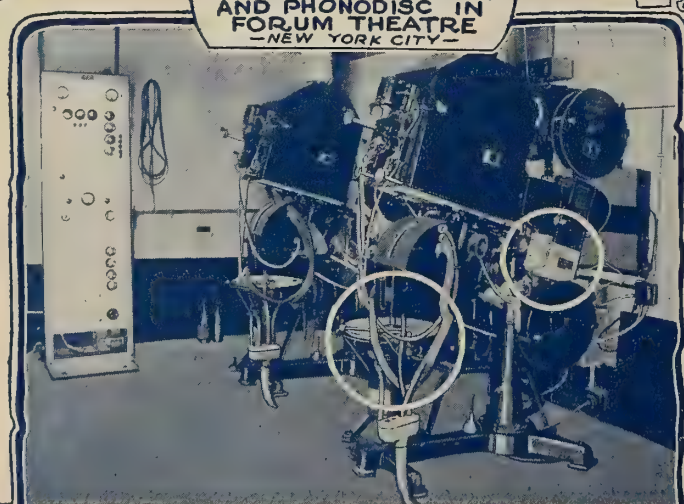
**\$4,975**

**STANDARD  
PHONODISC**

Sound on \$3,450  
Disc Only

**JUNIOR  
PHONODISC**

Sound on \$2,745  
Disc Only



• NO WEEKLY SERVICE CHARGE — LIBERAL TIME PAYMENTS •

# **GENERAL TALKING PICTURES CORP.**

• 218 W. 42<sup>ND</sup> ST., NEW YORK CITY •

WEST COAST  
DISTRIBUTOR

**JESSE J. GOLDBURG**

1584 W. WASHINGTON BLVD.,  
LOS ANGELES, CALIF.



# *L* HOLLYWOOD filmograph

JUNE 8, 1929

Vol. 9

No. 23

Published



Weekly



CONSTANTIN  
BAKALEINIKOFF

*In This Issue---* Dialogue Scenario of "Thunderbolt"  
**NEW EQUITY CONTRACT IN FULL**



**LEWIS B. FOSTER**

DIRECTED

STAN LAUREL

AND

“BABE” HARDY

IN

“BERTH MARKS”



A

HAL ROACH

ALL TALKING PICTURE



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, *President*

AUBREY BLAIR  
*Executive Vice-Pres.*

O. M. SOLINGER  
*Second Vice-Pres.*

C. B. HIRONS  
*Treasurer*

T. H. THORNTON, *Secretary*

New York Headquarters:  
236 West 44th Street

Chicago Office:  
3668 Michigan Boulevard

VOL. 9

SATURDAY, JUNE 8, 1929

No. 23

## Contents

GENERAL NEWS.....	5-6-7
EDITORIALS .....	8
CHARLIE CHAPLIN — an interview and sketches by <i>Bert Levy</i> .....	11
REVIEWS AND PREVIEWS.....	13
THEATRE, VAUDEVILLE AND MELODY.....	14
"THUNDERBOLT"—Dialogue and synopsis	16
EQUITY CONTRACT IN FULL.....	18-19
PSYCHOLOGICALLY SPEAKING — "SPITE MARRIAGE" by <i>John Mand</i> .....	21
CAMERA SHOTS, by <i>Neil Brant</i> .....	24
WHO'S WHO, by <i>Harry Burns</i> .....	26
NEW YORK NEWS.....	27
MOVING MOVIE THROG, by <i>John Hall</i> ..	30
BULLETIN BOARD.....	34

## ON THE COVER

### Constantin Bakaleinikoff

Who is Director-General of Music at Columbia Studios, and who has completed the synchronization and written the music for the following Columbia pictures: "The Younger Generation," "Father and Son," "The Bachelor Girl," "Fall of Eve" and "The Flying Marine." Bakaleinikoff started his local musical career with Sid Grauman, and has officiated as musical director at the opening of all the important motion picture houses in Los Angeles and Hollywood.

## Diversion

### WHERE and WHEN

#### Talking Pictures

PARAMOUNT, Sixth and Hill (Vandike 2041)—"The Rainbow Man" (Paramount), with sound shorts and concert orchestra. Next—"Thunderbolt," starring George Bancroft.  
LOEW'S STATE, Seventh and Broadway (Trinity 7141)—"Where East is East" (M-G-M)—Milton Sills and Dorothy Mackaill, with Fanchon and Marco "Ideas" and Rube Wolf. Next—"The Idle Rich" (M-G-M).  
GRAUMAN'S EGYPTIAN, Hollywood Boulevard (GLadstone 6131)—"The Pagan" (M-G-M) and Fanchon and Marco "Ideas" with stage band. Next—"Coquette" (United Artists).  
UNITED ARTISTS, Broadway near Tenth (Trinity 3238)—"Alibi" (United Artists)—Much discussed all-talkie. With sound shorts.  
BILTMORE, Fifth and Grand (Faber 4430)—"Show Boat" (Universal) Movie-toned Edna Ferber novel in sixth week. With sound prologue from the Ziegfeld musical. Next—"Broadway" (Universal).  
CARTHAY CIRCLE, Carthay Circle (ORegon 1104)—"Black Watch" (Fox), with Victor McLaglen and Myrna Loy. John Ford directed. Next—"Four Devils" (Fox) on June 10.  
GRAUMAN'S CHINESE, Hollywood Blvd. (GLadstone 5184)—"The Broadway Melody" (M-G-M). One more week with Sid Grauman's Prologue. Next—M-G-M's "Hollywood Revue of 1929."  
WARNER BROTHERS, Hollywood Blvd. (Hollywood 0141)—"On with the Show" (W. B.) First all-Technicolor, all-talking musical. Fourth week.  
TOWER, Eighth and Broadway (Vandike 4767)—"The Desert Song" (W. B.) First Vitaphone operetta. Indefinitely.  
CRITERION, Grand, near Seventh (Tucker 8486)—Fox Movietone Follies—Sue Carol, Stepin Fetchit. With sound shorts. Indefinitely.

#### Silent Pictures

FILMARTE, 1228 Vine Street (GLadstone 6131)—English film, "Perdition."

#### Vaudeville

ORPHEUM, Broadway, near Ninth (Trinity 3214)—Headline two-a-day vaudeville. One of the few left.  
HILLSTREET, Eighth and Hill (Trinity 6941)—RKO Vaudeville and Pictures, "Linda" (Mrs. Wallace Reid Production).  
PANTAGES, Seventh and Hill (Trinity 7926)—Pantages Vaudeville and Pictures. "Father and Son" (Columbia).

#### On the Stage

BELASCO, Hill, near Eleventh (WEstmore 8388)—First week of "The Bachelor Father."  
EL CAPITAN, Hollywood Blvd., near Highland (GRanite 1147)—Belle Bennett and Ben Bard in "Dancing Mothers." Pop prices by Henry Duffy.  
EGAN, Figueroa at Pico (WEstmore 5745)—"This World and the Next." Spiritualistic comedy. Pop prices. "Why Men Don't Marry" opens Sunday, June 9.  
FIGUEROA PLAYHOUSE, Figueroa, near Ninth (Vandike 7344)—"The Yellow Jacket" with the Coburns (Mr. and Mrs.), opened for two weeks on June 7.  
HOLLYWOOD PLAYHOUSE, Vine Street, above the Boulevard (GRanite 1131)—"Danger," another thriller, in second week, with Edmund Breese and Gay Seabrook. More Duffy pop prices.  
LINCOLN, Central at 23rd (Humbolt 7804)—All-star colored players. This week presenting for second time "The Unborn." Final week for Lafayette Players.  
MAYAN, Hill, near Eleventh (WEstmore 7383)—"Let Us Be Gay," with Edna Hibbard. Rachel Crothers' play. Felix Young production follows.  
MAJESTIC, Broadway, near Fifth (Trinity 2025)—Edward Everett Horton's revival of the 1857 success, "Streets of New York." Next—"Serena Blandish" opens on Sunday, June 9.  
MASON, Broadway, near Second (Tucker 7373)—Now dark. "Jealousy," with but two characters. Opens on June 9.  
HOLLYWOOD MUSIC BOX, near El Centro, on the Boulevard (GRanite 4152)—"Dracula." Horror thriller, with Bela Lugosi. Next—"Paris Bound."  
PRESIDENT, Broadway, near Eighth (Trinity 0476)—"Skidding," with Clara Blandick. Henry Duffy's downtown pop price house.  
VINE STREET, Vine, below the Boulevard (GLadstone 4146)—Franklin Pang-bon in "The Ghost Train." Pop prices. Next—"Jonesy."

#### Cafes and Night Clubs

AMBASSADOR HOTEL COCOANUT GROVE, with Gus Arnheim's Orchestra.  
BILTMORE HOTEL, with Earl Burtnett's Orchestra and the Biltmore Trio.  
BROWN DERBY. One of the gathering places for film prominent.  
COTTON CLUB. Ducky whoopee purveyors.  
HALL'S CHINESE CAFE. New and different. Tom Swift's Orchestra.  
HENRY'S. A boulevard institution.  
LAFAYETTE CAFE. Dine and dance.  
MONTMARTRE. Celebrities, food and Roy Fox's Orchestra.  
MOSCOW INN. Russian-French cuisine. Two orchestras.  
PLANTATION. "Fatty" Arbuckle's night club.  
POM POM. Pulchritude.  
ROOSEVELT HOTEL. The Blossom Room . . . with Jackie Taylor's Orchestra, and the College Inn . . . open all night.  
COFFEE DAN'S, downtown theatrical hangout. B. B. B. master of ceremonies.

#### Events of Interest

WILL ROGERS' HOME-COMING STAG BANQUET—At the Beverly-Wilshire Hotel on June 8. Many celebs. Broadcast by Radio Station KEJK and both the United Press and Associated Press will telephoto a picture of the group to New York.  
FOX THEATRE, SAN FRANCISCO—Opens June 28; 5,000-seat house; one of the biggest in the West.

#### Sports

BASEBALL—Wrigley Field. In the daily newspaper.  
BOXING—On Tuesday night at the Olympic Auditorium, downtown. On Friday night at the Hollywood American Legion Stadium.



# ESTELLE TAYLOR

What the New York Critics Say About Her Performance in

## "WHERE EAST IS EAST"

Now Playing at Loew's State Theatre

"Probably the most pertinent thing which can be said of 'Where East Is East' is that Estelle Taylor again demonstrates what a marvelous screen number she really is, for **Miss Taylor is by far the best number in this entry.** . . . Miss Taylor is made up as an Eurasian, with tilted eyes — and, boy, what a menace she is! You forget that she is merely a screen character; she is extremely convincing. . . . She is so good in fact that **one wonders why a Hollywood producer hasn't taken her in hand long since and nursed her to the celebrity she deserves.**"

GEORGE GERHARD in N. Y. EVENING WORLD.

"Since Mr. Chaney is an excellent actor and Miss Lupe Velez is a fairly vivid person, it is no small feat that Miss Taylor achieves in **thus snatching away the picture so completely** from her col-

leagues . . . she is so coldly believable and honestly sinister that her portrayal becomes **one of the fine things of modern melodramatic acting**, suggesting once again what an important actress Miss Taylor would be if given the proper parts."

RICHARD WATTS, JR., in N. Y. HERALD-TRIBUNE.

"As the picture turns out Estelle Taylor is its **real star.** What is best in the production must be credited to her voluptuous portrayal of the slant-eyed siren who invades this Siamese Eden with her wiles. Not only does the sensuous Estelle steal first honors for acting, but she out-Chaneys Lon in her make-up."

REGINA CREWE in N. Y. AMERICAN.

"Estelle Taylor is the **most magnificent menace of the screen.** . . . She looks like a hot million."

BLAND JOHANESON in N. Y. DAILY MIRROR.

"This movie is distinguished through the splendid interpretation given by Estelle Taylor. Miss Taylor, whose warm beauty has decorated many difficult roles, does amazingly well with the make-up of a half-caste Chinese siren and **easily monopolizes whatever praise is meted out for this production.**"

BETTY COLFAX in N. Y. EVENING GRAPHIC.

"Miss Taylor gives an intriguing performance. By some ingenious trick of make-up her eyes are almond-shaped, giving her a **characterization that seems certain to create great discussion among the fans.**"

ALLAN LAND in VARIETY.

"Estelle Taylor, in a weird, slant-eyed make-up — she looks decidedly Oriental — seems quite at ease in her part. **Estelle's performance is exotic and convincing.**"

IRENE THIRER in N. Y. DAILY NEWS.

"Estelle Taylor was remarkably clever in her getup as an Occidentalized Indo-Chinese manhunter, and she played one of those difficult roles that are so liable to be thoroughly banal."

JOHN S. COHEN, JR., in N. Y. SUN.

"Miss Taylor does well in a role and in a story that is a bit overdrawn."

ROSE PELSWICK in N. Y. EVENING JOURNAL.

"Miss Taylor, in a fancy make-up, has the part of a Chinese siren and is **very, very voluptuous indeed.**"

N. Y. WORLD.

"And last but not least there is Estelle Taylor, elaborately dressed up like Mother Godam in 'The Shanghai Gesture,' making slant eyes at Mr. Hughes and luring him away from Miss Velez."

CREIGHTON PEET in N. Y. EVENING POST.

"Estelle Taylor with her eyes frightfully made up to give them an Oriental slant, is unfortunate in her role."

MORDAUNT HALL in N. Y. TIMES.

CHARLES S. DUNNING, Manager

5528 Santa Monica Blvd.

GRanite 7862



# THE PASSING WEEK

Equity! The announcement that had been due for some time, bristles forth, and with it comes the statements of the various organizations and individuals concerned with it. Meanwhile in the street and the studios is being discussed excitedly the pros and cons of the issue.

The Shriners took possession of the city. Whoopie galore, with the parades, colorful costumes prevailing the local atmosphere, instead of the Junius Pluvius, or commonly known rain. The usually sealed gates of the studios were flung open to the visitors, and they were permitted to roam about at will. However, the sound stages remained barred.

If the third dimensional screen can become a reality, instead of an experiment as it is at present, the screen impression will have reached its highest point. But just now it remains a laboratory and workshop problem with much to be overcome before it will reach the public eye. To the inventive mind who found it impossible to realize on sound devices, the field of third dimension offers vast opportunities for those who would find "gold in them thar' films."

The much publicized impending marriage of the "sweethearts of the films" has finally come to pass. Now Doug, Jr., and Joan can return and find cameramen and the newsmen treating them as plain Mr. and Mrs. without the previous efforts of overemphasizing their love affairs in pictures and the news.

Universal engages for their scenario department, Professor Walter B. Pitkin of Columbia. He will act as consulting advisor on scenarios and will supervise one of U.'s forthcoming super-productions.

Something has happened in the merger market. The U. A. and Warner deal figured but little in the print this past week, with trade though firmly believing that all is over with this deal and that both units will remain as before until a new merger is hatched, or until the proposed R K O, Paramount, Warners and U. A. plan actually becomes a reality.

Not to be outdone by other columnists, including the great O. O. McIntyre, we must also mention the columnists' favorite, Barney, the Newsboy. Barney, whose newsstand is outside the Biltmore, has been accorded space in many newspapers because of a particularly beaming personality in spite of being crippled, and has just been accorded further recognition by Alan Hale and Sid Grauman, who have discovered that the youth has a voice. They suggest him as a prospect for the sound picture.

# HOLLYWOOD filmograph

VOL. 9, No. 23

JUNE 8, 1929

## Equity - Producers Deadlock May Last Several Weeks-Little Fireworks Expected in Fight

*Equity Not Barring Film Players From Its Ranks—Miller—500 New Members Added Since Tuesday Contract Demand; Action From American Federation of Labor Not Seen as Probability*

THE Actors' Equity-Motion Picture Producers controversy over the Standard Contract and full Equity Shop demanded by the actors' organization this week was at a virtual deadlock after four days. Little open animosity was displayed by either side, and despite an expected protraction of the fight, none of the usual excitements attendant upon a strike were expected to develop.

Highlights of the events following the sudden announcement of Equity's stand by President Frank Gillmore of Equity on Tuesday afternoon were:

First—200 new members, or old members re-signing, were added to the Equity lists here between the announcement and the producers' ultimatum.

Second—after considering the Equity demand until near dawn on Thursday morning, the producers, through their Association (The Motion Picture Producers-Distributors Association), refused to accept the proposed Equity contract and the full Equity shop.

Third—between that time and late Friday afternoon 300 more had been added to the Equity lists, making a total of 500.

Fourth—a checkup of opinion discovered that the American Federation of Labor, with which Equity is affiliated, is not expected to enter into the fight, for some time to come, at least. Neither side would comment on the possibilities of such action.

Fifth—a number of Equity payers, reported as around two dozen by Friday afternoon, had refused to sign the present Standard Contract, now in operation, and which was negotiated over a year ago by the Actors' and Producers' branches of the Academy of Motion Picture Arts and Sciences.

Sixth—The Academy, through its Secretary, Frank Woods, issued a statement which officially placed the Academy as entirely unconnected and uninterested in the controversy.

Seventh—Rumors that the Equity Contract demand was a move to force stage actors into pictures and to oust the film players were reported to the Equity offices, it was stated.

Charles Miller, local Equity representative, declaring the reports unfounded, issued the following statement:

"Equity does not bar motion picture players from its ranks. In the event of Equity Shop becoming operative, motion picture players will have the same status for Equity as stage players. We now have in the neighborhood of 1000 members who have not played on the stage, or who have left the stage for some years. We are accepting applications from a large number of non-stage film players this week."

Equity's complete enrollment now playing in pictures, or at present on

*Continued on Page 6*

### 50 Engineers Leave to Set British Sound

NEW YORK, June 5.—First group of fifty Western Electric sound installation engineers sailed last Thursday for the British Isles to begin a whirlwind installation campaign which is planned to put Western Electric equipment into 130 British theatres between now and the middle of September. There are already forty-four Western Electric wired houses in the British Isles.

The fifty men have been selected from the American installation department and will remain abroad until September when they will be rushed back to throw all their strength into installation work which is expected to reach a new high peak in the fall.

There are at present 1912 theatres in the United States wired with Western Electric equipment, and 125 in foreign countries. Installations are being made at the rate of more than 250 per month.

### Mayer Directing at M-G-M

Edwin Justus Mayer, playwright and scenario writer, has been assigned by M-G-M to direct his first picture. The picture, an adaptation of Alice Duer Miller's play, "The Springboard," will be scenarized by Mayer, and will star William Haines. Mayer's most notable contribution to the stage was "The Firebrand," in which Joseph Schildkraut was featured.

### Hands-Off On Equity-Stand of Musicians

At a midnight meeting of the Musicians Union local here on Thursday night, the Equity-Producers controversy was passed up entirely. No mention of the conflict was brought into the meeting, which featured the appearance of Joseph N. Weber, president of the union.

Weber discussed the recent National Convention held in Denver, Colorado, and told members of plans to protect the union musician from the encroachments of the talkies, formulated at the convention.

Local union officials announced a hands-off policy on the Equity-Producers contract battle, stating that any possible action of the musicians union here would be advised from the New York national headquarters of the union.

### Gaumont to Handle T-S British Releases

The Gaumont Company of Great Britain will handle release of Tiffany-Stahl productions throughout the British Isles, according to contracts recently signed between the two organizations in New York.

The negotiations were completed last week at the Tiffany-Stahl home office, between Grant L. Cook, T-S Vice-president, and William Gall, Gaumont General Manager and Arthur Lee, Gaumont American representative.



## Equity-Producers Deadlocked On Contract

### Details of Week's Events in Union Fight Continued

the Coast, numbers around 5000, it is stated. Of this number, close to 2800 have played in pictures. Around 1500 are stage and musical comedy importations brought here by the talkie rush. There are also a number of active members, who are writing, directing and producing.

The Equity Contract demand followed a checkup of 2800 members vitally interested in motion pictures, started before the talkie stage player invasion, in which 1218 replies were received. Of these, all but 98 were in favor of demanding Equity shop, it is stated.

The formal statement from Frank Gilmore, president of Equity, which precipitated the turmoil, reads as follows, with a few minor omissions:

"The Council of the Actors' Equity Association, after a survey of sound and talking motion pictures and after consultation with Equity members in all branches of motion pictures, has ruled that from today (Wednesday) members of the Association may engage for sound and talking motion pictures only upon the forms of contract prepared by the Association, and only in casts in which all the players are members of Equity in good standing.

"Members of the Association who signed contracts prior to June 5, which have not expired on that date, are instructed that they must fulfill those contracts, whether or not it entails their playing in casts with non-members, but they must not engage for future production beyond the existing contracts, except upon the standard Equity forms and under Equity conditions.

"My study of the situation disclosed the fact that the phenomenal success of sound and talking motion pictures has created such a demand for actors whose voices record well that members of our Association have gone into them by droves. Many complete casts in Hollywood as well as New York are made up entirely of Equity members. And even before that time we had a good number of members in motion pictures, including many of the biggest stars and featured players.

"Recently conditions in the studios, as far as the actors are concerned, have been going from bad to worse.

"These may, some of them, be held to be the ordinary difficulties inherent in the business of making sound or talking motion pictures, and that the actor must endure them as such. But such an attitude is possible only when fair treatment is generally accorded. No other body of workers would be expected to endure them if the conditions were otherwise—why should the actor, whose work, in the last analysis, is responsible for the success of the picture?

"And our experience has been that the actor has not been receiving this fair treatment to which he is entitled. The conditions of their contracts are not observed and the actors do not dare complain openly for fear

## Attacks "Bigoted, Foolish" Censors

*"Problem of Regulating Pictures Too Big to Put Into the Hands of Political, Bigoted Fools," Says De Mille; "Talking Picture Must Be Left Free"*

"The talking picture must be allowed to grow as an art, and no art has ever grown in bondage," declared William De Mille, representing the Academy before the concluding class in photoplay appreciation at the University of Southern California last week. "The ordinary police laws are enough to protect the public. They can always be invoked and those are the only limits that should be put on the art."

"If talking pictures are to grow into an adult art, it must be allowed to grow in freedom; and it must be allowed to reach an adult age and an adult period of thought. The silent picture was to a large extent held back through regulation by censorship.

"I consider censorship basically wrong, fundamentally wrong in the way it is applied now. It is obvious that we need a certain police regulation to keep drama within the bounds of decency, but every state in the country has laws to prevent the showing of anything improper. When you try to legislate matters of taste, when you attempt

to control thought, and when you do it, not by law, but by the substitution of somebody's opinion for the law, then you are making it pretty difficult for people with mature ideas.

"I ask you as American citizens to help us fight against censorship, which is one of the most unjust, un-American, thoroughly foolish things I have ever seen, based on the general supposition that a man cannot control the theatre-going of his own child. I maintain that this does not give him the right to prevent my seeing anything 'grown up' on the screen.

"Freedom of thought and expression means freedom to express the opinion you do not agree with as well as the opinion you do agree with. In this country we are forced to deliver our birthright of freedom to a little group of narrow-minded, bigoted people who have never read anything but the Bible and do not understand that. I read the Bible and think it is a fine piece of work but it couldn't lead me to do many things the censors do. If the Bible were produced on the screen what the censors would do with it is nobody's business.

"You would not believe some of the things that have happened in censorship. Even my little pictures, which I would not have dreamed could offend a soul, have been massacred in places. Such a simple thing as 'Grumpy' with Theodore Roberts which had a robbery in it came back from Chicago in such shape that I didn't recognize it. They insisted on removing the robbery in this picture. It was a large part of the picture because it was used in developing

*Continued on Page 31*

## Warners Set Schedule For Jolson Films

Warner Brothers have just completed the schedule of activities for Al Jolson's productions, which will carry the comedian well into 1930.

"Say It With Songs," starring Jolson and featuring Davey Lee, has just been completed and is scheduled for release this autumn.

Next picture will be "Mammy," of which Irving Berlin is author as well as the composer, scheduled to go into production next September. From present indications it will be completed on or about the first of the year, for release in the Spring of 1930.

Jolson's following production will get under way in April, 1930, and is expected to be completed in the summer of 1930 and released in the fall.

of jeopardizing their chances of future employment.

"Such conditions may not be known to the presidents of some of the companies but they are the practices of subordinates who are anxious to make records for efficiency and economy. It is to these subordinates and not to the presidents of the companies that the actors have to go for work, if they are not stars.

"We are confident that Equity's entry into sound and talking pictures will be welcomed by the players in that field, and that they are quite prepared to support Equity in the establishment of the policy which is known in the legitimate theatre as Equity Shop.

"For near three months this winter Equity took a poll of its Los Angeles membership in motion pictures. They were asked in a questionnaire to say whether or not they desired an Equity Shop in sound or talking pictures, to be invoked at the discretion of the Equity Council. No pressure was brought to bear on them; they were subjected to no emotional appeal, calmly, quietly, logically, they considered the situation and by a written vote of ten to one asked for Equity Shop. The actual figures were 1120 for and 98 against.

"The Equity Council considers that a mandate and is acting on it as such.

"Equity does not anticipate much opposition from the motion picture producers for their examination of the

*Continued on Page 28*

## Mollie Came One Day Then Rushed Away

When Mollie Cohn, well-known Jewish stage actress, who had flown here by airplane to play in the Jack Berin special engagement at the Erlanger Mason this week, was advised by the Jewish Equity to return and fill a New York engagement, the final two performances were called off. Four were scheduled. The actress arrived here in a rush, turned around immediately and went back to New York, without playing a show. The theatre had already been paid for the rental of the house. Berlin called off the two final performances of his original plays when no substitute could be obtained in Miss Cohn's difficult parts. "Jealousy" opens Sunday, with Fay Bainter and John Halliday as the only members of the cast.

## Carrillo Starting Soon On First T-S Talker

Leo Carrillo will arrive from New York shortly to start work on his first picture for Tiffany-Stahl, a talkie version of Booth Tarkington's play, "Mister Antonio."

Following completion of the initial production, Carrillo leaves for 22 weeks vaudeville tour in Australia. He will then return for three more T-S production.

## New Writer At M-G-M

Joseph Moncure March, author of "The Wild Party" and "Set Up," arrived this week from New York, under contract to write for M-G-M. The writer has created a mild sensation in literary circles, by his stylized writing and insight into modern American life and characters.

## At United Artists

"She Goes to War," Henry King's production of the Rupert Hughes story, follows "This Is Heaven" into the Rivoli, New York. Engagement indefinite. The same picture will have its Los Angeles showing shortly at the United Artists Theatre after the Barrymore film, "Eternal Love."

John Barrymore's "Eternal Love" follows the present offering, "Alibi," with Ronald Colman's "Bulldog Drummond" next, and then the Inspiration picture.

## Asher and Rogers Plans Six Inde All-Talkies

"Eph" Asher and Charles R. Rogers, formerly of Asher and Rogers, have reunited and are to produce a series of six independently made talkers. They will do two musicals, two dramas and two comedies, with "Carnival," Wm. R. Doyle's stage play, recently purchased, as the first of the six.

Asher will leave New York in a few days to determine whether or not they will produce their pictures in the East or in Hollywood. No release has been arranged as yet. Asher and Rogers believe bookings in the better class theatres can be made for good independently made talker productions.



# Robbins Sees New Music Changes

*"Tin Pan Alley" Days Are Over Says Music Firm Head. Unrelated Theme Songs Also Being Eliminated and Song-writing Styles Due for Change*

"Linking of two such important factors in modern American life as the popular song and the motion picture, will result in far-reaching changes in these modes of expression," says J. J. Robbins, vice-president of the Robbins Music Corporation, which is affiliated with Metro-Goldwyn-Mayer. Robbins is now at the M-G-M Studios.

In Robbins' opinion, popular song-writing has received an impetus that will elevate the profession of song-writing and place the business of music publishing on a much higher level.

"The Tin Pan Alley days are over," says Robbins. "Changing times will bring a uniformly governed business, comparing favorably with other leading lines of endeavor."

Robbins further states that the day of the reckless insertion of theme songs into pictures is over also. The new trend is to weave the song closely into the action of the story. At M-G-M, it is stated, the musical interpolations are being as closely supervised as are the story construction, acting and directing.

Irving Thalberg has established the policy that songs must be logically introduced into a picture as a vital part of the story, or not used at all. It is for that reason that a number of M-G-M pictures have been released without theme songs of any sort, on the theory that the aimless insertion of theme songs can detract from the values of the productions to which they are unsuited. Many "themies," it is claimed, had no relationship to the pictures in which they were used, and sold merely on the strength of the picture exploitation. "Mary Dugan" might have had one, but the officials decided against it, preferring to keep the production on a high plane, and the same is true of "Madame X" and several other pictures produced by this company.

According to Robbins, pursuing the plan of having a song link up closely with the story, will develop a more intelligent song writing. It will enforce the changing of many prevailing standards of popular song-writing. The stop-rhythm so popular with the jazzily-inclined, and prevalent in the Charleston, Black Bottom and similar creations, will give way to a more melodic style that is more easily adapted to describing the mood of the story. Vincent Youmans, whose music is particularly tuneful, and at the same time catchy, is a good example of the composer, whose style is particularly adaptable for motion picture work, to which Robbins refers.

It will have a wide appeal, for his rhythms, unlike those of other writers of smart musical comedy music, are not intricate and the melody is pleasing; a happy combination suiting the Park Avenue taste as well as the Tenth Avenue inclinations.

*Continued on Page 11*

## Young Plans Eight Independent Talkers

Lon Young, formerly in charge of production for Chesterfield Pictures, state-right producing organization, has severed his connection with that concern and will in the future make his own pictures for the independent market.

Young has in the past year made a quota of eight pictures originally scheduled by his company in the allotted time. He proposes to make in the future eight dialogue and sound pictures, for state-right release, using one of the prominent recording devices, and will utilize the Tec-Art studios for the making of the pictures.

## Latest Cooper And Schoedsack Film Released

Released by Paramount, "The Four Feathers," made by Merian C. Cooper and Ernest B. Schoedsack over a period of two years, will have its world premiere at the Criterion Theatre, New York, on June 12. Instead of relying for drama on nature and primitive peoples, as they did in two previous offerings, "Gross" and "Chang," the producers have woven in a story this time, using established film actors in the leading roles.

Story is taken from the well-known novel of the same name by Alfred Woodley Mason, and features Richard Arlen, Clive Brook, William Powell, Ted von Eltz, Fay Wray, Noah Beery, George Fawcett, Philippe de Lacy and Noble Johnson. The explorer-producers brought back over 60,000 feet of film of African scenes, which were cut and worked into the story action shot in Hollywood. The production is synchronized with music and effects only.

## Select Alternates For Academy Conciliation

Selection of alternate members on the conciliation committee of the Academy of Motion Picture Arts and Sciences is announced by Secretary Frank Woods. The committee is now constituted as follows: Actors: Rod La Roque, committeeman; Conrad Nagel, alternate; directors: Reginald Barker, Sam Taylor, alternate; producers: William Siström, L. B. Mayer, alternate; technicians: J. T. Reed, H. H. Barter, alternate; writers: Tom Miranda, John Goodrich, alternate.

The conciliation committee was augmented by the appointment of alternates to serve when any regular member is unable to be present or is ineligible to act because of being associated with or in the employ of one of the parties to the contest. The committee has been functioning since the organization of the Academy.

## Plan 26 Comedy Shorts

Campbell-Hess Productions will start shooting a Kidland Comedy, the first of a series of 26 two-reelers with dialogue and sound, next week. Direction will be under the supervision of William Campbell. Charles Diltz has been engaged to supervise the story department.

## Covered Wagon Shot Caught By 20 Microphones

Twenty microphones were used, spread over a distance of a mile, to record the march of a covered wagon train in "Song of The West," Warner Brothers' all-color talking epic now being filmed and recorded near Lone Pine, California.

An elaborate system of wiring and switches enabled Ray Enright, who is directing the film, to take a long shot of the 60 covered wagons and at the same time record the plodding of the horses and oxen and catch bits of conversation of the occupants of the wagons over the distance of a mile.

A complete Vitaphone recording plant was installed on the location. It's the first time an outdoor picture has ever been recorded in such an elaborate manner, previous outdoor scenes having either been recorded by remote control, or by means of a newsreel camera car.

## Le Baron Signs Ruggles To Direct Own Story

Wesley Ruggles will direct the all-talker version of William Le Baron's stage farce bit, "The Very Idea," for Radio Pictures. Production will start immediately on the completion of "Street Girl," starring Betty Compson, which Ruggles is now directing for Radio.

Le Baron, Radio production head, has signed Ruggles to a new contract to direct his brain-child, in which Ernst Truex was starred on the stage. Casting is now in progress.

## Universal Plans to Make Five Serials

Five serials, one of 15 episodes and four of 10 episodes, will be made at Universal for the new program.

"Tarzan the Tiger," from the story by Edgar Rice Burroughs, will extend to 15 episodes. The four others already selected are "The Jade Box," "The Lightning Express," "Terry of the Times" and "Ace of Scotland Yard," the last being in production.

Dorothy Lee, who was in a Broadway chorus, when picked by Bert Glennon for a part in "Syncopation," has been added to the cast of "Rio Rita," which goes into production at the Radio Studios here.

## Sid Grauman Quits Exhibitor Ranks To Produce

**'Rasty' Wright Will Be New Manager of Chinese**

Sid Grauman will retire completely from the exhibition field with the transfer to Fox of his interests in Grauman's Chinese Theatre in Hollywood.

Grauman states that after the new owners assume control he will devote his entire time to other interests, most probably to the production of motion pictures, a field he long has wished to enter. He holds the picture rights to "The Turn in the Road." A well earned vacation of several months will come first.

Probably no individual in the history of films has contributed as much as Grauman to the elaborate presentation of motion pictures as it is done today.

He is given individual credit for being the first theatre magnate to introduce a symphony orchestra into a motion picture playhouse and for aggrandizing the picture prologue from a mere program of vaudeville acts into a glamorous atmospheric introduction rivaling extravaganzas of the legitimate stage.

Grauman's history as a showman is as colorful as that of the late P. T. Barnum in the "big top" field. He first attracted wide attention with his father.

Grauman was one of the first independent exhibitors in the country to recognize the future of the talking picture by equipping his theatre for both Movietone and Vitaphone projection.

His prologue spectacles and elaborate edifices have been imitated all over the world. Leading producers assert that he has been the guiding genius in the evolution of the motion picture theatre from the so-called prehistoric nickelodeons to the palaces of the day.

And they predict a great future for the Grauman creative genius when it is turned loose in the field of motion picture production.

"Rasty" Wright, for many years with the Fox-West Coast organization, and most recently at Loew's State for past few years, will take over the management of the Chinese under Fox operation, next week. M-G-M's musical spectacle, "The Hollywood Revue of 1929," opens shortly, following the current "Broadway Melody."

## Silent Film Being Made At Tec-Art

International Film Productions, producing at Tec-Art Studios, are making a picture for foreign release, called "Why Women Love." The picture is being directed by Desiter Pek, also the producer, and in the cast are Gene Porter, Jack Donovan and Tibor von Jany, the latter a Hungarian actor. The picture will be released in Germany, Hungary and Czecho-Slovakia and several others of the Balkan countries. It is a silent picture.



# E - D - I - T - O - R - I - A - L

LOUIS E. HEIFETZ  
Editor

AUBREY BLAIR  
Managing Editor

HARRY CARLISLE  
Associate Editor

## "THE INDEPENDENTS"

WHAT is responsible for the present glorious position of the independent producer? The usual wail—that independents cannot market their product because of chain ownership of theatres by large producing companies—is hardly sufficient excuse. The basic cause lies not wholly in distribution, but very largely in production.

A comparison between the respective fields of the motion picture and the theatre is pertinent in this connection. In spite of the fact that the theatre has been governed largely by a few magnates for many years, the really worthwhile productions have come from individuals and groups outside the circuit theatre owners. For instance: Jed Harris, Winthrop Ames, Arthur Hopkins, the Theatre Guild, the Neighborhood Playhouse group, and other noteworthy producing units have functioned astonishingly well.

Compare the product of these theatre independents with the product of independent picture producers, and the result is lamentable.

The reason is not far to seek. Not one independent picture producer may be pointed to so far as decided originality is concerned. On the contrary, their method of procedure is to pattern their pictures on those made by the larger companies, and the finished product, because of cheap reproduction in all its aspects, resembles the original very much as Woolworth's necklaces resemble those of Tiffany's.

Is it merely the matter of money that causes puerility? In part—yes. On the other hand, what is sadly lacking is truly creative supervision. And again we point to the theatre as an example of where brains and taste have overcome a serious lack of adequate capital in many instances.

So far only one of the independent companies has surged to the front, and their success is largely due to a fair degree of originality. Columbia's first triumph was "The Blood Ship," a picture which had vitality and freshness in story, directing, and acting; these sold the picture to first run houses, and established the firm as an important producing organization—the leader of the independents. Since then they have maintained their prestige by making a periodical picture of worth, and the remainder of their program has been carried out on the strength of these specials.

The usual procedure of the independent or "quickie" producer is to buy a few prominent names, seize upon a trite story, and then engage a director, who, lacking time for adequate preparation, and realizing the hasty needs of the producer, works mechanically and utterly without initiative or creative spontaneity. The actors, prompted by indifference and prideless effort, respond similarly. Result:—a picture that is flat and uninteresting, contradictory of the burbling eulogies issued by press-agents, and essentially a "quickie"—destined for "shooting galleries":...

Fortunately the talkers may develop an independent producer or two, who, because the medium requires accuracy and truthfulness, may be forced to stretch their imaginations to make the grade. The opportunities are here; sound pictures, independent or otherwise, can be booked in wired houses provided the offering is original,

tasteful, and by all means devoid of sloppy workmanship and trite, catalogued situations. Intelligence in Hollywood is by no means monopolized by the large companies. Plenty of talent is waiting to be discovered, and if given the opportunity would create keener and fresher pictures than are being made—even those of the big fellows, and despite their expensive staffs and immense technical assets.

Let the independent picture producers make some effort to approach the standards displayed by their fellows in the field of the theatre, and bookings in key city theatres throughout the country will follow. This is a new day, and requires new methods.

\*\*\*

## SCREEN DRAMATIC SCHOOLS

THE FORESIGHT of Pathe in making a conscious and thorough attempt to develop talking picture stars from talent available in Hollywood is highly commendable, and an interesting commentary on the situation obtaining throughout the industry.

Without question recent developments have shown that careful training in diction—tone, inflexion, timing—is of the utmost importance; furthermore, that screen technique, while at present finding its personnel more readily amongst stage-trained performers, need not necessarily limit itself to them. Indeed, the tendency is to begin the entire process of training by combining the respective techniques of stage and screen with the addition of totally new phases developed by talking pictures, so that stage actors and actresses, as well as former silent screen players, have a great deal to learn.

That the type of acting required for the new medium has changed in almost revolutionary measure is obvious. Frank Reicher, writing anent this matter in the "Theatre Magazine," points out that the stage actor must learn that he is speaking, not to a vast auditorium, but to a piece of mechanism—the microphone—and that his tones are in turn amplified. Therefore repression is the first requisite of screen dramatic power.

Dealing with the silent screen actor, Mr. Reicher, who is head of the Pathe dramatic training school, declares:

"The silent screen has been a habit-forming dramatic indulgence. The actor has been taught to stand motionless while another is 'speaking a title.' . . . This is changed in talking pictures, because the actor must react on the WORD. It is a complete transformation in technique."

Many of the extras and bit players in Hollywood have had sufficient stage and screen training, but not too much, to make them apt candidates for such schools. They have youth, beauty, and adaptability. The producers who follow in Pathe's footsteps will be amply rewarded by the expenditure of time and money. It is high time they looked to the future of the people who are necessary to their own future; and, rather than allow the old anarchy to prevail, should sensibly give unknown players a chance to show what they can do. Talent a-plenty is available; much of it going to waste at the present time.

# film - o \* \* \* graphs

BEN HECHT offers an unsolicited testimonial to the movies, in the current issue of the "Theatre Magazine." Fantastically frank as ever, he makes no bones about the gigantic hoax of "original" story writing for movie moguls. He writes: "The greed which fills my bosom when I am approached by a movie magnate is a psychologic rather than an economic one. The fact that the movie magnate is going to make an enormous pile of money out of my story and that I am entitled to a creditable share of it seldom, if ever, occurs to me. I am, to the contrary, convinced that my contribution to the movie which will bear my name is almost nil. . . ."

"When I go into conference with this movie gentleman, he prefers that I pose as a genius and that I give him the illusion a 'Big Brain' is going to work for him in the creation of the quite inane and often idiotic scenario . . . I am content to play his game and at the proper time remark that it will cost \$20,000."

Referring to doubts occasioned by the advent of the talkies, he confesses his principal doubt to be whether or not the movie magnate is going to carry his hoax into the new field, and shell out more millions for the writing of the dialogue.

\*\*\*

CARLOS BORCOSQUE, a South American correspondent now in Hollywood, has been commissioned by the Chilean government to buy educational pictures for the schools of his country. He recently reviewed the South American market situation for *Filmograph*, and now has the following to say:

"Amongst many players now in Hollywood suitable for making talkie pictures in Spanish, are Dolores del Rio, Ramon Novarro, Antonio Moreno, Gilbert Roland, Lupe Velez, and Barry Norton—all of whom speak a pure Spanish. Other players who speak Spanish with very little accent are: Raquel Torres, Don Alvarado, Lily Damita, Mona Rico, George Lewis, Donald Reed, and Lia Tora."

Many other such players, who have had years of picture experience, are listed. It seems that there is real opportunity here for some enterprising producer.

\*\*\*

DUDLEY NICHOLS, writing in the New York "World," quotes an instance of censorship which indicates unwarranted interference in the expression of truth as established by what is considered generally to be an authentic source of information. The situation arose when a Swedish picture, which had been exhibited uncensored all over Europe, was shown in Pennsylvania. The censors demanded that the following title be changed:

"Born of superstition, the belief in witchcraft became a cardinal doctrine of the church and flourished, etc."

The emphasized words were ordered removed. Yet the "Encyclopedia Britannica" states such to be the fact, and quotes from the "Malleus Maleficarum," or Inquisitor's Manual, written in 1489.



# Five Ladies Who Are Gracing the Audibles



*Above — Edna Murphy — one who made the grade from silents to the audibles. She played the sister of Fannie Brice in "My Man" and recently has played in "The Sap" for Warner Brothers, and in "Lummo," being directed by Herbert Brenon at United Artists.*

*Below — Patsy Ruth Miller — Who this week announced that her marriage to Tay Garnett, Pathe director, will take place in September. At present she is appearing in "So Long Letty" at Warner's with "The Aviator" in which Eddie Horton is to be featured as her next.*



*Fanny Brice—She has just returned and will give us another chance of hearing several new numbers which she will introduce in "Sex Appeal," her first for United Artists. The story, we are told, is being written by Husband Billy Rose and John McDermott.*



*Above — Dorothy Mackaill — "Hard to Get" is the latest release for the lady from out Burbank way, and now she is in the process of completing "The Great Divide," being directed by Reginald Barker, at First National.*

*Below—Ruth Taylor—A recent stage appearance in "Little Orchid Annie" gave proof of this young lady's acting ability, with Christie the first to sign her for a speaking role in the films. The picture is called "Hint to Brides" and is now being made at the Metropolitan Studios.*





## Outline Program For M-G-M At Convention

Definite plans for the coming program of talking pictures from M-G-M will be announced at the forthcoming convention to be held in June in Chicago on June 15. At the convention, to be attended by sales executives, production officials and operative heads, the full program for the season of 1929-30 will be gone over, it is announced.

In the release plans will be featured: "The Broadway Melody," "Hollywood Revue of 1929," Cecil B. DeMille's "Dynamite," "Hallelujah," King Vidor's all-negro drama, and "Trader Horn," now being filmed in Africa by W. S. Van Dyke.

Forthcoming pictures for the new season's release, just finished or in course of final work, include: "Thunder," Lon Chaney's railroad drama, filmed largely on the lines of the Chicago and Northwestern Railroad; "The Last of Mrs. Cheyney," new Norma Shearer drama adapted from the play, "Marianne," Marion Davies' new starring vehicle directed in both silent and talking versions by Robert Z. Leonard; "The Single Standard," in which John Robertson directed Greta Garbo, Nils Asther and John Mack Brown; "The Great Ghost," Lionel Barrymore's all-talking mystery drama, adapted from Ben Hecht's story, "College Days"; Sam Wood's campus romance, "Eva the Fifth," produced by Edgar Selwyn, stage producer, from his stage hit, with Bessie Love and Raymond Hackett; "The Idle Rich," William C. De Mille's first talking feature under his new M-G-M contract, "Our Modern Maidens," Joan Crawford's new starring vehicle, and others.

Future production listed includes: Tod Browning's next all-talking drama, "The Thirteenth Chair," John Gilbert's next starring vehicle; "Olympia," in which Willard Mack is slated to direct Norma Shearer; "The Bugle Sounds," drama of the Foreign Legion, much of it actually filmed in Africa, in which George Hill will direct Lon Chaney; "Road Show," in which Bessie Love and Charles King of "The Broadway Melody" will be featured; Buster Keaton's new all-talking comedy, to be directed by Edward Sedgwick; Tod Browning's tropic mystery drama, "The Sea Boat"; "Bataille de Femmes," famous French stage play recently purchased by M-G-M; "The Bishop Murder Case," mystery novel sensation, also recently purchased, and others of note.

John Gilbert's first talking picture, "Redemption," directed from the Tolstoy drama by Fred Niblo, is another important new picture of the M-G-M season, as it "Speedway," new William Haines vehicle being filmed at the Indianapolis races under the direction of Harry Beaumont, director of "The Broadway Melody."

The convention announcement continues to state that "This year sound will play an important part in the convention schedule, as all of these features are talking productions, as well as the bulk of the program, Metro-Goldwyn-Mayer planning both talking and silent versions of practically all of its releases."

## Special Theatre Uses of Sound

*Talkie Equipment Made Adaptable for Announcing to Audiences; Amplifying Stage Productions in Big Houses; and Directing Extensive Rehearsals*

Other than the use of sound equipment for synchronous reproduction of talking pictures, there are several other possibilities for theatre use of the equipment, according to an announcement by J. B. Irwin of the Electrical Research Products, Inc.

Discussing the special adaptabilities of the Western Electric Sound Projector Systems, Irwin says:

"The first of these special application and, perhaps, the simplest one, is the use of the system for announcing purposes. With the addition of a microphone, a control box, and a switching panel, the theatre manager is equipped to make announcements to the audience during intermissions or between pictures. This attachment may be used to announce details of future programs and to supplement picture advertising of forthcoming attractions; to acquaint the audience with new developments in the motion picture industry or in the policy of the theatre; to present news items of local interest, or for paging.

The microphone employed with this attachment is the familiar double button carbon microphone now widely used in radio broadcasting. The announcing room is usually the manager's office, although it may be any convenient location where the microphone is not in the field of the sound coming from the loud speakers.

"The second special application of sound projector system is their use for reinforcing the audible portions of stage presentations. Such a system is ordinarily used only in de luxe houses which put on elaborate stage presentations, or in houses where the acoustics are faulty. With the modification of the system by the inclusion of microphones, special control equipment, and loud speakers, it is possible to reinforce sounds originating on the stage in parts of the theatre where they were previously not clearly audible. The microphones are usually located in the footlight trough, although microphone outlets are also placed at convenient locations back stage.

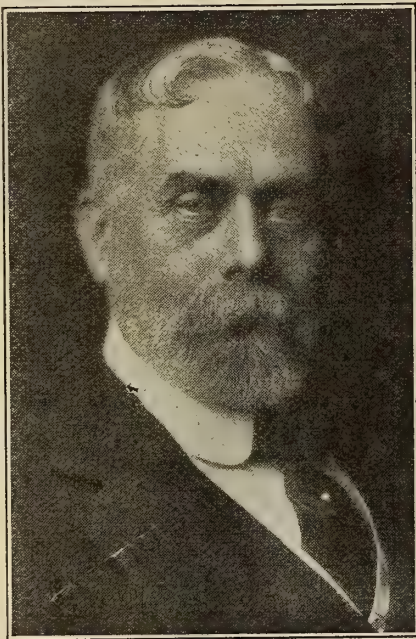
"A number of technical difficulties are encountered in this usage of sound equipment, particularly in the older theatres, but they can be overcome, by various devices and expedients, it is claimed.

"The third application of the amplification systems is closely allied to that mentioned above, and deals with their possibilities for rehearsal purposes. When rehearsing stage presentations the director is usually seated near the front of the orchestra, from which position he gives instructions to the stage manager, to the men on the spotlight bridges back stage, and in the booth. It is often difficult for all parties concerned to hear these instructions, a condition which results in a great deal of confusion and delay. When a sound projector system is used for rehearsal purposes the director is furnished with a microphone connected through the system described above, to loud speakers placed near the positions occupied by the men who are to carry out the director's instructions. An arrangement such as this enables the director to give instructions to all of the personnel concerned without moving from his seat, and rehearsals are conducted more smoothly and without loss of time. It is also possible with a slight modification in equipment and circuit arrangement to provide facilities whereby any one of the men may answer questions asked by the director during the progress of the rehearsal."

### Stanton Finishes In Two

Will Stanton has completed parts in Radio's first all-talker, "Half Marriage," and in "The Cock-eyed World" for Fox.

### Favors Talkies



Sir Gilbert Parker,

*Visiting Hollywood, Says  
None Can Compete  
With America*

"Ninety-five per cent of all pictures shown in the United Kingdom are American. We can never compete with you. We haven't the climate nor the money nor the art. The motion picture is America's contribution to the beauty of the world. Europe may have distanced you in music and the other arts, but in that you are supreme." So says Sir Gilbert Parker, Hollywood visitor, whose novels, "The Weavers," "The Right of Way" and now "The Promised Land" are read wherever the English language is known. From a ripe experience in letters and public affairs, this distinguished visitor to the City of the Kleigs was willing to give his reaction to the audifilm.

"I have been mistaken so often in my life," was his modest way of beginning the interview, "that I have to admit being wrong about the sound picture. At first I decried it. Now I love it. 'The Black Watch' converted me more than any other film I have heard or seen. Why, the advance in the mechanism in a year and a half is marvelous! Nor do I think the legitimate stage is in danger. For nothing can destroy the drama. When the music halls first opened in England, lovers of the

*Continued on Page 11*

### Opera Singer War Ace Now Assists Cruze

Fifteen years ago Lieut. Bruce Weyman was one of America's few leading grand opera baritones. Today his vocal organs shattered beyond repair in an airplane accident over the French front, Lieut. Weyman is waging a desperate battle to "come back." Weyman is now at the James Cruze, Inc., studio as assistant art director for "The Great Gabbo" unit.

One of the first of the original small group to enlist in the Lafayette Escadrille, Lieut. Weyman was seriously injured in a plane crash. For months he lay in a French military hospital. After many years of convalescence, Lieut. Weyman, former opera baritone and French "ace," is back in the show business, but not as a star performer, as in the days before the war. He has many French, English and allied decorations for bravery under fire.

### Catherine Dale Owen Opposite Gilbert

Catherine Dale Owen, New York stage actress, has been signed by M-G-M as John Gilbert's leading lady in "Olympia," which will be directed by Lionel Barrymore.

Story of the film is from the Ferenc Molnar play. Miss Owen has appeared in but one picture, "Forbidden Women," but has been featured in a number of stage attractions in New York and London.

### In Two Talkie Hits

Purnell Pratt has two good parts in leading talkie hits, now running in local theatres. Pratt plays the police officer father in "Alibi," now at the United Artists and the hard-boiled creditor in "On With the Show" at Warner Brothers. He is now working in the Ted Lewis picture, "Is Everybody Happy," at Warner Brothers.

### Erickson in 'Illusion'

Knute Erickson has been added to the cast of "Illusion," which Lothar Mendes is directing for Paramount. Erickson played the father in "The Squall," for First National.



# CHARLIE CHAPLIN--- As seen by BERT LEVY

## Reminiscences of London— and Comedian's Views On Talkies

**M**ORE than twenty years ago I stood in the wings of an English Music Hall and watched his antics in a typical Fred Karno sketch. There was something extraordinary about him. Though his broad comedy registered hilariously with the audience, it was the quiet subtle bits of business and the little touches of genuine pathos which, in my humble opinion, stamped him as a real comedian.

He was then, comparatively speaking, an unknown member of that happy-go-lucky gang of English Music Hall clowns who lived only for the laughs in life and gave very little thought for the morrow. He was a sad-faced, and it seemed to me an undernourished youngster just burning up with suppressed emotion. I saw him, and talked casually with him several times around London, and somehow or other I could not, even when I returned to America, forget him.

I came across him again in nineteen hundred and ten when he opened with a Fred Karno troupe at the Colonial Theatre, New York (then run by Percy Williams), and we renewed a pleasant acquaintance. Off and on, through the nineteen years which followed—years during which he has risen from comparative obscurity to fame, we have often met, and though I am privileged to call him friend, I have kept aloof from him for I did not want him to number me among those pests who are ever ready to claim acquaintance with and remind a celebrity that they "knew him when, etc., etc."

Not that he inspires such a feeling, for, once one has had the good fortune to break through that necessary reserve of his, one will not find a more simple, honest—nor yet a more self-willed, straight-from-the-shoulder human being than Charlie Chaplin.

In his bungalow on the lot last week he kept me rooted to my chair for over three hours while he delivered short, sharp jabs of satire intermingled with caressing touches of poetry and pathos. In a moment he lifts one to sublime heights by some inspired thought only to be dropped to the depths of despair by his knocking into a cocked hat one's pet ideals. From a sober discussion of the Talmud he suddenly switches to a screamingly funny imitation of a jazz songwriter in the throes of composition or vigorously sketches in words the portrait of a typical Babbitt.

Chaplin is obviously impatient of humbug and a bitter enemy of the useless conventions. For instance, he objects to be decorated with diplomas for his screen work and refuses to stand stupidly at attention while some intruder introduces himself while he (Chaplin) is at the dining table with a lady.

Charlie's face shows very little trace of the early hardships—not to speak of the sorrow and strife of the later years of his chequered career. His boyish smile dissipates all that. When he exploited the baggy pants, antique

## His Philosophy of Life— Attitude Towards Friends and Others

derby and the nimble cane of his lean London days, nobody bothered him; but, in the days of his affluence unsuccessful imitators hung on to him like barnacles and complained that he (Chaplin) sought to restrict to his own use the rags that made him famous. The fools. It was not the colors he used that brought Rembrandt immortality, but how he used them.

There was a time when scandal sought to waylay and drag him down. Mud-slingers were yapping at his heels like a lot of curs. Chaplin asked for no quarter and gave none. Subsequent events proved that he still holds his place in the affections of the people. The writer was present when Charlie, with the world seemingly against him, stepped upon the platform before a gathering of distinguished newspapermen at the New York Press Club. What a frantic demonstration in his favor there was on that day. It is the first time I have seen Chaplin holding back tears.

His philosophical outlook on life inspired, not by any particular "ism" or cult, but by his intimate knowledge of human nature, is the thing that makes Chaplin's companionship worth while. He steadfastly maintains that it is necessary for the artist to have known the pangs of hunger and to have experienced bitterness and hatred as well as love in order to bring out whatever of soul there is in him. Chaplin's way of jumping from one interesting subject to another is responsible for my doing the same thing in this article.

Limited space at my disposal prompts me to briefly chronicle the highlights in our studio chat. Chaplin has an incurable fear of crowds and a dislike of unnecessary publicity. "Charlie Chaplin belongs on the screen," he will say. "Any undue publicity regarding my petty aches and pains is distasteful to me and of no interest to the public."

A peculiar thing about Chaplin is that he seems to look upon his reel self and his real self as two separate beings. He criticises his shadow in quite an impersonal way. When he makes up his mind that he is right, nothing will influence him to change it. Evidence his attitude against his best friends and some of the most powerful men in the film business, when he refused to consent to the pooling of his interests with Warner's. They threatened and cajoled, but all to no purpose, for, Chaplin standing at bay, refused all overtures and won out.

I asked Charlie his opinion of the talkies. "Entertainment without charm," he replied quickly, and then added, "while watching a silent picture each individual supplies the unspoken words according to his own understanding of the action. The dullard sees the story in his own way as does the intelligent, the wise, and so on—each one, as I said before, supplying his own understanding and everyone is pleased. But when the actor gives through the spoken word

his own interpretation—then—well, there is bound to be disappointment. Yes, the talkie is undoubtedly entertainment, but in my opinion lacks charm."

I left Charlie grateful that I am privileged to call him friend—that is the sort of influence he has over those who know him best. Today the world is at his feet, but to me he is just the same lovable, lonely little clown I first met over twenty years ago.

1 1 1

## ROBBINS

Continued from Page 7

Composers writing for the smartly sophisticated, and those appealing to the jazzily-inclined, will each have to make an adjustment if they would write for the sound movies. The former will have to write down, and the latter will have to create more melodic tunes, discarding a great deal of the stop-rhythm, and substituting a more appealing tempo, for the benefit of the larger and more varied motion picture audiences.

Robbins also states that better lyric writing will be in order when it becomes necessary for the theme song to be a part of the story and to assume the same note as the dialogue. Poorly written lyrics will have the tendency to lose for the story much of its otherwise sustained ideas.

With others, Robbins believes that incidental music, played throughout a dialogue picture, distracts the attention of an audience; and thinks that music should only be played incidental to a particularly heightened scene where there is no dialogue being spoken, and the tensify of the action can be increased by musical suggestion.

For the music publishers the speaking and singing screen has created the best and most profitable market they have ever experienced. The movie song, backed by unusual publicity and exploitation, can, if it has quality, have a greater sale than ever before. It has also the advantages of being sung by the best talent, and to nearly unlimited audiences. A Jolson or Novarro, singing directly to an audience, can do more for a song than can the sporadic singing of the same song by a vaudeville entertainer, or its constant use on the radio where the singer's personality is largely lost, and when the listener, who may be indifferent, can tune the song out at will.

1 1 1

## GILBERT PARKER

Continued from Page 10

drama went about with long faces, saying, "This is the end of the theatre!" But it only created a taste for the best plays. The new audifilm brings the highest talent, the best of furnishings to small towns, while the stage has sent them second-class actors and mediocre furnishings. They are the provinces to Broadway. Now seeing the best, they will want only that."

Sir Gilbert resembles the King of England in the same refinement of feature and bearded grayness. He speaks with the precision of the cultivated, and when he says, "scenario," gives the word its proper Spanish twist. Fresh from London and a survey of the English film situation. He is stopping at the Hollywood Plaza Hotel.





# Megaphone Wielder of Silents Makes 'em Speak



## HOWARD BRETHERTON

*Long a director of silent pictures, Bretherton has stepped into the new order of things, and has been directing the audible film with a great deal of success. He has directed "From Headquarters," "The Time, the Place and the Girl," and has just completed "The Argyle Case"—all for Warner Brothers.*



# Pictures...Reviewed and Previewed

## Review

### "THE STUDIO MURDER MYSTERY"

A Paramount All-talker.  
Reviewed at the Paramount, Los Angeles.  
Directed by Frank Tuttle.  
Adaptation and dialogue by Frank Tuttle.  
Story by "The Eddingtons."  
Screen play by Ethel Doherty.  
Photographed by Victor Milner.  
The Cast: Doris Hill, Neil Hamilton, Frederic March, Warner Oland, Guy Oliver, Florence Eldridge, Chester Conklin, Donald Mackenzie, Eugene Pallette, Jack Loden, Mischa Auer, E. H. Calvert, Lane Chandler, Lawford Davidson and Mary Foy.

**"THE STUDIO MURDER MYSTERY"** is one of those fast-moving, lightly entertaining and otherwise unimportant puzzle fictions which, whether on screen, stage or printed page, have established for themselves a definite place and definite followings.

Cut and dried style, construction and treatment of these mathematical fantasies offer little in the way of critical consideration other than a reporting of their approach towards the ultimate possibilities in the field.

It doesn't matter much that this story deviates considerably from the printed version, which appeared not so long ago. Screen play, adaptation and direction, as well as the dialogue lean generously in the direction of showing the innocuous plot elements something of a good time. Sound effects add to the drama. And the acting is carried out in such a fashion as to strike a high average for this type of production.

Outstanding parts are given to Neil Hamilton, as the wise-cracking gagman; Warner Oland, as the suave foreign director; Frederic March, the star, who gets murdered; Florence Guy Oliver, as a watchman; Chester Conklin, as a studio gateman; Florence Eldridge and Doris Hill as the women in the case; Gene Pallette in another police characterization, and Gardner James as a vengeful brother.

Victor Milner's camera work uncovers a number of interesting shots, and the entire action is studded with studio atmosphere. The Paramount lot where the action centers is thinly disguised under the name of Eminent Production. The film has plenty of exploitation possibilities for the less sophisticated audiences.—E. H. G.

## Preview

### "PROTECTION"

Previewed at Fox's Ritz Theatre, June 1.  
Fox synchronized production.  
Directed by Benjamin Stoloff.  
Photography by Joseph Valentine.  
The Cast: Paul Page, Robert Elliott, Dorothy Burgess, Joe Brown, Ben Hewlett, Dorothy Ward, Roy Stewart, W. H. Tooker and Arthur Hoyt.

**F**OR stirring, gripping, fast-fire action, "Protection" is one of the best melodramatic films that have recently been turned out. From an entertainment viewpoint it is a corker, and is sure to have a big box-office appeal, especially with those movie fans that are not concerned about turning their eyes inward from sight to insight.

The plot treats of a war to the knife, between a formidable gang of bootleggers (that has a vise-like grip

on the political powers that be) and a fearless newspaper editor inflexibly bent on its destruction. In the long run, the power of the press is vindicated and the racketeers are defeated, a number of them bumping one another off. A fearless, quick-witted newspaper reporter is the instrument of their ruin—a part excellently handled by Paul Page, who achieved success in "Speak Easy."

Director Stoloff has an easy grasp, from beginning to end, on the rapidly moving episodes, and his work is commendable in a way, but he must frequently have laughed inwardly at the bunch of hokum he so cleverly handled.

The atmosphere of the newspaper office might just as easily have served for that of the most hilarious farce comedy. "Chick" Slater (Paul Page) rushes into the office with the greatest scoop in the history of the paper. Editor Crockett (Robert Elliott) shouts "shoot—and shoot fast." Yet "Chick" is fussed over and blocked in his work by a diminutive, love-smitten little slob-sister pest, that wouldn't be tolerated the thirtieth part of a second in any well-organized paper.

This is but one of the many far-fetched situations that put a kick in "Protection"—yet that very kick is one that will long be remembered. Elliott made a cracking good editor and Hewlett's bootleg king was exceptionally clever. Others that filled the bill nicely were Dorothy Burgess, Arthur Hoyt and Dorothy Ward.

ED O'MALLEY.

## Preview

### "CHARMING SINNERS"

A Paramount All-Talking Picture.  
From the play by Somerset Maugham.  
Directed by Robert Milton.  
Screen play by Doris Anderson.  
Photography by Victor Milner.  
The Cast: Ruth Chatterton, Clive Brook, William Powell, Mary Nolan, Laura Hope Crews, Florence Eldridge, Montagu Love, Juliette Crosby, Lorraine Eddy, Claude Allister.

**"CHARMING SINNERS"** is the talkie version of Somerset Maugham's brilliant comedy, "The Constant Wife." The comedy as originally written, was risqué, and the producers found the need to slash a good deal of the candid dialogue to prevent the censors from doing the same. In consequence, the picture has been diluted of its forcefulness, and by the inclusion of the last sequence, the moral to the tale has been whitewashed.

The adaptation of this comedy has been well handled. The picture is smart, fast moving and agreeable entertainment. The photography was adequate; the sets were designed in the best of taste.

Briefly, the screen tells the story of a most interesting woman, played by Ruth Chatterton who, after ten years of married life, discovers that her husband is carrying on an affair with her "most devoted" friend. To prevent the scandal from gaining public recognition, she skillfully pretends that she knows nothing of it, though her friends and relatives are only too

eager to inform her of the state of affairs. In a tense, exciting scene, she saves her husband from being exposed. And he (the good man), admiring her sportsmanship, is only too willing to make up, but she (the clever woman) now thinks it her turn to play at love.

The direction by Robert Milton was commendable. His knowledge of stage technique is a great asset for the talkies. He has brought to the screen all the subtle charm of the comedy.

Ruth Chatterton's performance will, of course, be compared with that of Ethel Barrymore, who created the role for the stage. Miss Chatterton gave a brilliant interpretation, investing the part with more feeling, though less humor than Barrymore did. Clive Brook, as the erring husband, gave a fine amusing character portrayal. We hope to see him cast in the screen versions of Molnar's and Lonsdale's plays. William Powell's first entry brought forth applause. As the perfect Englishman, he acquitted himself admirably. Laura Hope Crews, veteran of many Theatre Guild productions, gave to a small part a fine rendering. We hope to see and hear more of her. The others in the cast performed well.

It would be unjust to say that the recording of this talkie was slipshod. This being a preview, the carelessness may have been due to haste in preparation for the showing. At any rate, let us hope that before the final release the defects in synchronization, and the unevenness in the tone value of the voices, will be remedied.

BRANT.

## Preview

### "PARIS BOUND"

A Pathe All-Talking Picture.  
Supervised by Maurice Revnes.  
From the stage play by Philip Barry.  
Directed by Edward H. Griffith and Frank Reicher.  
Scenario and dialogue by Horace Jackson.  
Photography by Norbert Jackson.  
The Cast: Ann Harding, Frederic March, George Irving, Leslie Fenton, Hallam Cooley, Juliette Crosby, Charlotte Walker, Carmelita Geraghty, Ilka Chase.

**ANN HARDING'S** introduction to talking picture audiences is effectively accomplished in "Paris Bound." Ably supported by Frederic March and Leslie Fenton, suavely and capably directed by Edward H. Griffith and Frank Reicher, she ought to triumph in this tastefully adapted stage play, which has sparkling dialogue, good continuity, and decided originality.

The story concerns a happily married couple whose modern ideas permit pre-marriage friendships with members of the opposite sexes to continue, and also agree to vacation apart annually as a tonic to their mutual love. Both are highly intelligent, hence they realize that inhibitions are likely to cause vulgar curiosity—and eventually destroy their mutually deep affection. Infidelity on the part of the man, and near-infidelity on the part of the woman, bring about a tense and highly effective situation, with a distinctive climax. The theme is treated with considerable dignity,

and one likes the participants. There are no villains; no heroes or heroines. Reality is joined with imagination, and a highly entertaining picture results.

Ann Harding as the wife invests her role with infinite charm, exercising the nuances of diction and expression which have made her an outstanding actress. Whether radiating most inspiring affection, being coolly dignified, or expressing her matter-of-fact intelligent personality in the presence of her composer friend, she is magnificently attractive.

Fredric March as her husband is quite at ease. It is because of his skillful playing that the final scene, wherein he stabilizes his wife's wavering emotions by intelligent understanding, is credible, and not anticlimactic.

Leslie Fenton's portrayal of the wife's composer friend is excellent. Intimate as a friend, he carefully hides his love until after her mood subtly changes following knowledge of her husband's infidelity. This is a magnificent scene, partly due to the acting and direction, largely due to imaginative photography. It takes place in the drawing room, when Fenton is playing the score of his ballet, on which Ann has been helping him. The imaginations of both are stimulated by the tasteful piano music, and the ballet (vaguely seen by them in constantly changing and shadowy whorls and vortexes and streams of dancers and symphonic jazz musicians—recalling "Johnny Spielt Auf") is super-imposed on the scene. The piano music gives way to orchestral music, and splendid illusion results. It drew applause from the preview audience, and speaks well for the technicians who handled the sequence. And, incidentally, it proves the superiority of the screen over the stage for the presentation of such imaginative interludes—vide "The Beggar on Horseback."

Two powerful scenes immediately follow. The first is when Leslie breaks down without completing the ballet, and declares his love to the dazed and subtly affected Ann. Despite herself, she responds to him, and the revelation of her susceptibility, together with the emotional depths aroused in her, bring about a bafflement which is poignant and yet has a strangely joyful aspect.

Then three gadabouts enter, chatting idly. Leslie, ignoring them, softly plays the piano, inspirationally completing the once evasive score. Behind him stands Ann, listening intently and responding with all her being. The chatters, oblivious of disturbing a distinctly precious mood, are grouped in the foreground. This staging is strikingly effective—the vignette enhancing the drama of the scene more than any number of individual shots could have done.

Carmelita Geraghty plays a difficult bit rather well. George Irving and others were well chosen; the whole a well-balanced cast.

The dialogue continually aids progression, and is sprinkled with humor rare to the screen; while the staging

Continued on Page 20



# Theatre, Vaudeville and Melody

Conducted By AL. KINGSTON

## Movietunes

By AL KINGSTON

Metro-Goldwyn-Mayer have practically completed the transference of their New York musical directors to California. Dr. William Axt has arrived on the Coast to join the studio musical staff, which includes Arthur Lange (who is in charge), Paul Lumkoff, and Samuel Wineland.

What does it all mean? Tremendous salaries are being offered the notable conductors now identified with various musical enterprises, including those conducting overtures which have for years been the feature of first-run de luxe houses. It seems that the exhibitors are preparing to eliminate these stage and orchestral units.

If for some reason this is not the case, then the continuation of this form of entertainment will bring to the fore men who for years have been waiting for an opportunity to display their capabilities as musical arrangers and conductors.

The bringing to the Coast of the ace song-writers is also a question. What will happen to the musical comedy producers who for years have pioneered with song-writers, to the extent of elaborate musical settings and talent, trusting to luck that the production will be a success. The tunes always have played an important part in determining whether a show would stand up or fold up on Broadway.

At present there still remains in New York quite a number of the more important writers of the day. But in the case of the arrangers and conductors, if one by one they are drafted into pictures, where will the legitimate producers get their writers? Fairy tales won't help in this case. The poor boy who never had a chance will still be looking for a break. The musical producers are all set on the one idea that only certain writers are good enough for their needs.

Which means that bidding for the services of the various well-known writers will be fast and furious between the legit and picture producer. And maybe an arrangement will be made whereby the writers will alternate between the two.

This sounds like an intelligent idea, and if that be the case then Gershwin and others of his caliber need not hesitate about contributing their services for pictures or otherwise.

One of the most promising songs to be released with Al Jolson's third picture for Warner Brothers, now named, "Say It With Songs," is called "Birdies Sing in Cages, Why Can't You?" Behind it is the story of a man named Chapin, once the editor of

a New York paper, later convicted of murder and sentenced to life imprisonment in Sing Sing. He introduced canaries and other songbirds into the famous prison and transformed some ugly stretches into flower gardens during his long term. He is, incidentally, the man about whom Irvin Cobb wrote a short story which he published under the name, "The Man Who Made a Garden on the Road to Hell."

All of the Darmour-RKO Witwer stories will have a theme song especially written for each production. The first musical number was written for the production now in the making for Lee Zahler and Pat O'Dea. Alberta Vaughn sings it to the music played by Irene Franklin's Girls' Band which appears in the picture.

The American Legion North Hollywood Post 307 presented their annual show, called "Heads Up," recently. A theme song called "Heads Up," written by Elmer Eschmann, a Legionnaire, was the outstanding number of the performance. The song is being published by the post, and has been featured here on the radio lately.

Ballard McDonald and Dave Dreyer are writing original musical score for the forthcoming Duncan Sisters all-talker at M-G-M. Big song of the production is titled "I'm Following You."

The Boswell Sisters (trio), playing instruments and singing over KFWB, are Victor recording artists. Breaks for pictures.

Harry Woods and Ray Eagan are here for the Robbins Music Corporation. Woods wrote the melody for such songs as "Red, Red Robin" and "Side By Side." Among others, Eagan wrote the lyrics to "Til We Meet Again."

## First Players Club Show Will Open June 20

The first program of one-act plays to be presented by the Players Club of Los Angeles, which was recently founded by Earle Wallace, will be given on Thursday, June 20th. An original one-act comedy, "Time Will Tell," by Karl Eugene Gerhardt, will be given for the first time. The cast will include Syd Simmons, Barbara Jane Chandler, who is now working in a James Cruze picture, and Kenneth Croft, director of the Players Club.

## JOE GOODWIN RETURNS TO M-G-M.

Joe Goodwin, song writer, has returned to the Metro-Goldwyn-Mayer studios following a short vacation. Goodwin recently co-authored a number of songs for the "Hollywood Review of 1929" with Gus Edwards.

## Opens "Jonesy"



Franklin Pangborn

## Who Will Do Play By Ann Morrison and John Peter Toohey Now in N. Y.

Franklin Pangborn will follow his current show, "The Ghost Train," with the Ann Morrison-John Peter Toohey play, "Jonesy," which is now past its third month in New York at the Bijou Theatre. New production opens Sunday.

Pangborn has been clicking along nicely since taking over a lease on the Vine Street about four months ago. His productions there to date have been: "Weak Sisters," "Broadway," "Tons of Money," and "The Ghost Train." In addition to playing in his regular legit production, Pangborn has appeared in a number of talkies during the past ten months.

## Will Star Skelly in Version of Novel

Hal Skelly, recently signed to a long-term contract by Paramount, will be starred in a talkie version of Mildred Cram's novel, "The Feeder," under the film billing of "Behind the Makeup." Esther Ralston and Sam Hardy will play the other leading roles.

Screen version is now being written by George Manker Watters and Howard Estabrook. Robert Milton will direct. Production starts immediately after Skelly finished on his second Paramount picture, "Woman Trap."

## Mary Philbin Stays At U

Next two productions announced for Mary Philbin at Universal are: "Brawn of the Sea," by Garret Fort, and "Heart and Hand." Miss Philbin was reported leaving Universal, but has been given a new contract.

## Review

### ORPHEUM THEATRE

Following a few weeks of dull business, the Orpheum this week (of June 2nd) steps out to grab off top box-office results, with Charles King credited with the draw. This chap is quite popular with the picture folks and most everyone turned out Sunday night to give him a big hand, though it wasn't necessary for Charlie to have his friends out front to help send him over.

A new song written by Gus Edwards and Joe Goodwin served to introduce Charlie's homecoming, followed with the tunes from "Broadway Melody." Lou Alter, at the piano for King, played his own composition in a solo spot, clicking solidly with "Mannhattan Serenade."

Venita Gould singled with impressions or impersonations of a few of the better known artists. Ted Lewis, Blossom Seeley, Jeanne Eagels and one or two others were included in her repertoire. A remarkable performance, topping it with a character impersonation of Tom Patricola. Evans and Mayer, on before Miss Gould, showed for the first time as a team to local audiences, having left the Coast some time ago to invade the East. Their return here on the two-a-day is proof enough of their worth on the big time. The act will wind up in the big money one of these days.

Sylvia Clark, held over another week, offered a few new routines and again scored in a big way. Billy Wells and the Four Fays, in deuce, had one of those English novelty revue acts to offer. Fair entertainment, with one of the dames selling herself for a million with an acrobatic effort. Marge and Morgner opened the bill, with an unusual amount of comment throughout the audience, due to both boys having only two legs between them. Hurst and Vogt got a break in occupying next-to-closing on account of their appearance not being necessary to the closing act called "The Wedding Gown." The boys in their own spot are a riot of fun with smart material and cleverly done. It wasn't at all necessary to return and kill off their reception. Melody Band, News and Fables completed.—KINGSTON.

## Moran and Mack Make Hurred N. Y. Trip

Moran and Mack have left for New York on a two-week business trip, between scenes on "Why Bring that up?" "Charlie" Mack goes on business and George Moran and wife go to see their six months old, who was too young to make the trip when the pair came here three months ago. The picture will be completed upon their return.

## Publish Banned Play

Samson Raphaelson's play, "Young Love," which was banned by the Philadelphia censors, has been published in book form by Brentano's.



## Gus Arnheim Is Headliner At Orpheum

Gus Arnheim and his Coconut Grove Orchestra headline at the Orpheum the coming week, starting with the opening tomorrow (Sunday). This is Arnheim's farewell appearance before he leaves to fulfill an engagement in Europe.

Anatol Friedland has the Anatol Friedland Night Club Revue with a company of 25 singers, dancers, and Mr. Friedland himself, singing some of his own popular song numbers. Frank DeVoe, a popular songster who has done a great deal of recording and radio work, is another feature of the bill.

Added to the above featured names are Buck and Bubbles, the two Negro entertainers, who have just completed a series of Monte Brice comedies at Pathe, in which they are starred. The balance of the bill includes The Ryan Sisters, harmony songsters; Gordon and Squires, a comedy team, and Frank Wilson with a comedy "bike" turn. The usual weekly and Aesop's Fables round out the bill.

## Producing Original Playlets

Mabel L. Dorsey, author's representative, is directing several playlets that are to be given at the Barker Brothers Auditorium, today. "Hyacinths," written by Tacie May Hanna, and "The Girl In the Spanish Shawl," written by Marion Brunner, are both being directed by Miss Dorsey, who, in addition, represents the authors of these plays.

## Belle Baker Here Soon

Belle Baker will arrive in Los Angeles on June 10, being brought to the Coast by Edward Small, independent producer. She is scheduled to start work on her first film production, tentatively titled "The Cradle of Jazz," about July 1.

## Sherman in "Evidence"

Lowell Sherman has been added to the cast of "Evidence," starring Pauline Frederick at Warner Brothers. John Adolphi is directing.

Robert Edeson has been added to the list of featured players in Marion Davies' "Marianne" at M-G-M.

## DRAMA IN LOS ANGELES

*Felix Young Offers Interesting Example For Legitimate Producers Who Kick on Having to Read So Much Drivel From Aspiring Writers of Originals*

Commenting on a discussion in these columns last week, in which the Los Angeles stage producers were taken to task for their lavish payment of tribute to the Broadway showmen, one not unsuccessful local impressario has this to say:

"You don't know the grief we go through, reading the drivel that is sent in to us. If your entire staff can find one original play worth producing, you'll have every manager in Los Angeles falling on your neck."

Passing up the delightful prospects of such a reward, it might yet be pointed out that the solution of the difficulty is rather a simple matter. Consider, for instance, the case of Felix Young.

Not so long ago Mr. Young appeared upon the local Rialto with a dramatization of Ernest Pascal's novel, "The Marriage Bed." He produced it here without a great deal of ado. He then hied himself to New York and inveigled Sam Harris into associating with him on its production for the benefit of eastern audiences and the Young and Harris pocketbooks.

Admit that the play was not a tremendous financial wow. It at least received a measure of approval for its artistic merit. And admit, likewise, that Mr. Young succeeded in doing something that few coast producing gentlemen have been able to accomplish. He reversed the usual process on the Broadway boys.

Mr. Young is back again, and with him another new play, "Tops o' the Hill." In seeking play material, did he play hide and seek with drivelers, fanatics, common, ordinary nuts, and would-be dramatist "angels"? Ernest Pascal, writer of his first show, is a novelist, dramatist and scenarist. Charles Kenyon, author of the coming effort, is a dramatist and scenarist. Both are men of considerable reputation.

And, further, did Belasco, Butler, et al do anything different in seeking out their one original success, "The

Great Necker"? Did Louis Wiswell follow suit when he put on "Under-tow" and "The Scarlet Woman"?

Elmer Rice wrote "The Great Necker," in which Taylor Holmes starred. Zelda Sears, dramatist and scenarist, wrote the Wiswell productions, the latter of which starred Pauline Frederick.

The answer, then, for producers who want to avoid "grief" and "drivel" is to buy their play material from amongst the many reputable, professional and worthwhile writers who are now in Hollywood. Cast them from amongst the professionals. Pay decent salaries.

The talkies have added enough legitimate writing, acting and directing talent to the Hollywood scene, so as to afford the ripest fields imaginable in which sincere producers could care to search for worthwhile artistic flowerings.

But while Broadway daily bewails the "Hollywood Exodus," we are greeted here with second hand versions of second rate New York shows, in most instances, at little profit to the local entrepreneur, or else, with dreary depictions of the sad state into which dramatic writers have fallen. The local producing gentlemen should improve their acquaintanceship with some of the capable writers in town. They don't seem to know many of them.

## Littlefield In Musical

Lucien Littlefield has been signed by First National for the featured character role in "No, No, Nanette," which William Beaudine is doing as an all-talking production.

## Hillstreet Plans Opening Day Change

Introducing a change in starting their weekly bills from Sunday to Saturday, the R-K-O Hillstreet Theatre will on next Friday at midnight offer their first midnight preview of an important picture. The picture selected for the occasion is "Broadway Babies," the First National Vitaphone starring Alice White. It is her first all-talker.

In addition to the star, who will be present, there will be other notables from the film colony. Eddie Buzzell, Broadway musical comedy star, recently arrived, will act as master of ceremonies.

For the week starting with Sunday, the Hillstreet offers Kenneth Harlan in a sketch by the late Aaron Hoffman called "Honeymoon." On the screen there will be shown the picture directed by Mrs. Wallace Reid called "Linda" and featuring Warner Baxter, Noah Beery, Helen Foster and Mitchell Lewis. Others in the vaudeville bill are Evans and Mayer, Lee Gail Ensemble, Flo and Ollie Walters, and Marge and Morgner.

## Change Wyler Title

The title of "Evidence," William Wyler's all-talking feature picture, which he is directing for Universal, has been changed to "Love Trap." Laura LaPlante is starred, supported by Neil Hamilton.

## William Boyd Signed For Young Show

William Boyd, New York stage star, out here under contract to United Artists, was signed this week by Felix Young to be co-featured with Ruth Chatterton in his premiere production of "Top o' the Hill," written by Charles Kenyon. Hilda Vaughan was also signed for an important role. Show opens at the Mayan June 28.

## "BROADWAY" OPENING

*Los Angeles Engagement Starts With Elaborate Premiere at Biltmore Theatre on June 17*

The Los Angeles opening of Universal's super-production of "Broadway," has been definitely set for Monday, June 17, at the Biltmore, following the run of Universal's "Show Boat," which is now in its sixth week.

The film was produced by Carl Laemmle, Jr., and directed by Dr. Paul Fejos, following the Phil Dunning-George Abbott stage play closely, with the exception that sequences impossible to the stage were elaborated considerably for the talker version.

The inherent drama of the stage production was left intact, the dialogue used being identical. But where, in the play Roy Lane, Billie Moore and Pearl, and the other girls exited off-stage into an unseen Paradise Night Club, in the picture the camera follows them into the actual setting.

Glenn Tryon, Merna Kennedy, Evelyn Brent, Thomas Jackson, Paul Porcassi, Robert Ellis, Otis Harlan and a large cast are featured in the

production. Gus Arnheim's Orchestra appears as the "Paradise Night Club" band.

Arrangements are now being made for an elaborate "Hollywood premiere" for the first night of the Los Angeles run. Critical and public opinion on the production, following the New York opening, was very favorable.

HOLLYWOOD MUSICBOX BELA LUGOSI DRACULA FAMOUS HORROR PLAY  
ENDS SUNDAY GR. 4152 IN  
Monday Night—The New York, London Comedy Hit  
"PARIS BOUND" SEATS NOW

GRAUMAN'S CHINESE THEATRE • HOLLYWOOD

"BROADWAY MELODY"

2:20 TWICE DAILY 8:20

LINCOLN THEATRE 23rd. & Central PHONE 7804

LA FAYETTE PLAYERS All Star Colored Cast Presents...

Week of June 10 "THE UNBORN"

Nightly 8:30—Mats. Sat. and Sun. 3 P. M., Also Sat. Midnight



# Synopsis and Dialogue of

# "THUNDERBOLT"

## A Paramount All-Dialogue Picture

Synopsised and Arranged by  
HARRY CARLISLE

THE story opens with a black cat stalking along a footpath in a park at night. It passes two pair of feet beside a park bench, and Bog Morgan and his sweetheart, Trilby, are disclosed embracing. It is eleven o'clock. The lovers part; the camera following Bob. He hears Trilby calling to him, and stops as she comes into the scene and asks for her gloves. Now the camera follows Trilby, who enters a taxi—only to find a detective waiting there. He makes her sit down, and orders the driver to proceed to headquarters . . .

And at headquarters she is grilled by an inspector, who wants to know where "Thunderbolt" Jim Lang, alias Jim Carson—wanted for murder—is hiding out. Trilby, it seems, was formerly Thunderbolt's girl, and it is presumed that she knows where he is. She refuses to speak. The inspector surprisingly orders Bob brought in, and at first he deliberately fails to recognize Trilby. Their frequent meetings are reported, and Bob retorts that being in love is no crime. He is told that Trilby is notorious because of her association with gangsters—that he will surely lose his job in the bank if he is known to frequent the company of such women. Bob declares angrily that Trilby is through with Thunderbolt and his gang. Eventually the lovers are released, but when they depart, the inspector orders one of his men to trail the girl constantly.

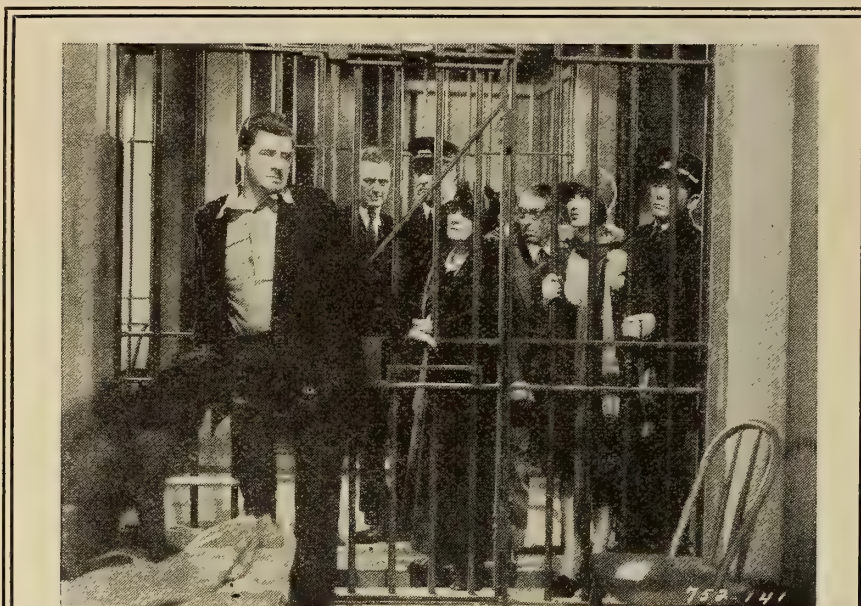
Outside, Trilby regrets bringing all this trouble on Bob, and declares hysterically that she cannot stand it any longer—she will see Thunderbolt tonight and tell him she's through with him for good . . . FADE OUT.

The scene changes to the "Black Cat," a Harlem cabaret, where colored performers comment on Thunderbolt's reputation, and indirectly characterize him, as he appears with Trilby. Waiters toady to the gang leader.

Trilby is sullen, and when Thunderbolt protests, a woman at the next table stares curiously. Thunderbolt insults her, and when she retorts by singing a sarcastic song, he drenches her by squirting a siphon. Her escort becomes belligerent, and Thunderbolt's famous ox-killing right comes into action. His gangsters give the offending parties the bum's rush.

Trilby, watching Thunderbolt sit down again, smiling cockily and self-assured of his power, protests. He then asks what's troubling her, and learns that she has again decided to quit his company—she wants to go straight and mix with decent people. For a moment he fights his anger, then declares bitterly that he's risking his neck to be here with her. Trilby continues her point of view, and Thunderbolt hesitatingly says he also might like to go straight—and then he laughs at himself.

*An interesting feature of this underworld story is that the last few sequences are confined entirely to the death house of a prison. The action is maintained by shifting about from cell to cell, interpolating colorful incidents to give atmospheric interest, and carrying on the essential drama forcefully by having the antagonists face each other across an aisle from behind cell bars. This permits grouping of central characters and a working out of the story in tense fashion.*



A Scene From "Thunderbolt"

From the story by Jules and Charles Furthman.

Adapted by Jules Furthman.

Dialogue by Herman J. Mankiewicz.

Directed by Josef von Sternberg.

### THE CAST

"Thunderbolt".....GEORGE BANCROFT	Kentucky Sampson.....MIKE DONLIN
Bob Morgan.....RICHARD ARLEN	Negro Convict.....S. S. R. S. STEWART
Trilby.....FAY WRAY	Bank Officer.....GEORGE IRVING
Warden.....TULLY MARSHALL	Priest.....ROBERT ELLIOTT
Mrs. Morgan.....EUGENIE BESSERER	Police Inspector.....WM. L. THORNE
Snapper O'Shea.....JAMES SPOTTSMOOD	District Attorney.....E. H. CALVERT
Bad Al. Frieberg.....FRED KOHLER	The Dog.....KING TUT

However, he is struck by a sudden doubt, and he peers steadily at the girl.

THUNDERBOLT: Hey, wait a minute. You haven't fallen for another guy, have you?

(Trilby looks at him in silence. Thunderbolt suddenly leans forward, and continues):

TRILBY: (Looking at him steadily). There's no other guy, Jim. It's just that we're through.

THUNDERBOLT: (Grips Trilby by the wrist.) You and me will never be through—get that straight. You're my girl and nobody on earth can take you away from me.

TRILBY: Do you really think you could hold me—if I didn't love you any more? (She tries to withdraw from his grip, but he clutches her tightly.)

THUNDERBOLT: That doesn't worry me. The guy who tries to take you away from me

is the one who's got to worry about that.

TRILBY: Oh, I know it would be easy enough for you to get your gang to do anything.

THUNDERBOLT: (Releasing her wrist and clenching his big right fist.) That's the one job I wouldn't let anyone do for me.

The lights suddenly go out. There is a confused noise, followed by a pounding on the door. The headwaiter orders all who can stand a pinch to remain where they are. Through the momentary silence that follows comes Thunderbolt's booming voice, swearing to get the guy who dares to steal Trilby away from him.

After more confusion, the detectives enter. They flash their torches, turning from one to another of those seated at the tables until they reach Trilby. She is questioned, but denies having seen Thunderbolt . . . DISSOLVE.

The inspector's office, where the detectives are being harangued—told

that it is two months since they let Thunderbolt slip through their net, and that Trilby has been living with Bob and his mother since that time, so he surely must know where Thunderbolt is hanging out. Emphatically the inspector says that the kid will talk if they put the screws on him . . . FADE OUT.

BOB arrives home and is greeted affectionately by Trilby and his mother. At last, after much evasion, he reports that he has lost his job. Trilby blames herself, but both Bob and his mother assure her that nothing matters but keeping her from self-condemnation. A love scene ensues, and Trilby manages to smile through her tears. Mother sternly orders the children to go out and celebrate. They leave the house and walk down the street. Then Trilby stops as she sees Snapper leaning against a lamp-post. He insolently tells her that she ought at least to send a postcard to Thunderbolt, and clutches her arm. Bob angrily shoves Snapper away, and when the rat starts to pull a gun, smacks him in the jaw. Bob and Trilby start away, and a crowd gathers about Snapper, who is sitting dazedly on the pavement . . .

The lovers return to the house, and Bob's mother insists upon bandaging his hand, which is bleeding. In the meanwhile Trilby answers the phone and talks to Thunderbolt, who had been notified of her whereabouts by Snapper. Thunderbolt warns her that she'd better say goodbye to her boy-friend and come right down to his hideaway. Frightened, for Bob's sake, she agrees to come at once. She quietly leaves without Bob's knowledge . . . FADE OUT.

She arrives in Thunderbolt's hangout, and he stares steadily at her for a while before speaking.

THUNDERBOLT: You've got your nerve with you, at that—coming down here after the way you've treated me. (Pauses.) So you've turned decent, huh? I suppose you thought it was decent to lie to me—to tell me there was no other man. (Pauses.) I didn't teach you how to lie. I guess you've got to thank him for that.

TRILBY: He didn't have anything to do with it. He—

THUNDERBOLT: He didn't, huh? Well, he'll probably have plenty to do with it from now on.

TRILBY: You're not going to lay a hand on him, Jim. Make up your mind to that.

THUNDERBOLT: I'm not, huh? Who's going to stop me?

TRILBY: I am.

THUNDERBOLT: Don't make me laugh!

Continued on Page 20



# Speaking Thru Megaphone on Stage and Screen



*Above—Armida—a Gus Edwards protege, who started her movie career in several of Edwards shorts, and now is playing an important role in the John Barrymore picture "General Crack" being made at Warner's.*

*Below—Natalie Kingston—just completed a part in "Buddy" Rogers next release for Paramount. She starts the 10th of June at Universal, where she has been signed for two pictures.*



*Above—Tod Browning—Director and writer of many of Lon Chaney's successes. His latest effort also starring the determinedly silent Chaney is "East Is East" showing at Loew's State Theatre, this week.*

*Below—Rube Wolf—well known as a master-of-ceremonies in Fanchon and Marco presentations, and appearing at present at Loew's State Theatre. Popular because of personality, versatility and an apt wit.*

*Barbara Worth—Called to New York, to talk, sing and dance in a picture made by Imperial Pictures, and directed by Cliff Wheeler. Featured with Miss Worth in this dialoguer is Norman Kerry.*





COMPLETE TALKING PICTURE CONTRACT AND RULES

Equity Minimum Contract  
STANDARD FORM

Issued by the

Actors' Equity Association

45 West 47th Street, New York City

LOS ANGELES OFFICE  
6412 Hollywood Boulevard

SAN FRANCISCO OFFICE  
c/o Theodore Hale, 369 Pine Street

To Be Issued by

Producers of SOUND and/or TALKING PICTURES in Engaging Principals as Hereinafter Defined in Paragraph 4 (a), Whose Minimum Employment Is One Week

Agreement made this.....day of....., 19.....,

between.....(hereinafter called "PRODUCER"),

whose address is.....

and.....(hereinafter called "ACTOR"),

whose address is.....Telephone No. ....

Rules Over Page  
A Part Hereof

Agreement of  
Employment  
(one picture  
only)

Starting Date

Minimum  
Guarantee

Forty-Eight  
Hour Leeway

Equity Shop

Duties of the  
Actor

Use of Actor's  
Name and Picture  
for Publicity

Voice Substitu-  
tion Requires  
Actor's Consent

Dangerous Work

Arbitration

- The parties hereto agree that "RULES" on the page or pages following are a part hereof and binding upon the parties hereto.
- The Producer hereby engages the Actor to render his sole and exclusive services in the character of....., at a salary of in the motion picture the working title of which is now.....Dollars (\$.....) per week, lawful money of the United States of America, the said services to be performed at the studio of the Producer in the City of....., and/or at such other place or places as the Producer may from time to time designate. The Actor accepts said engagement upon the terms herein specified.
- (a) The term hereof shall be from on or about the.....day of....., 19....., hereinafter called Starting Date, to the.....day of....., 19.....; if the second blank is not filled in then the term shall be four weeks from the starting date; if the starting date is not filled in then, Equity consenting, this contract is void. The employment of the Actor shall begin on or about the starting date, and, within the term herein specified, shall continue consecutively thereafter until the picturization and/or voice recordation of said character in said picture is completed.
- (b) The Producer hereby guarantees to the Actor a minimum of.....consecutive weeks work commencing with the starting date, and to pay him therefor; said minimum guaranteed employment to be not less than two-thirds of the term specified in Paragraph 3 (a) and in no event to be less than one week commencing with said starting date.
- (c) The phrase "on or about" means forty-eight hours each way (Sundays and holidays exclusive) provided, however, that same do not conflict with bona fide existing employment of the Actor.
- (d) If through the operation of 3 (c) the Actor is called to work before or after the date specified in the first blank of 3 (a) then the date when such work begins shall replace the date inserted in said blank and this contract throughout shall be construed accordingly.
- The Producer admits that he has notice that the Actor is a member of the ACTORS' EQUITY ASSOCIATION (hereinafter called "EQUITY"), and as such is bound to conform to its lawful rules and regulations, and that it is a lawful rule and regulation of the Association that, as far as the Producer herein is concerned, the Actor is to work only in companies operated by the Producer:—
  - When all members of said company or of any company or companies controlled or operated by the Producer herein, who speak a line or do work on the stage, set or location of an individual character or nature, are members of Equity in good standing, and continue to be such during the term hereof; and
  - When the Producer has fully performed and is fully performing the covenants in each employment contract with each Equity actor in each of his companies;
  - And the Producer further agrees that the Actor shall not be required to work hereunder in violation of said rule or other lawful rule of said Association, and that to the full extent to which this agreement is lawful, all actors in the company in which the Actor is employed shall be and shall continue to be throughout the term hereof, members of EQUITY, except such actors as are now under existing bona fide contracts entered into with the Producer prior to the fifth day of June, 1929, whose term of employment shall extend beyond the starting date, it being understood that in case Equity is duly notified of said contracts the Actor herein may work in a cast in which such contracting actors are employed, during the unexpired term of their contract or contracts.
  - A paid-up card shall be prima facie evidence of Equity Membership, good until the Producer is otherwise notified by Equity.
- The Actor agrees to be prompt in appearing for work as required by the Producer; to perform his services herein in a conscientious and painstaking manner; to abide by the reasonable studio rules and regulations of the Producer, which rules to be binding on the Actor must be duly posted in conspicuous places and previously approved by EQUITY, and the Actor further expressly agrees during the term hereof not to render services to any other person, firm or corporation unless otherwise agreed in writing.
- The Actor agrees that the Producer shall have the right to use and give publicity to his name and likeness, photographic or otherwise, but in connection solely with the distribution and exploitation of the picture hereinbefore mentioned, and to authorize distributors and exhibitors so to do.
- The Producer will not use, or permit to be used, any alien or substitute voice for that of the Actor herein, in the recordation of the said Actor's part in said picture except with the Actor's written consent indorsed hereon.
- All notices hereunder by either party shall be given in person or by mailing the same to the above specified respective addresses.
- The Actor does not contract hereby to undertake employment of a hazardous or dangerous nature unless he otherwise specifically consents in writing hereon.
- Any and all disputes and/or controversies arising under or out of or in connection with or relating to or regarding an alleged breach of this agreement (including any dispute and/or controversy as to the meaning or construction of this agreement or any part hereof shall be settled and/or determined by arbitration under the rules of the American Arbitration Association, and in any state where it may legally be done, judgment upon any award rendered may be entered in any court, State or Federal. (See Rule Q.)
- If it shall at any time appear that any part, clause or subdivision of this agreement or of said rules is invalid, illegal or unenforceable by either or both of the parties such invalidity, illegality or unenforceability shall apply only to such part, clause or subdivision and the remainder of this contract shall be in full force and effect, and shall be construed as a whole.
- This agreement shall be subject to, be construed by, and all the rights of the parties hereto shall be determined by the laws of the State of New York.

IN WITNESS WHEREOF the parties hereto have hereunto signed their names the day and year first above written.

Producer.....  
Actor.....

Extens  
Emplo

Susper  
Produc

Aband  
Produc

Salary  
Susper

Salary  
Produc  
Aband

Illnes

Retake  
"Trai

Cloth

Loss  
To W

Term  
Cont  
To S

Claim  
Repc  
Equi

Fort  
Hour  
Wee

Com  
of H

At S



# SUBMITTED TO PRODUCERS THIS WEEK BY EQUITY

## RULES

A. The Producer agrees at least seventy-two hours before the end of the guaranteed period hereinbefore set forth in clause 3 (b) to give the Actor written notice of the length of time his services shall or will be further required beyond said guaranteed period, and which in no event shall be beyond the term hereof as mentioned in paragraph 3 (a), and upon failure so to do the term of employment of the aforesaid Actor shall terminate at the end of the guaranteed employment herein.

B. If the production of said picture be prevented, suspended, or postponed (hereinafter called "Suspension" or "Postponement") during the course of production:

(1) by reason of fire, accident, riot, act of God, the public enemy, or government executive order (hereinafter called Cause AA), no salary shall be paid the Actor for the first week of such suspension.

(2) by reason of illness of any other member of the cast (except the Actor) or of the director (hereinafter called Cause BB), full salary shall be paid the Actor for the first week of such suspension.

(3) During said first week of suspension for Causes AA and BB, the Producer shall notify the Actor in writing whether he will abandon the production or further postpone it.

(4) In event of abandonment (1) for cause AA, the Producer shall pay the Actor all amounts due to date, plus one-half of any balance, but not to exceed one week's salary, due under the minimum guaranty; (2) for cause BB the Producer shall pay the Actor for all services to date, plus one-half of any balance due on the minimum guaranty.

(5) If said production is postponed for either causes AA or BB, the Producer shall pay the Actor one-half salary for each week of postponement (after said first week) for a period not to exceed five weeks and thereafter full salary. No postponement shall be for a period which would extend the term of this contract beyond the end of the term hereof as set forth in paragraph 3 (a).

(6) The Producer may terminate this contract at any time during postponement on account of Cause BB by paying the Actor all sums due to date of termination and, in addition, one-half the balance, if any, of the minimum guaranty as set forth in paragraph 3B, which shall be at least one week's pay, unless the guaranteed period shall terminate prior to one week, then the additional payment shall equal the amount of the unpaid balance of the guaranty.

The Producer may terminate this contract at any time during postponement for Cause AA by paying the Actor all sums due to date of termination; but for his total services hereunder the Actor must in that event, and in any case, receive or have received at least one week's salary.

(7) If the Actor is sick and unable to perform, then he shall receive no salary for the time so lost. If the Actor remains sick and unable to render services for one continuous week after being called upon so to do by the Producer, then it shall be optional with the Producer to cancel this contract. Equity, in its discretion, may shorten this term and shall have the right to have a physical examination made of the Actor by a doctor appointed by it.

C. If after the expiration of the term hereof the Producer shall desire the services of the Actor in making retakes or "trailers" of or for the picture in which the Actor is employed, the Actor agrees to render such services in connection therewith as and when the Producer may request, unless the Actor is otherwise employed; but if otherwise employed, the Actor shall, as far as practicable, cooperate in good faith in the photographing and/or voice recollection of such retakes or "trailers." Service in connection with said retakes or "trailers" shall be at the same rate of compensation and upon the same terms as provided herein, said compensation to be paid only for the days on which the Actor is actually so employed, including travel time as herein provided, except that the Actor shall receive a minimum of eight hours of pay for each day on which he is called for retakes, or "trailers," with time and one-half for overtime. Should, however, the Producer dismiss the Actor and later recall him for the taking of alleged retakes which are in reality added scenes, postponed sequences or scenes which should have been taken in their sequential order, he shall pay to the Actor as compensation at the rate of three times his weekly salary (plus overtime allowances) provided for in this agreement, or pro rata, and payment shall be continuous from the time he begins work until said work is finished.

D. If the Actor—

(1) be a man, he shall furnish and pay for his conventional morning, afternoon and evening clothes, customarily worn by civilians of the present day in this country, together with footwear necessarily appurtenant thereto. All other footwear, costumes, wigs, clothes, appurtenances and "properties," including those peculiar to any trade, occupation or sport, to be furnished by the Producer.

(2) be a woman, all wigs, gowns, hats, footwear, and all "properties" shall be furnished by the Producer.

(3) Loss, theft or damage to personal wardrobe, etc., above specified in D (1) arising during the course of employment of the Actor herein, or through lack of due care on the part of the Producer, shall be paid for by the Producer to the Actor.

E. The Producer may terminate this contract prior to performance by the Actor by written notice given at least fourteen days prior to date stated in 3 (a) by, simultaneously with the giving of said notice, paying to the Actor full salary for one-half the guaranteed period, which shall be at least one full week's salary.

F. In order that all producers shall stand on an equal footing, the Actor is obligated under Equity rules to report to Equity any failure to observe any of its rules or to report any claim, grievance or dispute arising hereunder, and to file a statement thereof with Equity within four weeks of the final termination of his employment hereunder, unless Equity otherwise directs. The consent of Equity shall be necessary to the prosecution or arbitration of any such claim, grievance or dispute.

G. Forty-eight hours' work, rendered on week days, shall constitute a week's work, and except as herein provided one-fourth of the Actor's weekly salary shall be paid for each hour of overage. A week's work shall be paid for even though forty-eight hours' work is not provided. Sunday work is obligatory only where lawful. All computations are to be made on a calendar week basis, i.e., Sunday midnight to Saturday midnight inclusive. If the Actor is called to work on any day he shall be entitled to a minimum credit of four hours even though he works a lesser number or not at all.

Working hours shall be computed as follows:

(1) AT THE STUDIO, between the time when the Actor is required to report and/or "made up" in accordance with notice from the Producer, and his dismissal for the day.

### On Studio Location

(2) ON STUDIO LOCATION (operating with the studio as a daily base), between the time the Actor is notified that he shall be ready to leave the STUDIO for LOCATION, and the time of his return by the Producer to the STUDIO. The producer agrees to furnish suitable transportation facilities to and from LOCATION and STUDIO, also meals. In case the Actor uses transportation facilities other than that provided by the Producer, the time is to be computed according to the time the Company is called at the STUDIO for departure and the time of the return of the Company and/or the studio car to the STUDIO.

### On Resident Location

(3) ON RESIDENT LOCATION (operating where the studio is not a daily base and/or place of operation is other than place of employment).

(3a) Between the time the Actor is required to be transported, and his arrival at the town or place of resident LOCATION; and

(3b) After arrival at resident LOCATION, between the time the Actor is notified to be ready to leave his hotel or lodgings and the time of his return to said hotel or lodgings. Producers shall furnish Actor transportation from place of employment and return, including baggage; also parlor car and/or berth wherever practical.

(3c) On continuous trips of twenty-four hours or over, twenty-four hours' travel shall be construed the same as eight hours' work, including Sundays, and more than twenty-four hours' travel shall be pro rated accordingly.

(3d) The Producer shall furnish suitable transportation facilities to and from resident location and Actor's hotel or lodgings; also hotel accommodations and meals; also transportation to and from work, with meals.

(3e) Between time of leaving resident location and arrival at place of employment.

### En Route Transportation—Accommodations—Meals

### Working Hours Continuous

H. Working hours shall be computed on a continuous hourly basis except that a credit of one hour for each meal shall be given the Producer when the Actor does not work during said hour or any part thereof.

### Credit For Unused Time

I. Should the Producer notify the Actor not later than twelve o'clock midnight that his services will not be required on the following day or days, then for such day or days that the Actor's services are not so required, the Producer shall be entitled to a credit of eight hours daily as against any overtime of the Actor during that calendar week, but not for any subsequent week. An Actor not definitely called for any given day is not required to hold himself on call beyond noon on that day.

### Overtime

J. All working time beyond twelve hours and work performed between midnight and seven A.M. and on Sunday is overtime and is to be paid for at the rate of time and a half for each hour or fraction thereof. Sunday is not to be construed as part of the forty-eight-hour week and the minimum payment for any Sunday work shall be eight hours' pay. If the Actor shall be required to work after midnight the Producer shall return him to his home or lodgings.

### Salary Payable Weekly

K. Salaries are payable weekly and not later than the Wednesday following the calendar week for which they are paid. If at the beginning or end of his employment there shall be a split week the Actor shall be paid pro rata according to the terms hereof.

### Equity Consent Required For Changes

L. No changes, eliminations, or alterations in this contract shall be binding unless consented to in writing by Equity and endorsed hereon.

### Equity Representatives

M. The Producer hereby agrees that any duly authorized representative of Equity holding proper credentials shall have access to any studio set or location.

### Casts and Changes Furnished Equity

N. The Producer agrees to furnish EQUITY with a complete list of the cast in each company prior to the commencement of production, or in the event the Actor is placed under contract after production is under way, then to forward his name to Equity prior to the Actor's starting date. Should Producer fail to carry out his agreement in this clause the Actor, Equity consenting, may cancel this agreement without notice and/or liability.

### Specialties and Characteristics Leased For Picture

O. The Actor grants unto the Producer the right to use any specialty, stunt, or specially built-up characterization, or mannerism, as introduced in the picture by the Actor, but only in the picture in question, and the Actor reserves the right to said stunt, eccentricity, characterization or mannerism for his exclusive use otherwise, and the Actor's right to use the same in the future is hereby declared not abandoned.

### Equity Membership

P. The Actor agrees that he is now and will at all times during the term hereof remain a member of Equity in good standing, and this agreement or representation shall be of the essence of this contract.

### Arbitration Procedure

Q. The party demanding arbitration shall give to the other party a notice in writing of the nature of his claim by filing a written complaint with the American Arbitration Association and with Equity, and the party complained against shall have five days after the filing of such complaint with the American Arbitration Association within which to file an answer. The arbitration shall be conducted before one arbitrator (hereinafter called "UMPIRE") unless either party shall in his complaint or answer request a hearing before three arbitrators (hereinafter called "ARBITRATORS"). Within ten days after the filing of the complaint with said Arbitration Association the umpire shall be mutually agreed upon, and in the absence of mutual agreement he shall be appointed by the American Arbitration Association. Where ARBITRATORS are chosen each party within ten days after the filing of the complaint with the American Arbitration Association shall choose one arbitrator and the two so chosen shall within five days thereafter choose a third; if they fail so to do within said five days said third arbitrator shall be chosen by the American Arbitration Association. Should one party appoint an arbitrator and the other fail to appoint an arbitrator within the time specified, the second arbitrator shall be chosen by the American Arbitration Association. The actors Equity Association may choose the arbitrator for the Actor.

### Delivery of Contract

R. Simultaneous execution and delivery of this agreement shall be made between Producer and Actor, otherwise same is void at Actor's option.

### Rehearsals Are Work

S. All rehearsals shall be construed as work.

### Place of Performance

T. If the blank in clause 2 of the face of the contract regarding place of performance is not filled in, the place shall be the place of engagement of the Actor. Any other place shall be Resident Location.

### Employment Continuous

U. The essence of this contract is continuous employment.

### Production Prosecuted

V. Should there be made against the Actor any claim or charge, either civil or criminal, that his participation in the production constitutes a violation of any statute, ordinance or law of the United States or any state or municipality, the Producer shall defend the Actor at his own expense, shall provide bail for him, and shall further make the Actor whole for any loss or damage which he may suffer on account of such claim or charge.





Produ

Rules Of  
A Part F

Agreeme  
Employ  
(one pic  
only)

Starting

Minimu  
Guaran

Forty-E  
Hour Le

Equity :

IN WITNESS WHEREOF the parties hereto have hereunto signed their names the day and year first above written.

Producer.....  
Actor.....

of B  
At S



# COMPLETE TALKING PICTURE CONTRACT AND RULES SUBMITTED TO PRODUCERS THIS WEEK BY EQUITY

## Equity Minimum Contract STANDARD FORM

Issued by the

## Actors' Equity Association

45 West 47th Street, New York City

SAN FRANCISCO OFFICE  
c/o Theodore Hale, 369 Pine Street

LOS ANGELES OFFICE  
6412 Hollywood Boulevard

To Be Issued by

Producers of SOUND and/or TALKING PICTURES in Engaging Principals as Hereinafter Defined in Paragraph 4 (a), Whose Minimum Employment Is One Week

### Agreement

made this \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_\_,  
between \_\_\_\_\_ (hereinafter called "PRODUCER"),  
whose address is \_\_\_\_\_ (hereinafter called "ACTOR"),  
and \_\_\_\_\_ Telephone No. \_\_\_\_\_  
whose address is \_\_\_\_\_

Rule Over Page  
A Part Hereof

Agreement of  
Employment  
(one picture  
only)

Starting Date

Minimum  
Guarantee

Forty-Eight  
Hour Loaway

Equity Shop

Duties of the  
Actor

Use of Actor's  
Name and Picture  
for Publicity

Voice Substitution  
Requires  
Actor's Consent

Dangerous Work

Arbitration

- The parties hereto agree that "RULES" on the page or pages following are a part hereof and binding upon the parties hereto.
- The Producer hereby engages the Actor to render his sole and exclusive services in the character of \_\_\_\_\_, at a salary of \_\_\_\_\_ Dollars (\$ \_\_\_\_\_) per week, lawful money of the United States of America, the said services to be performed at the studio of the Producer in the City of \_\_\_\_\_, and/or at such other place or places as the Producer may from time to time designate. The Actor accepts said engagement upon the terms herein specified.
- (a) The term hereof shall be from on or about the \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_\_, hereinafter called "Starting Date," to the \_\_\_\_\_ day of \_\_\_\_\_, 19\_\_\_\_\_; if the second blank is not filled in then the term shall be four weeks from the starting date; if the starting date is not filled in then, Equity consenting, this contract is void. The employment of the Actor shall begin on or about the starting date, and, within the term herein specified, shall continue consecutively thereafter until the picturization and/or voice recordation of said character in said picture is completed.
- (b) The Producer hereby guarantees to the Actor a minimum of \_\_\_\_\_ consecutive weeks work commencing with the starting date, and to pay him therefor; said minimum guaranteed employment to be not less than two-thirds of the term specified in Paragraph 3 (a) and in no event to be less than one week commencing with said starting date.
- (c) The phrase "on or about" means forty-eight hours each way (Sundays and holidays exclusive) provided, however, that same do not conflict with bona fide existing employment of the Actor.
- (d) If through the operation of 3 (c) the Actor is called to work before or after the date specified in the first blank of 3 (a) then the date when such work begins shall replace the date inserted in said blank and this contract throughout shall be construed accordingly.
- The Producer admits that he has notice that the Actor is a member of the ACTORS' EQUITY ASSOCIATION (hereinafter called "EQUITY"), and as such is bound to conform to its lawful rules and regulations, and that it is a lawful rule and regulation of the Association that, as far as the Producer herein is concerned, the Actor is to work only in companies operated by the Producer:—
  - When all members of said company or of any company or companies controlled or operated by the Producer herein, who speak a line or do work on the stage, set or location of an individual character or nature, are members of Equity in good standing, and continue to be such during the term hereof; and
  - When the Producer has fully performed and is fully performing the covenants in each employment contract with each Equity actor in each of his companies;
  - And the Producer further agrees that the Actor shall not be required to work hereunder in violation of said rule or other lawful rule of said Association, and that to the full extent to which this agreement is lawful, all actors in the company in which the Actor is employed shall be and shall continue to be throughout the term hereof, members of EQUITY, except such actors as are now under existing bona fide contracts entered into with the Producer prior to the fifth day of June, 1929, whose term of employment shall extend beyond the starting date, it being understood that in case Equity is duly notified of said contracts the Actor herein may work in a cast in which such contracting actors are employed, during the unexpired term of their contract or contracts.
  - A paid-up card shall be prima facie evidence of Equity Membership, good until the Producer is otherwise notified by Equity.
- The Actor agrees to be prompt in appearing for work as required by the Producer; to perform his services herein in a conscientious and painstaking manner; to abide by the reasonable studio rules and regulations of the Producer, which rules to be binding on the Actor must be duly posted in conspicuous places and previously approved by EQUITY, and the Actor further expressly agrees during the term hereof not to render services to any other person, firm or corporation unless otherwise agreed in writing.
- The Actor agrees that the Producer shall have the right to use and give publicity to his name and likeness, photographic or otherwise, but in connection solely with the distribution and exploitation of the picture hereinbefore mentioned, and to authorize distributors and exhibitors so to do.
- The Producer will not use, or permit to be used, any alien or substitute voice for that of the Actor herein, in the recordation of the said Actor's part in said picture except with the Actor's written consent indorsed hereon.
- All notices hereunder by either party shall be given in person or by mailing the same to the above specified respective addresses.
- The Actor does not contract hereby to undertake employment of a hazardous or dangerous nature unless he otherwise specifically consents in writing hereon.
- Any and all disputes and/or controversies arising under or out of or in connection with or relating to or regarding an alleged breach of this agreement (including any dispute and/or controversy as to the meaning or construction of this agreement or any part hereof) shall be settled upon any award rendered may be entered in any court, State or Federal. (See Rule Q.)
- If it shall at any time appear that any part, clause or subdivision of this agreement or of said rules is invalid, illegal or unenforceable by either or both of the parties such invalidity, illegality or unenforceability shall apply only to such part, clause or subdivision and the remainder of this contract shall be in full force and effect, and shall be construed as a whole.
- This agreement shall be subject to, be construed by, and all the rights of the parties hereto shall be determined by the laws of the State of New York.

IN WITNESS WHEREOF the parties hereto have hereunto signed their names the day and year first above written.

Producer \_\_\_\_\_  
Actor \_\_\_\_\_

## RULES

On Studio  
Location

On Resident  
Location

En Route  
Transportation—  
Accommodations—  
Meals

Working Hours  
Continuous

Credit For  
Unused Time

Overtime

Salary Payable  
Weekly

Equity Consent  
Required For  
Changes

Equity  
Representatives

Casts and  
Changes  
Furnished Equity

Specialties and  
Characteristics  
Leased For  
Picture

Equity  
Membership

Arbitration  
Procedure

Delivery of  
Contract

Rehearsals Are  
Work

Place of  
Performance

Employment  
Continuous

Production  
Prosecuted

A. The Producer agrees at least seventy-two hours before the end of the guaranteed period hereinafter set forth in clause 3 (b) to give the Actor written notice of the length of time his services shall or will be further required beyond said guaranteed period, and which in no event shall be beyond the term hereof as mentioned in paragraph 3 (a), and upon failure so to do the term of employment of the aforesaid Actor shall terminate at the end of the guaranteed employment herein.

B. If the production of said picture be prevented, suspended, or postponed (hereinafter called "Suspension" or "Postponement") during the course of production:

(1) by reason of fire, accident, riot, act of God, the public enemy, or government executive order (hereinafter called Cause AA), no salary shall be paid the Actor for the first week of such suspension.

(2) by reason of illness of any other member of the cast (except the Actor) or of the director (hereinafter called Cause BB), full salary shall be paid the Actor for the first week of such suspension.

(3) During said first week of suspension for Causes AA and BB, the Producer shall notify the Actor in writing whether he will abandon the production or further postpone it.

(4) In event of abandonment (1) for cause AA, the Producer shall pay the Actor all amounts due to date, plus one-half of any balance, but not to exceed one week's salary, due under the minimum guaranty; (2) for cause BB the Producer shall pay the Actor for all services to date, plus one-half of any balance due on the minimum guaranty.

(5) If said production is postponed for either causes AA or BB, the Producer shall pay the Actor one-half salary for each week of postponement (after said first week) for a period not to exceed five weeks and thereafter full salary. No postponement shall be for a period which would extend the term of this contract beyond the end of the term hereof as set forth in paragraph 3 (a).

(6) The Producer may terminate this contract at any time during postponement on account of Cause BB by paying the Actor all sums due to date of termination and, in addition, one-half the balance, if any, of the minimum guaranty as set forth in paragraph 3B, which shall be at least one week's pay, unless the guaranteed period shall terminate prior to one week, then the additional payment shall equal the amount of the unpaid balance of the guaranty. The Producer may terminate this contract at any time during postponement for Cause AA by paying the Actor all sums due to date of termination; but for his total services hereunder the Actor must in that event, and in any case, receive or have received at least one week's salary.

(7) If the Actor is sick and unable to perform, then he shall receive no salary for the time so lost. If the Actor remains sick and unable to render services for one continuous week after being called upon so to do by the Producer, then it shall be optional with the Producer to cancel this contract. Equity, in its discretion, may shorten this term and shall have the right to have a physical examination made of the Actor by a doctor appointed by it.

C. If after the expiration of the term hereof the Producer shall desire the services of the Actor in making retakes or "trailers" of or for the picture in which the Actor is employed, the Actor agrees to render such services in connection therewith as and when the Producer may request, unless the Actor is otherwise employed; but if otherwise employed, the Actor shall, as far as practicable, cooperate in good faith in the photographing and/or voice recordation of such retakes or "trailers." Service in connection with said retakes or "trailers" shall be at the same rate of compensation and upon the same terms as provided herein, said compensation to be paid only for the days on which the Actor is actually so employed, including travel time as herein provided, except that the Actor shall receive a minimum of eight hours of pay for each day on which he is called for retakes, or "trailers," with time and one-half for overtime. Should, however, the Producer dismiss the Actor and later recall him for the taking of alleged retakes which are in reality added scenes, postponed sequences or scenes which should have been taken in their sequential order, he shall pay to the Actor as compensation at the rate of three times his weekly salary (plus overtime allowances) provided for in this agreement, or pro rata, and payment shall be continuous from the time he begins work until said work is finished.

D. If the Actor—  
(1) be a man, he shall furnish and pay for his conventional morning, afternoon and evening clothes, customarily worn by civilians of the present day in this country, together with footwear necessarily appurtenant thereto. All other footwear, costumes, wigs, clothes, appurtenances and "properties," including those peculiar to any trade, occupation or sport, to be furnished by the Producer.  
(2) be a woman, all wigs, gowns, hats, footwear, and all "properties" shall be furnished by the Producer.  
(3) Loss, theft or damage to personal wardrobe, etc., above specified in D (1) arising during the course of employment of the Actor herein, or through lack of due care on the part of the Producer, shall be paid for by the Producer to the Actor.

E. The Producer may terminate this contract prior to performance by the Actor by written notice given at least fourteen days prior to date stated in 3 (a) by, simultaneously with the giving of said notice, paying to the Actor full salary for one-half the guaranteed period, which shall be at least one full week's salary.

F. In order that all producers shall stand on an equal footing, the Actor is obligated under Equity rules to report to Equity any failure to observe any of its rules or to report any claim, grievance or dispute arising hereunder, and to file a statement thereof with Equity within four weeks of the final termination of his employment hereunder, unless Equity otherwise directs. The consent of Equity shall be necessary to the prosecution or arbitration of any such claim, grievance or dispute.

G. Forty-eight hours' work, rendered on week days, shall constitute a week's work, and except as herein provided, one-hundred-eight hours of the Actor's weekly salary shall be paid for each hour of overage. A week's work shall be paid for even though forty-eight hours' work is not provided. Sunday work is obligatory only where lawful. All computations are to be made on a calendar week basis, i.e., Sunday midnight to Saturday midnight inclusive. If the Actor is called to work on any day he shall be entitled to a minimum credit of four hours even though he works a lesser number or not at all.

Working hours shall be computed as follows:  
(1) AT THE STUDIO, between the time when the Actor is required to report and/or "made up" in accordance with notice from the Producer, and his dismissal for the day.

(2) ON STUDIO LOCATION (operating with the studio as a daily base), between the time the Actor is notified that he shall be ready to leave the STUDIO for LOCATION, and the time of his return by the Producer to the STUDIO. The producer agrees to furnish suitable transportation facilities to and from LOCATION and STUDIO, also meals. In case the Actor uses transportation facilities other than that provided by the Producer, the time is to be computed according to the time the Company is called at the STUDIO for departure and the time of the return of the Company and/or the studio car to the STUDIO.

(3) ON RESIDENT LOCATION (operating where the studio is not a daily base and/or place of operation is other than place of employment).

(3a) Between the time the Actor is required to be transported, and his arrival at the town or place of resident LOCATION; and

(3b) After arrival at resident LOCATION, between the time the Actor is notified to be ready to leave his hotel or lodgings and the time of his return to said hotel or lodgings. Producers shall furnish Actor transportation from place of employment and return, including baggage; also parlor car and/or berth wherever practical.

(3c) On continuous trips of twenty-four hours or over, twenty-four hours' travel shall be construed the same as eight hours' work, including Sundays, and more than twenty-four hours' travel shall be pro rated accordingly.

(3d) The Producer shall furnish suitable transportation facilities to and from resident location and Actor's hotel or lodgings; also hotel accommodations and meals; also transportation to and from work, with meals.

(3e) Between time of leaving resident location and arrival at place of employment.

H. Working hours shall be computed on a continuous hourly basis except that a credit of one hour for each meal shall be given the Producer when the Actor does not work during said hour or any part thereof.

I. Should the Producer notify the Actor not later than twelve o'clock midnight that his services will not be required on the following day or days, then for such day or days that the Actor's services are not so required, the Producer shall be entitled to a credit of eight hours daily as against any overtime of the Actor during that calendar week, but not for any subsequent week. An Actor not definitely called for any given day is not required to hold himself on call beyond noon on that day.

J. All working time beyond twelve hours and work performed between midnight and seven A.M. and on Sunday is overtime and is to be paid for at the rate of time and a half for each hour or fraction thereof. Sunday is not to be construed as part of the forty-eight-hour week and the minimum payment for any Sunday work shall be eight hours' pay. If the Actor shall be required to work after midnight the Producer shall return him to his home or lodgings.

K. Salaries are payable weekly and not later than the Wednesday following the calendar week for which they are paid. If at the beginning or end of his employment there shall be a split week the Actor shall be paid pro rata according to the terms hereof.

L. No changes, eliminations, or alterations in this contract shall be binding unless consented to in writing by Equity and endorsed hereon.

M. The Producer hereby agrees that any duly authorized representative of Equity holding proper credentials shall have access to any studio set or location.

N. The Producer agrees to furnish EQUITY with a complete list of the cast in each picture, and to inform the Association of any change of production, or in the event the Actor is placed under contract after production is under way, then to forward his name to Equity prior to the Actor's starting date. Should Producer fail to carry out his agreement in this clause the Actor, Equity consenting, may cancel this agreement without notice and/or liability.

O. The Actor grants unto the Producer the right to use any specialty, stunt, or specially built-up characterization, or mannerism, as introduced in the picture by the Actor, but only in the picture in question, and the Actor reserves the right to said stunt, eccentricity, characterization or mannerism for his exclusive use otherwise, and the Actor's right to use the same in the future is hereby declared not abandoned.

P. The Actor agrees that he is now and will at all times during the term hereof remain a member of Equity in good standing, and this agreement or representation shall be of the essence of this contract.

Q. The party demanding arbitration shall give to the other party a notice in writing of the nature of his claim by filing a written complaint with the American Arbitration Association and with Equity, and the party complained against shall have five days after the filing of such complaint with the American Arbitration Association within which to file an answer. The arbitration shall be conducted before one arbitrator (hereinafter called "EMPIRE"), unless either party shall in his complaint or answer request a hearing before three arbitrators (hereinafter called "ARBITRATORS"). Within ten days after the filing of the complaint with said Arbitration Association the umpire shall be mutually agreed upon, and in the absence of mutual agreement he shall be appointed by the American Arbitration Association. Where ARBITRATORS are chosen each party within ten days after the filing of the complaint with the American Arbitration Association shall choose one arbitrator and the two so chosen shall within five days thereafter choose a third; if they fail so to do within said five days said third arbitrator shall be chosen by the American Arbitration Association. Should one party appoint an arbitrator and the other fail to appoint an arbitrator within the time specified, the second arbitrator shall be chosen by the American Arbitration Association. The actors Equity Association may choose the arbitrator for the Actor.

R. Simultaneous execution and delivery of this agreement shall be made between Producer and Actor, otherwise same is void at Actor's option.

S. All rehearsals shall be construed as work.

T. If the blank in clause 2 of the face of the contract regarding place of performance is not filled in, the place shall be the place of engagement of the Actor. Any other place shall be Resident Location.

U. The essence of this contract is continuous employment.

V. Should there be made against the Actor any claim or charge, either civil or criminal, that his participation in the production constitutes a violation of any statute, ordinance or law of the United States or any state or municipality, the Producer shall defend the Actor at his own expense, shall provide bail for him, and shall further make the Actor whole for any loss or damage which he may suffer on account of such claim or charge.

Extended  
Employment

Suspension  
Production

Abandonment of  
Production

Salary Payable  
Suspension

Salary Payable  
Production  
Abandonment

Illness of Actor

Retakes  
Trailers

Clothes

Loss or Damage  
To Wardrobe

Termination of  
Contract  
To Studio

Claims to Be  
Reported to  
Equity

Forty-Eight  
Hours Work

Complaint  
of Actor  
At Studio



# "THUNDERBOLT"—Continued from Page 16.

TRILBY: (She draws back the shade slightly and glances out.) Does **this** make you laugh?

The inspector and his men have the house surrounded. Thunderbolt snarls, calling Trilby a dirty double-crosser. She retorts that she's fighting him with his own weapons—the result of association.

However, he has another way out than the door. He crawls through a hole leading from the closet to the roof. Trilby lets in the cops, but Thunderbolt has escaped . . . FADE OUT.

OB and his mother are worried about Trilby's sudden disappearance. She phones, warning him not to go out, and not to let anybody into the house; then hangs up before he can get any satisfaction.

Down in the street, Thunderbolt is inspecting the numbers. When he pauses in the shadows, a mutt comes up and sniffs, wagging his tail happily. Thunderbolt cannot get rid of the dog, which trails after him . . . into the house, pausing when Thunderbolt orders it back, then sneaking after him up the stairs. Now that he is in Bob's apartment house, Thunderbolt is reduced to dumb and futile gestures at the dog, which continues to wag his tail and follow. Further gestures put the dog in playful mood, and he barks, enraging Thunderbolt. Heads pop out of doors. Neighbors stir and call to one another . . .

And four men enter the hallway below . . .

Thunderbolt waits until doors shut, then continues to investigate the door numbers. He has just reached Bob's door, and is listening there, when the mutt begins to growl ferociously. Thunderbolt comes towards the dog, and as he reaches the shadows of the landing, four men grab him. A terrific struggle, and the gangster is subdued. When he is being put in the police car, he finds the mutt still following him, and he comments on the fact that it took a dog to send him up. A cop lifts the dog into the car, and Thunderbolt, grinning, plays with the mutt . . . DISSOLVE

Thunderbolt is sentenced to death . . . DISSOLVE . . .

Into the death house, termed the "One Way Street," where he is placed in a cell. The other condemned prisoners kid him, and he boasts of his prowess as a killer and slugger. One man regrets that Thunderbolt cannot sing, because the tenor of the death-house quartet has just gone to the chair.

Grim humor, toughness, and sentimentality are played up in varying shots of the prisoners, who are introduced in turn. Then Thunderbolt receives two visitors, one of them being Snapper. During an aimless conversation, Thunderbolt taps out a message on the bars of his cell, until the warden becomes suspicious. Throughout it all is heard the singing of a negro, wailing spirituals. Before Snapper goes, he reports about the dog, and Thunderbolt asks the warden if he can get the mutt in his cell. The spiritual is

still heard as the scene FADES OUT.

BOB enters the bank and asks an official why he was sent for. The official denies having sent any message, and Bob, mystified, starts out. But Snapper, who has entered the bank with several gangsters, grips Bob's arm just as one of the gangsters shoots a bank teller and grabs bills. Then Snapper guides Bob out, trips him near the door, and with the rest makes his getaway. Bob, who had brought a gun with him because of Trilby's warning to look-out for the gang attacking him, is arrested and charged with murder . . . FADE OUT.

WHEN Thunderbolt hears of Bob's arrest and death sentence, he chortles happily, and tells the curious occupants of the other cells that he's just put over a big deal.

On top of this comes an incident to prove his real courage. He overhears a prisoner threatening to break jail, and when he shouts that he'd like to smash the rat's face, is released from his cell by the frightened warden. Thunderbolt marches up to the killer's cell and curtly demands his gun. It is shoved at him—menacingly. Thunderbolt grabs it, then he stretches the man cold with a terrific sock. Because of this incident, the warden allows Thunderbolt to have the mutt in his cell . . .

Then Bob arrives. The prisoners welcome him in the usual manner, but he sits back, brooding and sullen. A prisoner kids him about stealing Thunderbolt's girl, and introduces him to Thunderbolt opposite.

Hearing Thunderbolt's name, Bob comes to the front of his cell, and grips the bars of his cell in insane range. Thunderbolt salutes him in mock friendly fashion.

BOB: (At last able to overcome his torrent of passion so as to speak.) You put me in here! You framed me! (Pauses.) You know I'm innocent—and you're railroading me. (Pauses.) I'd like to get my hands on you—just once. Just once!

THUNDERBOLT: You got me wrong, kid. I didn't do nothing to you.

BOB: You're a dirty liar! You framed me! You got me into this!

GUARD: (Hurriedly approaching.) Shut up!

ANOTHER GUARD: Go back and lie down!

BOB: Sinking onto his bunk, sobbing with rage.) I'm not afraid of you. I'm not scared! I'm not afraid to die! FADE OUT.

Thunderbolt is called into the warden's office, where Bob's mother and Trilby plead with him to clear Bob of the murder charge. He covers his embarrassment with an outburst of rage, and refuses to acknowledge a frame-up. Bob is denied a re-trial . . .

The enemies continue to abuse each other from their cells. Then Thunderbolt takes on a conciliating air,

craftily trying to make Bob friendly so that he may get close enough to kill him. Bob, however, rages without pause . . .

Then comes Trilby and Bob's mother, with the prison chaplain. The lovers are married, while Thunderbolt stares tensely across the aisle. The negro prisoner sings spirituals. At the end of the ceremony Thunderbolt shouts that he **did** frame Bob, and offers to clear him. Everyone crowds up to his cell, and he turns his back on them as he speaks.

THUNDERBOLT: Hadn't you better get a stenographer up here to take my statement?

WARDEN: (Starts out, then comes back to pump Thunderbolt's hand.) You've done a wonderful thing, Thunderbolt.

TRILBY: I knew you'd come through, Jim.

THUNDERBOLT: (Who has sought the dark shadows of his cell.) Let me alone! Nix on that stuff!

MOTHER: (Almost too happy to speak.) Thank you—Mr. Thunderbolt!

They leave. Bob is told that he'll be freed in a few days. He grips the bars of his cell, trembling because of the prospect of freedom. Uproar breaks loose in the death house. Prisoners cry out to Thunderbolt to get them a reprieve, too. Bob wants to thank Thunderbolt—to shake his hand. Thunderbolt says they'll shake hands on Saturday—when he goes to the chair. FADE OUT.

THE real meaning of Thunderbolt's change of heart is hinted at by Snapper, who tells the other gangsters that it's a smart move to get Bob within Thunderbolt's reach so that he can smash his jaw just before he goes up to the chair. It seems quite evident that such is the truth . . .

However, when the day of Thunderbolt's electrocution dawns, Bob is in the latter's cell playing checkers with him and chatting in a friendly manner. There is more interplay of grim humor, Thunderbolt chatting and acting nonchalantly although the moment of his death is quite near. He tells the chaplain he's lived all his life without him, and that he has no use for him now; and makes a joke of medical examination. When asked what he'd like to eat, he says he'd have to bolt his food so fast to be on time at the chair that he'd get indigestion. The warden, bringing a shot of liquor, is grateful when told to drink it himself.

A quartette begins singing old-fashioned ballads. Thunderbolt likes it. He asks for Bob's opinion, but Bob, touched by the scene, has turned away to hide his grief.

Then comes the final conversation between these two. Thunderbolt clenches and unclenches his first throughout, squirming when Bob tells how much he loves Trilby—and admires Thunderbolt for what he has done.

THUNDERBOLT: You were

pretty lucky—to take her away from me, weren't you? (He pauses, awaiting an answer.)

BOB: I didn't mean to tell you, Jim—but I guess I will. Somehow I think you'll want to know.

THUNDERBOLT: Well?

BOB: I didn't take her away from you, Jim—it was you, you know, that took her from me.

THUNDERBOLT: I took her—from you?

BOB: We've been sweet-hearts since we were kids. And then—she met you. I didn't amount to anything—and she thought you were wonderful.

THUNDERBOLT: She never told me anything about that.

BOB: I guess I was nothing to brag about, that's all.

THUNDERBOLT: You're kind of crazy about her, aren't you?

BOB: I've always been.

THUNDERBOLT: (Holding Bob's right hand in his left, raises his clenched right hand, but, instead of striking Bob, drops it casually on his shoulder in a friendly gesture, and says:) Well, good luck to you both. Give her my love—and take care of her, whatever you do.

He starts down the corridor, and, before the little green door which spells death for him, stoops to pet the mutt. Grinning, he says to the patiently waiting chaplain that he might as well give him a break, too, and asks him to come into the room. The mutt lies whining as the door closes . . .

Bob tearfully stares down the corridor towards the death room . . .

The flywheel of the prison dynamo whirrs, rising to a screaming roar . . .

A man pulls over a lever . . .

And finally Bob and Trilby are re-united. They kiss and laugh like children . . . FADE OUT.

THE END

Preview

"PARIS BOUND"

Continued from Page 13

and movement of characters is smoothly accomplished for most part. On several occasions, however, a character was moved out of focus, once annoyingly so when the father was leaving Ann after pleading with her to delay judgment on her husband. One more camera placement would have obviated this annoying trifle.

The wedding sequence, in the church, at least, can stand cutting. One truck shot at the opening, and modulated sound, would have helped a great deal; whereas the opening as seen was choppy, unevenly recorded, and generally ineffective. There are moments when the dialogue becomes talkie, and several lines are apt to arouse those busy-bodies, the rampant censors, to a frenzied snipping.

CARLISLE.



## Psychologically Speaking

### Analyzing "Spite Marriage"

By JOHN MAND

Buster Keaton makes us say to him, "Don't act so seriously, you make me laugh." We certainly laugh and have pleasant little shivers at the impossible stunts the funny man is pulling off in the effort to win his lady love.

Anyone wanting to get over his sombre mood, to get a laugh out of the sad and seamy side of life should go to see the play, "The Spite Marriage." I say with all honesty that this is one of the funniest plays that has ever been staged. In the larger part it was just naturally funny, natural in that the story and the working out thereof was unforced. There were scenes that belonged to anything but a true comedy. But can there be such a thing as a comedy that is unrelieved by a few commonplace or everyday happenings? Can a funny play keep its mood through reel upon reel? I believe not. It would be like asking any phase of living to remain without change, funny or tragic.

The audience got their fill of laughter. There may have been some old gags, but they all had a touch of true originality; and after all only Shakespeare didn't repeat himself—but he certainly did plagiarize. The scene of the chair, the lover and the lady I have particularly in mind—a woman suddenly drunk, the loss of equilibrium—an old gag. Its working out was most unusual—a small boy setting his wits to work, clumsily but effectively. I never saw a more tickled audience, not even a "Chaplin" one.

Which leads me to another point. Coat a vulgar happening with a solemn frock, countenance or setting and suddenly it becomes funny not through contrast but because there is something comic about anything that is out of its proper setting; like a minister in a ballroom or a ballet girl in a church.

Both Chaplin and Keaton portray not only the under-dog but also the imbecile and it is the imbecile that we greet with our roars of derision. Maybe neither comedian wishes to give the impression that the characters they portray are mental defectives, but all clowns of all ages were on the surface a bit low, physically and mentally—so goes the legend. The truth of the matter is that court jesters, clowns, fun-makers of all sorts were brainy men. In the old days there were often rhacitic, misshapen men because of the poverty of their lives. If they had brilliant minds these were used by the masters for their entertainment. It may be that the old idea that a wit has to be a freak as well causes men like Chaplin and Keaton to assume comic guises. I don't feel that such is actually necessary—we're funny enough, we common run of folk. I'd like to see more comic reflections of the general public. I wish one or the other or both of them would use us as a comic theme more often.

Buster Keaton might have por-

trayed an ordinary young man rendered imbecilic by love as easily as he did the far-fetched one of a pants presser desiring a stage star. The extremes are funny, those of a humble man in one of the humblest of trades hankering after one of the most unattainable of ladies, a star. And yet why so funny? Maybe her daddy had been a pants presser too. Social castes don't bother either trades very much at that.

This film was silent. I can't say so much for the audience. It rocked with laughter. I wanted to stop laughing long enough to ask Mr. Keaton to laugh a bit too. Chaplin does so once in a while. He has a sad smile but yet it is a relief. I suppose Keaton wouldn't be Keaton without his sad eyes and frozen features.

Dorothy Sebastian made an excellent foil for Keaton. She is a talented actress. How she relaxed so beautifully and completely in the chair scene made me wonder who taught her that art. I have given years trying to teach people how to go limply to sleep. I have never seen instructions better carried out than by her.

I make a plea with motion picture rulers to give us more men and women who will make us laugh and maybe even think. A dull serious play doesn't always go with thoughtfulness, and a funny one doesn't always render us dumb. In fact I believe it works the other way. Laughter is more apt to clear the brain than a problem play. We have enough problems before, and behind us. We need just a heap more hours of hilarity so that the problems behind and before us won't loom so damnably unsoluble. It is like gingerale that alleviates a dose of oleum ricine—a good laugh getter. I don't mean that all comedies are good little pollyannas but they come pretty close to doing more for us than a whole series of serious and uplifting sermons.

The modern cloud-lifter, a good farce. More of them. Less grief. More of them and fewer sanitariums for nervous folk. It is all right to be rendered dumb and imbecilic, helpless by love or laughter, but it is anything but normal, healthful, moral to be rendered helpless, dumb and imbecilic by our woes. Let's make a holler, a long, loud one for more pictures of this sort, pictures like Buster Keaton's "The Spite Marriage."

1 1 1

#### Caesar Works on "Letty"

Arthur Caesar has just completed work on the screen adaptation of "So Long, Letty," in company with Robert Lord, the well-known scenario and dialogue writer at Warner Brothers studio.

1 1 1

William Beaudine purchased the northwest corner of Franklin and Gower Streets this week.

## Writing Two Plays

In addition to moving into their new home in Beverly Hills and making comedy talking shorts, the Gleasons (Mr. and Mrs. Mrs.) are both working on plays. Jimmy is adding to the doings of "The Shannons," in his new play, "The Shannons of Hollywood," while Lucille is collaborating with Wells Root on a newspaper play, which will open in New York this fall.

## U Will Star Boles

Universal will make John Boles a star, featuring him in three musical productions, on the next season's program. Boles has been under contract to Universal, since he played in the silent picture, "We Americans," though appearing for several other companies. He is signed to be featured in "Rio Rita," by Radio Pictures.

## Advantages

of an

## Income Trust Estate

### Many Financial Problems Avoided

**No responsibility of investment. Funds in trust yield income immediately and continuously.**

**Income not contingent on property values.**

**Scale of living can be safely established and surely maintained.**

**Money cannot be borrowed by friends or relatives to invest in business ventures.**

**No personal attention necessary.**

### No Expense of Management or Collection

WRITE TO

## GREAT NORTHERN INVESTMENT SERVICE CORPORATION

WARNER BROS. THEATRE BLDG.  
HOLLYWOOD, CALIF.



# Alberta Vaughn

*Starred in*

## "The Record Breakers" Series

**AL HERMAN**

Director

Of the All-Talkie

**"RECORD BREAKERS"  
SERIES . . .**

**LEWIS SARGENT**

as

**"JIMMY COOK"**

In the All-Talkie

**"RECORD BREAKERS"  
SERIES . . .**



# RKO'S COMEDIES

Real Motion Pictures In Dialogue and Sound

H. C. WITWER'S

"Record Breakers" Series

*Thirteen Sound Versions--Thirteen Silent Versions*

With

ALBERTA VAUGHN

AL COOKE — LEWIS SARGENT — GEORGE GRAY

Fontaine Fox's Famous

Mickey (Himself) McGuire  
Series

*Thirteen Sound Versions--Thirteen Silent Versions*

**LARRY DARMOUR**  
**PRODUCTIONS**

For

Standard Cinema Corporation

R. C. A. Photophone Licensee





**NEW  
UNDERWOOD, ROYAL,  
CORONA, REMINGTON  
PORTABLES**

**\$60.00**

*Terms If Desired*

**"ALL MAKES"**

Late Model Standard Typewriters,  
Factory Rebuilt, 35% to 70% Dis-  
count. Terms: \$5.00 monthly  
if desired.

**Wholesale Typewriter  
Company, Inc.**

440 S. Spring St. MEtro. 3442  
Los Angeles, Calif.

**EYEBROWS Permanently Arched**

*Warts, Moles and Superfluous  
Hair on Arms and Legs  
Removed Forever—No Scars*

**MARIE LA MARR  
ELECTROLYGIST**

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

THE  
**DOROTHY SHOPPE**  
644 N. LA BREA  
Infants and Children's Togs  
Hemstitching Hosiery  
WH. 7097

**SPECIAL—**  
\$5.00—Permanent Wave—\$5.00  
**O'ROURKE OF NEW YORK**  
Creating superior waves, using the  
latest methods and finest materials.  
**NO FINGER WAVING NECESSARY.**  
No Kinks or Frizz  
7th Floor Majestic Bldg.  
845 S. B'dway. Open Eves. VA. 6816

**SECRETARIAL SERVICE  
OF HOLLYWOOD**  
Mailing Lists, Typing, Accounting,  
Mimeographing, Notary  
**415 A. TAFT BLDG.**  
GLadstone 6214 GRanite 8367

**FOR**  
*Men's  
Clothing  
and  
Furnishings*

**ED. WISE**

6426 Hollywood Blvd.  
Phone Hollywood 9121

**GALEA STUDIO**

1247 North Orange Drive

Phone Holly 6683

**25 Casting Photos \$10.00**

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

*The Only Casting Directory  
For Talking Pictures*

REGISTER WITH

**The Voice of the Screen**

CASTING DIRECTORY

6362 Hollywood Blvd.

GRanite 1138-1139

*Listing Exclusively Artists Having Actual  
Stage or Talking Picture Experience*

**EARLE WALLACE**

HAS DEVELOPED

MANY OF THE BIG NAMES

IN THE WORLD OF THE DANCE

Studio

Belmont Theatre Bldg.

Vermont at 1st—EX. 1196

**CAMERA SHOTS**

*An Interesting Analysis of Photographic Angles*

**A Few Comments on the Art of  
Gilding the Lily**

Novelties are in order this year in Hollywood. The Warner Brothers having shown the world how the Lord helps those who help themselves, the rest of the producers now keep a weather eye open for the very latest in cinematics. The very latest at present is garnishing the screen with the colors of the rainbow. Reds, greens, blues and violets take their place on the screen with even more pomp and show than the actors themselves.

History informs us that few people profit by the mistakes of the past. In that respect, the movie industry is noteworthy. It seems a foregone conclusion that producers will plunge headlong into the making of color films as it did in the making of talkies, without logic, without direction, with scant knowledge of the limitations of the medium in their hands. The few examples of color photography already made, bear this out. Like a child experimenting with its first paint-box, the movie industry takes to the color film.

It is by the recognition of the limitations of a medium that an art form evolves to its greatest value. The fourteen lines of a sonnet, the four related movements of a symphony, the unities of the drama, the two dimensional compositions of a painting, have made these art forms superlative creations of mankind. What, then, may be considered at this early stage, the limitations of the color film?

Consider a landscape as it manifests itself to us. The grass is green, the sky blue, the winding unpaved road brown. It seems quite ordinary, nine times out of ten, but the tenth time, because we are "in the mood" (I use this term for want of better explanation of the psychic and physical processes that occur by which beauty is revealed to use) . . . this tenth time the landscape appears beautiful to us. Were we artists and painters we would record this beautiful landscape, and the painting would not be so much a record of what we saw as it would of what we felt. It is, therefore, a pity that the camera has no feeling. It records only what it sees. And this beautiful landscape as shot by the camera will appear on the screen closely resembling the banalities of a Wallace Nutting, rather than a masterpiece by Corot or Millet.

To counteract this limitation, there may be a tendency to photograph only the very obviously beautiful landscapes, or very colorful ones as seen in the deserts of New Mexico, or the Grand Canyon, but this will not solve the problem, for the more exact the reproduction, the less feeling it will have, and what the cameraman felt on first beholding the beauty, will not be communicated to the beholder of the screen replica. But what, say you, of the colorless film? . . . was not that an exact replica? It, of course, was not, the colors having been reduced by the film negative to blacks, whites and grays, and by the process creating a medium closely akin to art. Thus, "Moana," as pho-

tographed by Robert Flaherty, gave a chiaroscuro representation of nature. Had it been photographed in color, can we possibly say that the South Seas would appeal to us as they do in the canvases of Gauguin?

And still another tendency to counteract the limitations will be to use trick lenses. A soft focus effect will undoubtedly be used to deaden the sharpness of the scene, but though it may appear as an "art effect" to some, to many others it will merely appear as a blurred compromise. Perhaps lenses will be devised that will produce agreeable distortions, but the artificiality of the result will be only too obvious.

Consider an interior, an interior as designed by Cedric Gibbons, a bathroom for a de Mille film, or a salon for a "society drama." Here the scope for color photography seems to be much greater. Here the colors that present themselves before the camera are under the direct control of the artist. And though the camera has not a selective eye, the scenic designer has, and because of that, the boundaries of color photography widen. But this must be kept in mind . . . It is not enough to build a pleasantly colored set, or even an artistically painted one. What has been said about the photography of natural effects still applies for interiors. The camera will only record what it sees, and that, of course, is not enough. Look at an interior by Ver Meer. Note how the "solid" colors change in different parts of the canvas. A yellow wall begins to take on a suggestion of greenness in that part where it is farther from the source of light. The shadow formed on the wall by a standing object is not merely a larger shade of yellow. It has transparency, with a touch of . . . But why go into the details of Ver Meer's art. The point is, that the camera will not record that yellow wall as it should be artistically represented.

But . . . and this saves the situation, we may help out the camera in a number of ways. Firstly, the wall need not be painted all over yellow, but painted to suit the color composition of the frame. Secondly, we will arrange the furniture and objects to form a color composition. This latter will be much more difficult than arranging the composition for the colorless film, for a spot of carmine which previously appeared black, can destroy the whole composition of the frame. At the same time, this same spot when judiciously placed, can enliven and bring into effect all the dead colors that may surround it. Thirdly (and this requires experiment and research before attempting), we may achieve the desired effect by the use of color lights thrown upon portions of the walls, and on the objects. This will prove an even more difficult problem than the handling of the white lights. Fourthly, we shall have to take scrupulous care in the selection of the actors' costumes. It is not enough to say that electric blues or lavenders are in fashion this year. The color of the costume must conform to the desired effect in the color composition. NEIL BRANT.



# London Critics Get Excited About "Alibi"

Critical opinion in London following the opening of the all-talker, "Alibi," is reported as highly enthusiastic. The Roland West production opened at the Carlton Theatre recently with a number of the critics declaring the film the best talker of its type seen to date.

Some of the papers said: London Post—"Best yet put over on this side. Tale told with cleverness that is continual excitement in itself." London Times—"Picture ingenious, fast-moving, slick and sinister." London Standard—"Cleverest, most thrilling talking film yet seen in London." London News of the World—"Excellent plot, and a sensational finish." London Evening News—"Terrifically thrilling." London Dispatch—"Alibi" is going to thrill thousands in this country as it has in America."

Other comments are: London Star—"Outstanding thrills and magnificent acting." Referee—"Alibi" is the top-notch thing America has done in talkies." London Daily News—"Alibi" thrilled us as it is thrilling all America. Talking well done and picture splendidly acted." London Morning Advertiser—"Best thriller of talkie screen." London Sunday News—"Alibi" supplies thrills that brought outbursts of applause from hardened first-night audiences. It is a gripping picture."

**Cormack Goes East**

Bartlett Cormack, who is now finishing up on the dialogue of the Hal Skelly starring picture, "Woman Trap," at Paramount, leaves for New York shortly for the premieres of two of his plays. One is a dramatization of Joseph Hergesheimer's novel, "Tampico," and the other is an original, "Here Comes the Bride."

**Prepare "Disraeli"**

George Arliss' second talker for Warner Brothers, a Vitaphoning of his stage success, "Disraeli," is now in preparation, with production scheduled to start shortly after the completion of his present picture, "The Green Goddess." Arliss appeared in a silent version of "Disraeli," released by United Artists in 1921.

**Change Radio Hour**

Paramount is changing its weekly radio hour, over the Paramount-Evening Express Station KNX, from Sunday night to Monday night. New Paramount Hour will be on the air from eight to nine in the evening, where previously it had been from seven to eight.

**Married Second Time**

After their first marriage ceremony performed some months ago didn't "take," Jacqueline Logan and Larry Winston, Los Angeles broker, were re-married this week by Judge Strelinger of Beverly Hills. An Agua Caliente wedding was invalid, as Miss Logan's divorce from Ralph Gillespie was not then final.

## BUZZING AROUND WITH VIC ENYART

Jack Dempsey and Estelle Taylor riding down Broadway, watching the Shriners cut up . . . Lupe Velez and Gary Cooper enjoying a bite of lunch in Henry's . . . Alan Hale dressed as a Gob at Pathe, carrying a parrot on his finger . . . Jimmy Ford dancing with Ethel Jackson at Cocoon Grove . . . Harold Lloyd at the studio, wearing his Fez . . . Armida singing and dancing between shots on the set at Warner's studio . . . Rudolph Cameron wearing makeup at the same studio . . . Bert Levy being entertained by a group of friends, in honor of receiving his final citizenship papers . . . Actors, everywhere, discussing the Equity-Producer situation . . . Fritzi Ridgeway rushing to the Coliseum to attend the Shrine Circus . . . Marilyn Miller being greeted by friends upon her arrival in Hollywood . . . Red Grange back in the limelight, this time with his name on the dotted line at Universal . . . Sharon Lynne as guest of honor at the Montmartre, Henry Fink as m. c. at the same place . . . Mary Pickford and Douglas Fairbanks attending the opening of "The Yellow Jacket" at the Figueroa Playhouse . . . Bessie Love sitting in the first row at the Orpheum, the audience insisting that she take a bow . . . Dorothy Janis and Jessie Wadsworth making "Whoopee" with the Shriners in Coffee Dan's . . . Signing off.

**Two Dollar Picture Is Harmful, Says Exec**

NEW YORK, June 5.—Harold B. Franklin, President of the Fox-West Coast Theatres, has declared that the so-called two-dollar pictures are causing a great deal of harm to the film business. Where a picture having merit warranting the two-dollar price is shown consistently at that figure, no harm is done, he says, but when the picture has the higher price imposed on it in one city, and then is shown at a lower figure in other cities, it is causing the public to grow skeptical and they, as a result, are losing confidence in pictures in general. Franklin also maintains that snort subjects are not replacing the presentations.

**Weaver to Europe**

John V. A. Weaver leaves for Europe on a two months' vacation this week. The writer, who is with Paramount, has been given a leave of absence for that period and will return to resume writing at the studio at the end of the vacation jaunt. Weaver will meet Mrs. Weaver (Peggy Wood) in London where she is appearing for Noel Coward in his newest offering.

Weaver is well known as a playwright, a literary critic, a poet, and now a writer for the dialogue pictures. He has not composed a theme song, however.

Bert Wheeler and Bobby Woosley, who were signed by Radio Pictures to play their original roles in the talkie production of "Rio Rita," are motoring to Hollywood.

# ARE YOU GOING TO A Show or to A Dance or To Dine?



RUDOLPH CALANTE  
The Famous Argentine Dancer,  
is one of the many dancers.

Do you wish to find an atmosphere that is unusual and different?

Follow The Motion Picture Stars to  
**MOSCOW INN**  
8353 Sunset Boulevard

Under Personal Supervision of  
**Prince U. Dolgoruky**

DANCE ORCHESTRA COSSACK DANCERS  
featuring: Russian, Egyptian and American Numbers  
RUSSIAN CHORUS

Special Features on Sunday  
**RUSSIAN-FRENCH CUISINE**  
7-Course Dinner \$2.00  
NO COVER CHARGE  
SPECIAL ATTENTION TO WEDDING, ANNIVERSARY AND OTHER PARTIES

**DANCING and DINING**  
FREE PARKING  
FREE CHECKING  
PHONE CRESTVIEW 4331



**Pat O'Malley at Paramount**

Pat O'Malley, who returned to pictures in "Alibi," now showing at United Artists Theatre, will appear in his second talkie role in "The Man I Love," soon to be released by Paramount.

**Lewis and Kent Co-Starred**

George Lewis and Barbara Kent will be co-starred by Universal in two features, "Flaming Daughters" and "Keep On Dancing." Both are under long-term contract to Universal.

**AL BOASBERG**  
DIRECTING  
**RADIANT PICTURES**  
For R. K. O.

Six pictures on which  
**JOSEPH JACKSON**  
worked last year were included in the list of box office record smashers compiled by the Motion Picture News

**DWIGHT CUMMINS**

*WILLIAM FOX STUDIO*

**WALTER WILLS STUDIO OF STAGE DANCING**  
AND  
**THEATRICAL BOOKING AGENCY**

7016 HOLLYWOOD BLVD.

Gladstone 9502

**SUMMER COURSE OF SIX WEEKS BEGINS JULY 8**

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

**WILLS' GIRLS ALWAYS IN DEMAND**

**CHIROPRACTIC and ELECTRO-PHYSICAL THERAPY**

**Doctors**  
**Anna Mae Ford**  
AND  
**G. Henry Ford**  
CHIROPRACTORS

— :: —

Hours:

10-12

2-5

Monday, Wednesday, Friday Until 8 P. M.

Closed Saturday Afternoon

— :: —

Room 203

Warner Brothers Theatre Building

Phone HE. 2228

Res. Phone GL. 9977

**SITUATED IN A CONVENIENT LOCATION**

# Let's See---Who's Who

By Harry Burns

**Mae Murray**

**R**ETURNING to her first professional medium, the stage, after many years as one of the leading stars in the picture world, Mae Murray has spent a year touring the country on the big-time circuits, breaking house records wherever she appeared.



Formerly a Ziegfeld Follies girl, Mae entered pictures after becoming highly successful on the stage. Her first pictures were for Paramount, and include "On With the Dance" and "Idols of Clay."

For Metro-Goldwyn-Mayer she played in such money-makers as "Peacock Alley," "Fashion Row," "Mlle. Midnight," "The Merry Widow," "The Masked Bridge," "Valencia," and "Altars of Desire."

The interesting thing about her recent return to Hollywood, following the completion of the vaudeville tour which has demonstrated her audience-drawing power anew, is that she is to appear in the talking version of "Peacock Alley," a highly successful picture which was produced by Tiffany for M-G-M release. John M. Stahl directed the silent picture, and will direct the talking version at the Tiffany-Stahl studio.

**Francis X. Bushman**

**R**ETURNING to Hollywood after a long and highly successful tour of the country in vaudeville, Francis X. Bushman undoubtedly made a wide appeal to picture fans throughout the country in the new medium of talking pictures, for which he is peculiarly fitted because of his long stage career.



Matinee idol, wrestler, athlete, he has a magnetic physique and splendid personality, which, in these

days when the cry is for appearance as well as acting ability and perfect diction—a most difficult threefold demand to fill—ought to be evident enough to those making the search.

Once previously Francis X. Bushman made a come-back after a long absence on the stage. That was in "Ben-Hur," the spectacular film which has the distinction of being the most expensive and most heralded film of all time. It has played to millions, and repeated in almost every community.

Other films in which he has played are "Midnight Life" (Gotham), "The Thirteenth Juror" (Universal), and "Say It With Sables" (Columbia).

**Fred C. Newmeyer**

**H**ERE is another director whose early rambles included stage experience; he appeared before the footlights with such well-known figures as Bob Leonard, May Buckley, Edwin Arden and J. Farrell MacDonald.

And, from 1906 to 1913, he was a professional baseball player; baseball is still his favorite sport.

In his many successful years in Hollywood, he has directed for most of the large companies, and an astounding list of box-office hits, and a wide variety of films, are credited to him.

Some of the more outstanding pictures include "Grandma's Boy," "Safety Last," "Never Weaken," "Girl Shy," "Why Worry" and "The Freshman" for Harold Lloyd, and for Reginald Denny, "Lunatic at Large," "Quarterback," "That's My Daddy," "On Your Toes" and "Night Bird"; while he directed other stars in "Warming Up," "It Can Be Done," "Scareheads" and many more.

One of his most recent directorial efforts is "The Rainbow Man," starring Eddie Dowling, which recently played in New York.

His current assignment is at the Pathe studios, where he is directing a talking comedy entitled "Sailors' Holiday."

**Alice Day**

**H**ERE is one young lady who has demonstrated her ability to adapt herself to the new needs of talking pictures without previous stage experience.



Miss Day was born in Colorado Springs and educated in Salt Lake City. She is the sister of Marceline, who was playing in features when Alice was being trained in that school which has produced so many of our famous stars—Mack Sennett's comedies.

Alice is a comedienne, and besides playing in independent pictures too numerous to mention, has been featured in "The Smart Set" (Metro-Goldwyn-Mayer), "The Gorilla" (First National), "Night Life" (Tiffany-Stahl), and "Phyllis of the Follies" (Universal).

Hardly had she finished a recent picture at First National than she was put under contract at Warner Brothers to play in the Ted Lewis starring vehicle, "Is Everybody Happy?"



NEW YORK OFFICE

## NEW YORK

236 WEST 44TH STREET

*Pickups on Broadway*

Sophie Tucker's Vitaphone feature, "Honkey Tonk," opened on Tuesday at the Warner Brothers' Theatre.

Eugene Clifford, publicity chief of De Forest Phonofilm and Phonodisc organization, has severed his connections with that firm and will soon announce his new affiliation. We learn that Hank Linet of Association Publications has left the regionals post to take Clifford's place with the talkie equipment firm.

Murray Roth is making all of the Vitaphone shorts at the Eastern studios. Bryan Foy is devoting all his time to the German feature, "The Royal Box," with Mossi the German ace actor and his country folks playing the leading roles.

Sophie Tucker is on the job in New York to be present for the opening of her first talkie "Honkey-Tonk," produced by the Warners and which follows "The Desert Song" which has pleased blase New Yorkers.

Edith Ward, who worked with Tony Williams in vaudeville right up to the latter's untimely death, is soon to appear in a new act which will be known as Edith Ward & Co. in "The Baseball Fan."

Ruby Keeler (Mrs. Al Jolson) is back in New York and is preparing to start rehearsing for "The Show Girl" which Ziegfeld is to produce very soon.

Karyl Norman is dickering with Charles Christie to appear in a feature production of "Lulu Belle." Lou Irwin is handling the deal for Norman, aided and abetted by Nick Copeland, his motion picture associate.

Jane and Katherine Lee have returned from a brief vacation, after filling a week's engagement at Fox's Flushing Theatre. This date they had to postpone recently owing to the death of their dad and the sickness of Katherine.

Bradley Barker directed Alexander Carr in "The End of the World," a sketch by Aaron Hoffman, which "Alex" first did in vaudeville 23 years ago.

Nellie Malcolin has returned from a vacation.

Jimmy Savo is playing the Fox time around New York in a single.

The Paramount has a scale of prices on different days that must keep their cash customers on a hop to keep even with their next move. For instance one day at a certain hour they have a 45-cent admission. Next we noticed the 50-cent sign hanging up. Another time 85 cents, and the top price sign read \$1 admission.

Radio Pictures are already started on a fine line of advertising for their latest star acquisitions, Richard Dix and Rod La Rocque, under the eagle eye of Hy Daab.

Lee Shubert sailed Saturday for Europe. He will be gone about five weeks, we learn. In the meantime the big movie merger in which his firm was interested will be worked out by his representatives.

Noe Francis has been given a part in George LeMaire's comedy for Pathe, titled "Thanksgiving." Miss Francis graduated from the Ziegfeld chorus. Aside from the studios work, she is rehearsing in "Show Girl," Ziegfeld's next.

Helyn Eby-Rock, widow of William Rock, and Frank T. Davis, both of the stage, are cast in "The Salesman," a comedy George LeMaire is producing for Pathe in their New York studios.

John L. Day, Jr., of Rio De Janeiro, general manager of the Paramount organizations in South America, arrived in New York for a visit.

A. L. Erlanger, Florence Ziegfeld and Charles Dillingham signed a five-year lease for the New Amsterdam Theatre. The lease was about to expire and the showmen decided to retain the theatre for their productions.

Molly Picon's decision to appear in the "Talkies" may give the screen a new type of Jewish actress. She is idolized in New York's East Side district and D. W. Griffith has been casting his eye on her at many performances.

Martha Sleeper is well liked here in "Stepping Out," a stage play by Elmer Harris at the Fulton Theatre.

Hy Rubin, Broadway cartoonist, is figuring on visiting the West Coast with his wife the middle of June, his first real vacation in years.

Freddie Fralick, personal representative and manager for some of the best known artists on the West Coast, as well as being one of the Stanndard Directory's chiefs is preparing to return to the coast.

John T. Murray and Vivian Oak and are doing their act this week at the Palace Theatre, their first New York appearance in some time, as both have been busy on the coast on the stage and in pictures.

The studios around New York are not experiencing any trouble in re-recording sound through airplane motor interference. The airports are located quite a distance from any of the lots.

Empire Productions will film "Hot Chocolate," authored by Barney Williams. It is likely the author will also direct the picture.

Ruth Mix and her Rodeo Revue of 30 are appearing in vaudeville around these parts.

Chas. "Chic" Sae is back in vaudeville once more, playing the leading theatres hereabouts.

Columbia's "Father and Son" opened at the Embassy here on Monday. Little Mickey McBan, considered the best in the picture, stealing all honors from the two stars, Jack Holt and Dorothy Revier. Erle C. Kenton's direction received excellent comment although the story was considered poor. In the cast is Helene Chadwick with little to do.

"Bill" Demarest is knocking them over at the Palace, where he is appearing in the Harry Carroll act this week.

Donald Davis has been assigned by Paramount to assist director William Wellman on the dialogue for "Woman Trap," which will star Hal Skelly and Evelyn Brent. It's based on Edwin Burke's one-act play, "Brothers."

Dorothy Vernon played the part of a minister's wife in Radio's first big all-talker, "Half Marriage."

Roy Landlow plays the storekeeper in talking remake of "The Last Divide," by First National.

Audrey Scott, one of the best women riders in pictures, has just finished some fine doubling for Billie Dove in "Declasse," doing water jumps and high jumps in the big steeple-chase scene in the talkie version of the stage and silent picture hit.

Dick Cartes did some clever doubling for Walter Pidgeon in the same picture.

Chance Ward has a good crook part in "The Drag," starring Jack Mulhall, which just finished at First National.

Alphonse Martell's French came in handy in playing the porter in the Irene Bordoni talker, "Paris," which Clarence Badger now has in production at First National.

Johnny Sylvester had a good part in the tourist train sequence in "The Great Divide." Also talked, and did nicely.

Danny Dowling did a dancing bit in Colleen Moore's "Smiling Irish Eyes," recently finished at First National.

Mrs. Thomas Poole has resigned as secretary of the Studio Club, with Miss Pattie Doone, formerly of Denver, succeeding her.

**Preview Carr Film**

NEW YORK, June 5.—"The Talk of Hollywood," starring Nat Carr and produced by Sam Zierler, was previewed at Loew's Spooner Theatre last night with Carr scoring an individual success in a new type of characterization, that of a Jewish movie producer. Picture was directed by Mark Sandrich, and in the cast are Fay Marne and Ed Le Saint.

**Tucker Talkie Opens**

NEW YORK, June 5.—"Honkey Tonk," Warner Brothers' picture, starring Sophie Tucker, scored sensationally at the Warner Theatre here. Miss Tucker was given a great ovation when she was introduced from the audience on the opening night. Lila Lee and Mahlon Hamilton also in the cast were well liked by the critics, with Lloyd Bacon's direction receiving excellent comment.

**20 Houses Change Hands**

CHICAGO, June 6.—According to the Chicago Film Board of Trade, more than twenty picture houses have changed hands since the first of April. Only three houses were reported closed for the summer to date.

**New Indiana House Opens**

CHICAGO, June 6. — Fitzpatrick and McElroy expect to open their new Paramount theatre in Marion, Ind., around the first of July. Theatre is being equipped for sound.

**Leaves for London**

NEW YORK, June 5. — Dorothy Gish is sailing for London, to appear in the stage production "Young Love," in which she has been starred on Broadway this season.

**European Travelers**

NEW YORK, June 5.—Leaving for Europe this week is Joe Brandt of Columbia pictures. M. H. Hoffman is also scheduled to go abroad, to work on a European deal.

Returning from Europe this week is Percy Heath and wife. Heath, who has had a leave of absence from Paramount where he is engaged as a writer, returns shortly to resume work at that studio. Kathleen Key, picture actress, has also returned from Europe.

**On Way to Coast**

NEW YORK, June 5. — Heading westward are Joseph Schenck, Samuel Goldwyn, Harry Richman, George Jessel and Belle Baker.

NEW YORK, June 5. — Chet Withey, director, is here from the coast.



## Equity

Continued from Page 6

Equity contract will prove to them that it follows generally the best practices of the contracts that they themselves have drawn with some necessary additions. On our side we give to the producers the added security which will come from the knowledge that their actors will be held as firmly to observance of the contract as they; and that they will not be forced to meet the unscrupulous competition on the part of less conscientious business rivals, who, because they take advantage of actors' necessities, can produce so much more cheaply than they force all producers to lower standards to meet their prices.

"In case the producers object to any of the RULES in Equity's contract, we are willing to discuss them around a table. If neither side can convince the other then we are willing to abide by the decision of an Independent umpire so long as the producers guarantee to do the same thing. In the time at our disposal we may not have covered every point equitably and we have no desire to perpetuate an injustice.

"The Equity Council, and indeed its entire membership, believes that the motion picture producers will recognize this fairness and good faith and will accept it without question. But, in any case, it knows that the Equity Spirit of 1919 and of 1924 is flaming high today, and if that spirit is mobilized behind Equity's effort, as we have every reason to believe it is, Equity Shop in sound and talking pictures is here, and here to stay."

### Producers Refuse Contract

Immediately after receiving the Gilmore pronouncement, Fred W. Beetson, secretary of the Producers' Association, communicated with local production heads, and with the association's New York offices. It was decided to hold a meeting on Wednesday night.

The meeting which was attended by leading figures on the production side of the industry, lasted till after 2 o'clock Thursday morning, and following the lengthy discussion, it was decided to officially refuse the Equity demands.

The producers' statement, which came approximately thirty-five hours after the official issuance of the Equity demands, was announced by Cecil B. de Mille, president of the Producers' Association. It read as follows:

"We will continue to engage artists for our productions only under the fair and just form of contract which was approved by representatives of both producers and motion picture actors. We decline to be restricted as to the sources of our talent."

Following hard on the producers' morning masterpiece of brevity, Frank Gilmore answered with a second statement, which read, in part, as follows:

"The official reply of the Association of Motion Picture Producers through its secretary, Mr. Fred Beetson, is exactly what I expected. There are, however, several far-seeing members in that organization, but for the

moment their temperate counsel has unfortunately failed. But time is on our side and in the end sober second thoughts will prevail.

### Gilmore's Second Statement

"It is interesting to note how true to form runs the managerial mind. In 1919 the legitimate managers said very much what the motion picture producers are saying today—that they would continue to issue their 'fair and just contracts.' But it is not so much the terms of a contract which matter; it is its enforcement. I regret to inform the producers that I have on record scores of instances where actors have pointed out their rights under this 'fair and just contract,' and have always received the reply, 'Well, what are you going to do about it?' and, without an association behind the actors, there was really nothing to do about it since the warning glint in the eye of the person who said it had much significance. The motion picture producers are organized. Offend one and you may offend all.

"I can assure the producers that they will learn to appreciate the co-operation of Equity once we get together. It will then be our privilege and pleasure to work with them for the prosperity of the motion picture industry just the same as we have done for the legitimate theatre.

"As a proof of the regard in which our old opponents, the legitimate managers, hold us at the moment, I will quote in part a telegram just received from Mr. William A. Brady, manager of the Playhouse, New York, and producer of the most successful play of the season, 'Street Scene': 'I congratulate you upon your motion picture move. Regards and good luck.'

"The morale of our members is excellent. They one and all express a feeling of happiness that the time has come when the motion picture actor can prove to the world, as did his legitimate brother ten years ago the falsity of the old saying, 'Actors will not stick together.' The motion picture actor is just as loyal as his brother of the speaking stage, and there is not the slightest fear that he will ever play false to his class. We believe that the trump cards are in our hands and we will play them at the proper time."

Frankly anticipating a long-drawn-out siege, Gilmore already is considering means of creating a relief fund for Equity members who may be thrown out of work.

### Preparing For Benefits

Subscriptions and donations will be requested and, if the fund does not

grow satisfactorily, benefits will be staged.

No repetition of the strike of 1919 in New York, when every theatre with one exception was closed, is anticipated, he said.

Equity's campaign for recognition in motion pictures will be one of constantly applied pressure, but no concentrated walkout is planned, Gilmore stated. "We will win eventually," he declared, "when producers find it impossible to find casts."

The actors' strike in 1919 in New York was won only after stage hauds and allied theatre workers had walked out, but possibility of other theatrical unions striking in sympathy with Equity is, at present, hardly likely, in the opinion of many close observers.

At present the producers have contracts with five unions representing almost every kind of labor employed in production.

Carpenters, painters, musicians, stage workers and electricians signed agreements last November which have approximately two and one-half years to run. The open-shop policy is specified in each agreement.

### Present Union Status

A representative from each of the five unions and five motion picture producers compose a committee before which all grievances are aired.

The workers are represented by William F. Canavan, president of the International Alliance of Theatrical Stage Employes and Motion Picture Operators of the United States and Canada; John M. Finan, president, International Brotherhood of Painters, Decorators and Paperhangers of America; William L. Hutcheson, president, United Brotherhood of Carpenters and Joiners of America; James P. Noonan, president, International Brotherhood of Electrical Workers; Joseph N. Weber, president, American Federation of Musicians.

Producers on the committee are: Guy W. Currier of R-K-O, Sidney R. Kent of Paramount, Nicholas Schenck of M-G-M, Winfield Sheehan of Fox, and Richard Rowland, former First National production chief.

A. J. Berres is the secretary representing the producers here. Frank Carrothers holds a similar position with the Internationals' committee.

The recently formed cameramen's union also has an agreement with the producers.

Dorothy Mackaill, who returned this week from a location trip to Utah, will leave next week on a vacation trip to Hawaii.

## ACADEMY'S STATEMENT

Statement by Frank Woods, Secretary, Academy of Motion Picture Arts and Sciences, June 6, 1929.

The governing board of the Academy has formulated no expression of opinion or attitude regarding the present Equity situation, and no meeting for this purpose is contemplated. It seems to be a problem for actors and producers to settle between themselves. The Standard Contract that has been in successful operation for a year and a half was negotiated and twice amended by the Actors' and Producers' Branches of the Academy as a big step in advance in the interest of harmony and justice within the production industry and as a necessary preliminary to the Academy's larger purposes. It is hoped that any further steps between these two classes, no matter how arrived at, will be mutually satisfactory for the good of the art and industry as a whole.

## Heavy Production Schedule for Fox Studio

### Two More Musical Productions On Elaborate Scale Soon

Fox Films completed four productions simultaneously last week; has three in production and four more ready to start. The four productions were completed within a few hours of each other.

Irving Cummings has finished "Behind That Curtain," with Warner Baxter and Lois Moran co-featured. It has been selected to open the Fox San Francisco theatre June 28.

Donald Gallaher finished "Pleasure Crazy," based on Monckton Hoffe's story and stage play, "Scent of Sweet Almonds," with Kenneth MacKenna, Marguerite Churchill and Dorothy Burgess. Russell Birdwell completed "Masquerade," based on Louis Joseph Vance's story, "The Brass Bowl," with Leila Hyams and Alan Birmingham co-featured and stage direction by Lumsden Hare. Further, it was announced that "Chasing Through Europe," made abroad with Nick Stuart and Sue Carol, was ready for cutting.

Raoul Walsh is finishing up on "The Cock-Eyed World," slated for next year's program, co-featuring Edmund Lowe, Victor McLaglen and Lily Damita, supported by Jean Laverty, El Brendel, Joe Brown and Lelia Karnelly.

At Annapolis, Maryland, "Salute," a John Ford directorial effort with George O'Brien featured, is in production with initial scenes filmed by Fox-Movietone at Annapolis, backgrounded by the United States Naval Academy and its midshipmen. Benjamin Stoloff and his globe-trotting unit are somewhere on the high seas filming "The Girl From Havana." A few weeks since, Stoloff headed a company featuring Lola Lane and Paul Page, and they have made scenes in Havana and at ports of call from Havana to Los Angeles and through the Panama Canal as well as on shipboard.

Four more are due to start at once. Two big musicals are ready and will start immediately. "Sunny Side Up," which will be directed by Dave Butler, will feature Janet Gaynor, with story, dialogue and song numbers written by Buddy De Sylva, Lew Brown and Ray Henderson; and "Words and Music," based on a story by Jack McEdwards. Lyrics and music are the work of Harlan Thompson, Dave Stamper, Con Conrad, Sidney Mitchell, Archie Gottler and William Kernell. Lois Moran, David Percy and Dorothy Jordan are co-featured and James Tinling will direct.

Held up temporarily pending the arrival of Lenore Ulric, who is now in Hollywood, Allan Dwan is starting production on "Frozen Justice" with Robert Frazer and Louis Wolheim in support.

Finally, "Big Time," with a background of vaudeville and the stage, directed by Kenneth Hawks, will get under way within the next few days. Story is by Sidney Lanfield, with Lee Tracey, from the original "Broadway" and "The Front Page" started.



# Talking Up

Cleve Moore, brother of Colleen Moore, is a reporter in his sister's picture, "Footlights and Fools."

Harry Semals has a very good bit as the lookout officer in "The Isle of Lost Ships."

Pauline Frederick has entered a Hollywood cake-baking contest.

Robert Planck has been promoted at United Artists to chief cinematographer on "Three Live Ghosts." He assisted on "Alibi" and "The Locked Door."

Virginia Sale has finished a character role in Reginald Denny's "The Girl Dodged," at Universal.

Forrest Stanley is playing a district attorney in "The Drake Murder Case" at Universal.

Dorothy Gulliver is reported as entering the free-lance field, after completing four more units of the Collegians Series at Universal.

Lucille Savage, a cousin of the late Henry W. Savage, theatrical producer, and a niece of a former attorney general of Texas, appears in several Radio Pictures.

Almeda Fowler, New York stage player, is in "Paris Bound," which Pathe will release shortly. She's now rehearsing for "Beyond the Wall," Cinematone production.

Leon Garfield, former Stanford athlete, plays a rookie cop in the Pathe newspaper story, "Big News."

Lila Lee will play the leading feminine role in "Flight" at Columbia. She just finished in "Dark Streets" for First National.

Hedwiga Reicher plays the mother of Janet Gaynor in "The Lucky Star," the third Gaynor-Farrell picture, to be directed by Frank Borzage for Fox.

Gus Seville has finished up as a New Englander in the talkie version of "The Isle of Lost Ships" at First National.

George Marion plays the old sea captain in the same picture.

Wilson Binge plays the butler in Billie Dove's "Declassé," directed by Alexander Korda.

Patricia Carron does a singer and dancer in "The Girl From Woolworth's" which stars Alice White.

Helene Millard, playing opposite Edward Everett Horton at the Majestic in "The Streets of New York," has been engaged by M-G-M to play the principal character role in Tod Browning's all-star production, "The Thirteenth Chair."

Harry Green, Paramount player, got fearfully sunburned, and is relying on a cane for motivation. Too much Malibu sun the cause.

Jeanne Eyre played in DeMille's production, "Dynamite." She was Tondeleyo in the local stage production of "White Cargo."

Katherine Givney, playing in "Dancing Mothers" at the El Capitan, is to play the lead in "Quitters" to be produced by Cinematone.

C. M. Odell appeared in "Half Marriage." He is from Muskegon, Mich., and was formerly a concert and church soloist.

Katherine Wallace is the sore loser of the bridge game in Paramount's "Illusion."

Sailor Vincent, formerly of cauliflower alley, plays a nice part in "The Man I Love."

Mildred Golden is the rtaher snappy maid in "The Greene Murder Case." It's a talking part.

Carlie Taylor, a native of Transvaal, South Africa, is in Radio's "Half Marriage." He was formerly a lawyer, and was a member of the Royal Flying Corps.

Jacques Vanice played the valet to Adolphe Menjou in "Fashions in Love" (Par).

Gladys Dubois played a splendid bti in "Burlesque." She was Miss Sherman, a society girl, in the Par. picture, her first part for this company.

Virginia Whiting appears in Radio's "Half Marriage." Her first screen appearance was in "Bertha the Sewing Machine Girl." She is a daughter of George Whiting and Sadie Burt, RKO headliners.

Louise Fazenda, after giggling and screaming in nine talking pictures in the past, is to take her vacation in Alaska this year. Sets sail June 15.

Louise Claire is to play the lead in the Cinematone production, "Beyond the Wall." She is a daughter of a former attorney general of Kansas.

New additions to the Hollywood Studio Club are: Gertrude Cole, Peggy Keenan, Helen Shepherd, all of New York, and Norma Peirano of San Francisco. Former members returning to the club are Beth David, Betsy Kinkel, Ann McKnight and Lucy Paige.

The master horsemen are well represented in Paramount's "The Virginian." They are Harry Robbins, Spike Spackman, Bill Hurley, Howard Hickey, Harry Willingham, Skeeter Bill Robins, Lee Sheek, Bob Warren, Bob Miles, Abe Lefkowitz, Tabre Flinn and Scoop Martin. Incidentally, Bill Hurley and Spike Spackman were slightly hurt while riding their horses across a stream during the filming of the picture. Hurley got a fractured angle and Spackman's arm was cut.



MARKING a new era in the motion picture field with the first talking-singing picture, "THE JAZZ SINGER," and on to a greater triumph with "THE SINGING FOOL"—Al Jolson, the greatest drawing card of stage and screen, will soon be seen in his latest Warner Bros.' all-talking, all-singing picture, "SAY IT WITH SONGS."

MARKING a new era in the motion-picture publishing field, the HOLLYWOOD FILMOGRAPH is now making itself indispensable to the film star, the producer and the exhibitor. A newspaper—yet with all the advantages and features of a magazine a real publication for the industry.

NOW comes Al! Realizing the worth of the new HOLLYWOOD FILMOGRAPH and of the interest it would be to his friends and business associates, Al comes through with ten three-year subscriptions. Thanks, Al!

IF YOU are not on the subscription list, Join now—a special offer of ten (\$10.00) dollars for three years. Our annual rate—five (\$5.00) dollars; our semi-annual rate—two (\$2.50) dollars and fifty cents; our quarterly rate—one (\$1.25) dollar and twenty-five cents.

<b>Rates:</b> 6 Mo.—\$2.50 1 Yr.—\$5.00 3 Years \$10.00	<b>Hollywood filmograph</b> Warner Brothers Theatre Bldg. Hollywood, Calif.	<b>Phone:</b> HOLLYWOOD 6024 Dept. D
Please enter my subscription for the period of _____ for which I enclose the sum of \$.....		
Name.....		
Address.....		
City..... State.....		
Phone.....		



# The Moving Movie Throng

By JOHN HALL

## THE MARCH OF THE MASTODONS:

The March of The Mastodons is on.

\*\*\*

Behold "Broadway Melody," "Show Boat," "Broadway," "On With the Show," now on exhibition, and others on the way to the customers.

\*\*\*

Hollywood has entered an era of big things. Every trick and device of expert showmanship will be needed to satisfy the endless demands of the movie that SELLS to all the world whatever man has to offer in the entertainment field.

\*\*\*

That magic word "sell" has them unlimbering long, tightly cinched bankrolls and buying the best the stage has to offer, regardless of price. The air is full of half-blind moths escaping from purses hermet-

ically sealed when the old silent movie started to show unmistakable signs of senility and approaching "rigor mortis."

\*\*\*

Revived, rejuvenated and tugging at the leash, the flickering tale of the woes of "Tessie, The Poor Stenog" and her heroic sweetie Jack yells for something to do. Impatient millions of fans throughout the civilized and uncivilized world roar for more of the first batch of audibles dressed in all the colors of the rainbow and bursting with song and talk.

\*\*\*

The sun shines; the sky is blue and all is well with the Hollywood Boulevarder as he swaggers into his favorite boulevard rotisserie, imperiously beckons Garcon to his table and orders the best in the house. He has a good "mike" voice. The old "pipes" are gargled back to recording pitch, and the stage hands and feet, long neglected, are under control. He has re-learned how to cross stage without falling over his feet and the arms-and-hands pantomime of the silent movie is a picture of Del-sartie grace.

\*\*\*

Ladies and gentlemen of the legitimate stage, suddenly falling upon unprepared Hollywood, observing the dramatic crudities of former fellow stage artists, long "lost" in the movies, smiled charitably. Said former fellow stage artists detected the lifted eyebrows, realized the significance of same, and forthwith started

backtrailing to things theatrical. There was a frantic rush to the nearest available stage job for a post-graduate course in stage acting—and lo! the thing was done. Now all are actors once again, and all reference to mere motion picture acting is strictly taboo.

\*\*\*

The owners of the aforementioned securely wrapped bankrolls are not unleashing them for mere motion picture actors; no siree. All applicants for parts must be guaranteed 100 per cent actors with good voices and able to read lines, just like on the regular stage; yes, sir—and don't kid yourself that anything less will do.

\*\*\*

That's the standing order of the day, every day. What is happening to once almost departed picture Hollywood is too big for shennannigans. Look at the Warner production "On With The Show." Seven stars! Count them. Seven, all playing parts and nobody starred! Ponder that one a moment, then look ahead. Mastodonic? It's colossal.

\*\*\*

Showmanship? Bring on your theatrical Barnums; there's work for scores of them. The showman who can mentally encompass the limits of the new movie has not been born. Where is the man who is going to find the annual supply of plots for ONE big producing company? Produce him and make yourself rich. All of producing Hollywood DARES you to do it.

\*\*\*

The talent is here, scads of it. With refurbished voices and recovered grace of movement, the dramatically trained former movie players have blended with the new arrivals from the boards and are to be found in the casts of current talkie successes, between pictures dashing hither and yon in their (personally) re-possessioned gasoline buggies.

\*\*\*

The celerity with which motion picture Hollywood has adapted itself to this talking and singing and dancing flicker is a thing of pride and a joy to behold. Even HOLLYWOOD FILMOGRAPH puts on a new dress and joins the procession, bigger 'n better 'n handsomer than ever, its pages crowded with the joyous cries of the lads with the bankrolls, telling all the world that the Promised Land has been reached and everything is hotsy-totsy now!

\*\*\*

Enthusiasm, pep, zip and jolly optimism mingle with the glorious California sunshine, and the gosh-darndest most prosperous period in the entire history of the motion picture industry stretches straight ahead, like one of these magnificent California state highways, streaking from the green tables of beyond the Mexican border to the towering ramparts of the Canadian Rockies.

\*\*\*

The March of The Mastodons of Filmiland, bedecked in rainbow magnificence and chanting the melodies of all the world, holds spellbound thrill-hungry fans in all lands and tells of

giant studios humming with activity and of money expenditure making of one certain Caligula (an ancient Rockefeller) but a mere piker of the most insignificant calibre.

\*\*\*

Hollywood is out to spend and spend, recognizing no limit, unhalted by the demands of no talented one, no matter how exalted. If she has forty "pekes" and wants a valet for each one she can have them. If the desired gentleman of the stage whose fame is great enough to attract attention wants a dressing room suite with seven rooms and a squad of dressers, all are his. No backpeddling for these Hollywood boys in the game of making mastodonic talkies that SELL on sight.

There is no stopping them. Foreign competitors, if they are wise, will stand aside. This crowd has too much money for them. They cannot hope to match the March of The Mastodons.

\*\*\*

And how typical of our great United States. The energy, intelligence and business ability of these motion picture workers are in keeping with the pace set by our great industrialists in other fields. Hollywood, temporarily overwhelmed by the new form of picture, hurls aside all obstacles, and, within a space of eighteen months, colossus-like, masters the newcomer and sends it forth to awe by its grandeur all who behold.

\*\*\*

The March of The Mastodons is on, and it will cross all seas, all continents, thrill and entertain all peoples. Forever banished the mediocre and the commonplace in the American motion picture. Treasure chests are wide open and the last measure of human entertainment is challenged to come forth and name its highest price, which will be paid with a smile, placed in the hands of master showmen and sent to the outermost reaches of the earth. Hollywood has the workers, the brains and the money; the will and energy to do. What have you? If you BELONG in The March of The Mastodons, come on; if you don't—hold that good job. Hollywood calls only for the biggest and best ARTISTS.

\*\*\*

## WHAT'S THIS?

"Uncle" Carl Laemmle seems on the verge of introducing a new child star who shows every promise of filling the shoes of Jackie Coogan. He is little Bobby Nelson, now starring in a series of two-reelers, under the direction of his dad, Jack Nelson, formerly a well known leading man. Close observation of this youngster with the marvelously expressive face, and certainly most unusual gift of emotional expression, leads to the belief that the wise "Uncle" Carl Laemmle is at his game of star making. He's made a lot of 'em. William Lord Wright, who makes all of Universal's short subjects in the western field, has the delicate job of moulding the starlet's destiny.

## "HYACINTHS"

"THE GIRL IN THE SPANISH SHAWL"

and

## "IN SPITE OF THE CHAPERONE"

Saturday, June 8, 2:30 P. M.

Under Auspices of the Students' Dramatic Guild

Barker Bros. Auditorium

Seventh St., Flower and Figueroa  
Admission 25c

## SUZANNE LA FLORRONNE

ATMOSPHERE SONGS

With Your Idea, Words and Music  
Arranged for Publication

1409 N. McCadden Pl., Hollywood

## GEORGE OVEY

PHONE

Phone, North Hollywood 476

Message, GLadstone 9502

## SCOTT McKEE

Dramatic Sense, Ability,  
Experience, Intelligence

PHONE GRanite 8438

**Watch Hospital**

Any watch repaired for \$1. Material furnished sold at wholesale. All work guaranteed 2 yrs. Please bring ad.

**408 S. Rdw**  
Opposite "1" Grand  
Opposite "1" Grand

**\$1**

## DINING and DANCING PARADISE

## ROOSEVELT HOTEL in HOLLYWOOD

THE NEW

BLOSSOM ROOM  
IS A SENSATION

DANCING TO  
HENRY HALSTEAD'S  
ORCHESTRA

## EXPERIENCED VALET

wishes connection with motion picture artist or executive. Formerly with New York stage producer.

**JACK B. ROHAN**

1607 N. Las Palmas GRanite 1794

Your Choice of

**WIGS**

Superior Quality—Faultless  
Workmanship

**MAXIMES**

519 S. Broadway, 5th Floor  
Special Rates for Professionals

## ADELE SIMONOV ELECTROLYSIS

1005 FOREMAN BUILDING

707 SOUTH HILL STREET

PHONE TUCKER 3911

Superfluous Hair, Warts, Moles Permanently Removed

We Use Multiple Needle Method

References From Satisfied Clients

Office Hours: 9 A.M. to 5 P.M.



## Ad Photophone To Tec-Art Sound Facilities

The R C A Photophone system has been installed at the Tec-Art studios, according to the announcement of Al Mannon, president of the studio. Photophone, it is stated, will not be the official system used, its installation being an attempt to provide the independents who produce there with the highest type of equipment and service.

With two sound stages already completed, and work well under way on the sound-proofing of two others, Tec-Art will soon be running at capacity. Several other recording systems are also in use at Tec-Art, which is reported to be the only studio that has installed so many types of sound equipment.

### CENSORS

*Continued from Page 6*

Theodore Roberts' characterization and it was according to Hoyle and even according to Horatio Alger, but the censors were against it.

"Censorship was bad enough for the silent pictures, but it is going to be worse in our talking pictures. When they cut into our talking pictures we cannot do anything, not even patch it up with a specially arranged title.

"This problem of regulating motion pictures is too big to be put into the hands of a group of political, bigoted fools. While there are some lovely people among the censors individually and I wouldn't like to say anything against any one of them as a person, I do say that collectively they are a menace to freedom of thought and it is distinctly and terribly un-American to take the matter out of the jurisdiction of law. We cannot fight the censors because they have the power to make their opinion the law. We cannot go to court to prove that a certain scene is not only not indecent but is unoffensive taken in its whole context of the story or the play to the very people for whom the censors are setting themselves up to judge. The opinion of the censor is the law and we have no comeback. Let the country pass any laws it likes for this is a country that likes to have the privilege of making its own laws, but bring them out into the open so that everybody knows what the law is. Then if we disagree on a matter of artistic quality we can go into court and get licked properly in front of a lot of people. For us now the law is removed—we are robbed of our day in court.

"I am asking you are university students to help us. We are on the same side of the fence; we are fighting this fight against ignorance, for culture, thought, and for freedom. The talking picture is going to be one of the greatest instruments in that fight and it must be left free to speak its own thoughts—and to share the free expression of its sister arts."

Red Grange has been signed by Universal to be starred in a musical production, with the story built around college life, titled "College Heroes."

## LEVY BECOMES U. S. CITIZEN

Bert Levy, cartoonist and author, became an American citizen this week. Sponsoring Mr. Levy at the Naturalization Bureau of Los Angeles, were Loney Haskell and Frank Evans, both of New York. The Judge of the court asked Mr. Levy why was it that he had not become a citizen before this time, Bert having been in this country over twenty-five years. Bert explained that having toured vaudeville all those years, he never has had the opportunity of establishing a residence in one state for the period of two years required by the law. Satisfied, the Judge granted him his citizenship papers and congratulated the artist.

Levy was tendered a little surprise party by his fellow artists at his residence last Tuesday night in honor of the event.

## 'Gabbo' Players at Lake Fete

Betty Compson, star of James Cruze's "The Great Gabbo," is to be queen of the "Hollywood Pageant" to be held on the lake shore stage at the Lake Norconian Club on Sunday afternoon, June 16. With Miss Compson at the parade will be "Babe" Kane and Don Douglas, featured players in "The Great Gabbo."

Maurice Kussell and his dancing and singing chorus will present dancing and singing numbers from the Cruze film. Music will be furnished by Howard Jackson's orchestra. The pageant will be preceded on Saturday evening by a dinner-dance in the Lake Narconian Club's ballroom at which Miss Compson will act as hostess. James Cruze and many of filmland's celebrities are to attend the week-end festivities.

## Paramount Re-Signs Cooper and Arlen

Gary Cooper and Richard Arlen, who are both playing leading roles in the all-talker version of Owen Wister's "The Virginian," were signed to new contracts at Paramount this week.

## Leave For Premiere

Edwin Carewe left this week for New Orleans and New York, accompanied by LeRoy Johnston, his publicity representative, and Harry Wilson, United Artist Studio publicity head.

Carewe will arrange for the world premiere of his production of "Evangeline," starring Dolores Del Rio, at the Saenger Theatre, New Orleans, on June 10, and will then go to New York to discuss future productions with Joe Schenck.

Johnston goes to New York to arrange for the national exploitation campaign on the pictures, while Wilson will attend the New Orleans opening, later going to New York with Mrs. Wilson. Miss Del Rio will leave June 10 to attend the opening.

W. E. HENSLEY  
Sanitary Plumbing—Hardware  
WHitney 6415  
7270 Melrose Avenue  
Estimates Furnished

## OTTO LEDERER

Appears in FOX FOLLIES and Warner Bros.' "HEARTS IN EXILE"

Just finished two Benny Rubin Movietones

Now with Colleen Moore

## MASTER HORSEMEN'S CLUB

Expert Horsemen  
Ropers, Riders, Teamsters, Ox Drivers, Packers, Stunt Riders, etc.

Anderson, Gus ..... HE. 3762  
5 ft. 11 in.—180 lbs.

Bucko, Buck ..... HE. 0239  
5 ft. 9 in.—150 lbs.

Burns, Clyde ..... MO. 10703  
6 ft.

Clark, Bob ..... HE. 3762  
5 ft. 9 in.—166 lbs.

Eckert, Johnnie ..... HE. 2461  
5 ft. 9 in.—160 lbs.

Fisk, Roy ..... HE. 3762  
5 ft. 11 in.—185 lbs.

Fisk, Warren ..... HE. 3762  
6 ft.—155 lbs.

Fisk, George ..... HE. 3762  
5 ft. 10½ in.—158 lbs.

Garrett, Sam ..... Bur. 589-M  
5 ft. 9 in.—150 lbs.

Gillis, Bill ..... N. Ho. 274  
6 ft. 2 in.—150 lbs.

Guber, Glen ..... Bur. 482-M  
5 ft. 3 in.—120 lbs.

Hurley, Bill ..... N. Ho. 511  
5 ft. 9 in.—154 lbs.

Hosea, Mat ..... HE. 0239  
5 ft. 11 in.—152 lbs.

Hickey, Howard ..... N. Ho. 400-J  
6 ft.—190 lbs.

Johnson, Chas. ..... Bpr. 1574-R  
5 ft. 8 in.—165 lbs.

Johnson, Shorty ..... HO. 5937  
5 ft. 5 in.—142 lbs.

Miles, Bob ..... N. Hollywood 1512  
6 ft.—178 lbs.

Millerick, Mickey ..... HE. 0239  
5 ft. 8 in.—157 lbs.

MacBeath, W. B. ..... OR. 4985  
5 ft. 10½ in.—163 lbs.

McKnight, Chick ..... GL. 2616  
6 ft.—170 lbs.

McClure, Bud ..... HO. 6554  
6 ft.—170 lbs.

Robbins, Skeeter Bill ..... Bur. 542-W  
6 ft. 3 in.—180 lbs.

Robbins, Harry ..... Sta. Mon. 45930  
6 ft. 1½ in.—170 lbs.

Robertson, Orie O. ..... HO. 9257  
5 ft. 11 in.—160 lbs.

Sheek, Lee ..... Bur. 617  
5 ft. 7 in.

Skelton, Bay ..... HE. 4197  
5 ft. 11 in.

Spackman, Spike ..... Bur. 542-W  
6 ft.—180 lbs.

Perrin, Wirt ..... EM. 4473  
5 ft. 4½ in.—138 lbs.

Williams, George ..... Bur. 823-W  
5 ft. 8 in.—155 lbs.

Willingham, Harry ..... Paramount Rancho  
6 ft.—155 lbs.

Worren, Bob ..... HE. 0239  
6 ft.—180 lbs.

## LYNN COWAN

—O—  
PAUL

TITSWORTH

—O—  
Theme Songs  
and  
Synchronizing



Place  
Your Order  
for

## Fancy Milk Fed

## Poultry

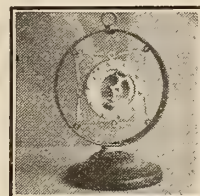
Today  
Served By  
Connoisseurs

Call

## SOUTHERN CALIFORNIA POULTRY PRODUCTS Corp.

686 North Spring, Los Angeles  
Phone MUtual 2384

## MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25

Standard  
Broadcast  
Model, list.....\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers, Cords, etc. Miniature Microphone, Paper Weight, Radiator Ornament. Die Cast, Bronze finish; prepaid on receipt of \$1  
EXPERT MICROPHONE REPAIRS

Dealers Everywhere

UNIVERSAL MICROPHONE CO.  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton St.; New York: Gotham Eng. & Sales Co., 50 Church St.; San Francisco: C. C. Langevine Co., 274 Brannon St.

STUDIO  
**Evans Smith**  
photographer  
6605 HOLLYWOOD BOULEVARD  
HOLLYWOOD - CALIFORNIA 6699

There is no  
"pull" like  
suitable  
photographs.

Professional  
Posing Charge,  
\$12.50, includes  
25 8-by-10  
photos.



Robert Armstrong, Pathe contract player, has purchased a home on Laurel avenue. His mother and aunt arrive from the East shortly, and will make their home here. Mrs. Armstrong (Jeanne Kent) opens here shortly in a Duffy legitimate production.

### Edwards Makes Another in Color

Gus Edwards' next production for M-G-M will be another two-reel Technicolor musical extravaganza, "Doll Revue," Edwards is writing the songs, with lyrics by Vincent Bryan, and Sammy Lee is staging the dance ensembles.

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone FIzroy 1785

### REICHEL'S INTESTINAL BATHS

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

## WRITERS

DO YOU really know the class of work you are best adapted to do?

DO YOU follow the fashions in literature and keep up to the minute in style?

DO YOU study the market and know the policy, method and needs of publishers?

DO YOU understand how to get the best out of yourself?

ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?

IF YOU are not certain about any of the foregoing, come around and talk it over.

### WRITERS' WORKSHOP

728 NORTH WILTON PLACE

Phone GRanite 6456

## OFFICE FURNITURE

Consisting Principally of

OAK, MAHOGANY and WALNUT FLAT TOP, ROLL TOP and TYPEWRITER DESKS, all Sizes TABLES, CHAIRS and OFFICE ACCESSORIES

To Be Sold at Very Low Prices

Inquire

1261 SOUTH LOS ANGELES STREET

## T-BONE RILEY

1733 CAHUENGA AVENUE

Phone HOLlywood 8398

HOT CAKES Specializing in WAFFLES SPAGHETTI  
CHILI CON CARNE  
CORNED BEEF HASH (Browned in Pan)  
HAMBURGER SANDWICHES GOOD COFFEE

FOR FRIED CHICKEN and BROILED STEAKS

8064 Beverly Boulevard



"A Thousand Gifts of Distinction"

OSCAR BALZER

SHOPS

• 5510 Wilshire Boulevard  
• 6326 Hollywood Boulevard  
• 6330 Hollywood Boulevard

Hollywood Blvd.

Wilshire Blvd.

West of Vine

West of La Brea

## BILL BEAUDINE HAS TROUBLE

"Bill" Beaudine is troubled again. He has four talented daughters and they are all anxious to play in pictures. He relented in the case of "Mickey," aged twelve, and she played the part of Dorothy Mackail's kid sister in "Hard To Get," which he directed for First National. Since then the other three kids have been pestering him for a part in one of his forthcoming productions.

He dissuaded them for a time until they found that he was casting for "No, No, Nannette." "Jimmy," the fifteen-year-old daughter of the director, a talented young dancer, found that there was to be a chorus in the picture and has decided that she will be one of the chorines.

"Bill" says no, "Jimmy" says "yes." Which will prove victorious? Wait!

## Edith Jane Pupils in Recital Soon

Since musical pictures have come to the fore, and ballets are being inserted in other types of pictures as imaginative interludes, there has been increased activity in dancing schools, where units are being drilled. For instance, at the Edith Jane School of Dancing, Michio Ito is guest teacher. Noted in dancing circles throughout the country, Mr. Ito numbers among his pupils, past and present, such outstanding dancers as Ruth St. Denis, Martha Graham, and Xenia Zarina, a girl who has recently been featured in stage presentations locally.

On June 22nd Edith Jane will present her own pupils in a Spring Recital at the Windsor Square Theatre. Performers include twelve boys and girls in a Bowery number, headed by Mary Taylor, a junior aquatic star; Ralph Faulkner and Reginald Sheffield, expert swordsmen, who will present a dancing minuet and duel skit in pantomime; the children of "Bobbie" Vernon, Clive Brook, and Al Rockett in group numbers; and Alice Aelter and Senor Antonio Cummelias in a Tango.

### Darmour Additions

Edgar Scott and Dwight Caldwell have been added to the film editing department of Darmour-RKO. Both are experienced talking picture editors, the former having been connected with Warner Brothers since the time the Vitaphone was first introduced.

Hal Davitt, formerly with Fox, has been added to the scenario department and has been assigned to do an adaptation of one of the Mickey (Himself) McGuire series based on the Fontaine Fox comic strip.

Leo McCarey may direct several more productions for Pathe, it is understood. He recently finished "Joe College," an all-talkie, for that organization.

## Hal Roach Decides On All-Talking Productions

One all-talking comedy every week and the complete abandonment of silent films, is the production plan announced by Hal Roach.

Having just finished a scheduled series of two all-talking comedies, Roach will utilize four production units in keeping up with his new program. These units are Laurel and Hardy, Our Gang, an all-star company and Charley Chase. Each unit will make one two-reel all-talkie film every month, insuring the release of a Roach sound picture each week.

In accordance with their first talking program, each of the four units has completed three sound films. The Laurel and Hardy unit produced "Unaccustomed As We Are," "Berth Marks," and "Men o' War." Charley Chase was starred in "The Big Squawk," "Leaping Love," and "Hay Fever." Our Gang talked in "Railroadin'," "Small Talk," and "Boxing Gloves." The All-Star unit, under the personal direction of Hal Roach, made "Hurdy Gurdy," "Madame Q," and "Dad's Day."

## Shakesperian Travesty In '1929 Revue'

Jack Gilbert, Norma Shearer and Lionel Barrymore will combine their talents for their contribution to M-G-M's "Hollywood Revue of 1929" in a travesty on the modernization of "Romeo and Juliet" from the pen of Joe Farnum. Gilbert and Miss Shearer will be seen in the historic romantic roles while Barrymore will play the part of a motion picture director, adapting the classic for the screen.

Gilbert and Shearer have just completed starring talkie vehicles and Barrymore has just finished directing a feature production.

## New Publicity Man

Lou Lustig, publicity man, replacing Billy Leyser at Inspiration at the Tec-Art Studios arrived in town from New York on Sunday.

## Chevalier on Second

Maurice Chevalier returned from New York this week to start on his second production for Paramount.

## In Pictures Twenty Years

Jack Richardson celebrates his twentieth year in motion pictures this week. He started with Selig in June, 1909, and has played in one reelers, serials, comedies and features. Now he's in the talkers, playing a naval officer in Pathe's "Sailor's Holiday."

## Mary Young in Hollywood

Mary Young, who recently finished her season in the leading role of Marc Klaw's production of "Gypsy" in New York, is in Hollywood, stopping at the Chateau Marmont.

Jack Mulhall and Mrs. Mulhall left this week on a vacation trip to Hawaii.



# ABOUT TOWN

with

CONNIE

The Shops of Hollywood Are Truly Inspiring



ENSEMBLES continue to be the "last word" in the world of fashion. Whether it be a two, three or five-piece ensemble, Lido's are sure to please you. Jeanne Carmen, that clever artist-designer, is continually creating stunning models and each one to suit the individual. Your gown from Lido's will be distinctive and will cost no more than you usually pay. One of the loveliest features of Lido gowns is the harmony of color. Miss Carmen is an artist in color as well as in design. You will find Lido's conveniently located off the boulevard—2103 Highland Avenue is the address. Ask for either Miss Carmen or Mrs. Ruthe Graves.

AMONG the new shops in Hollywood is one so attractive that we don't want you to overlook it. It is the Len Flower Shop at 1115 North Western Avenue. Jerry Vaughan, who is well known in the motion picture profession, is the owner. "Art in Flowers" is his slogan and a very good one, too—don't you think? The flowers in this shop are the finest and, too, they are always fresh. Pathe and the James Cruze Studios are among the patrons of Jerry Vaughan. The phone number of this attractive floral shop is HEMstead 9675. All orders are filled promptly.

Warmer days and warmer nights,  
Summer parties with soft lights,  
Awnings lend enchantment, too—  
They are fashioned just for you,  
So if disposition's out of tune—  
Don't blame it on the month of June,  
Get yourself an awning bright and gay—  
And a porch swing for that Summer day.

Vine Awning Company,  
758 No. El Centro.  
Phone GLad. 5903.  
Adv.

## Wales at Paramount

James Wales, who directed the sensationally successful play of the current New York season, "Journey's End," has arrived in Hollywood on the Paramount lot. Previous to directing "Journey's End" Wales played with indifferent success in touring companies of England, but his brilliant work in directing the play that is looked upon as being the outstanding dramatic commentary on the late war, has stamped him as a stage director of the first rank.

## The New Craze

Sun Tan of course! Isn't it thrilling when one stops to think about it—that the eternal feminine has been able to make a complete change. One might almost call it a disguise for with these various shades of sun tan now on the market—well the femme may look like anything from a Nordick Queen to a South Seas charmer. Some there are who achieve a startling make-up from the various contents of intriguing looking boxes. That after all—is perhaps the most satisfactory way for the eternal feminine has been known to change her mind and often. History has often hung fire on this fine point. But what I started out to say—is that you had better make up your mind because I know of no bleach like a long winter to once again attain that peaches and cream complexion. Sun Tan is here to stay but after all, the length of its vogue depends on you.

## Adios! Nobles

The time has come to bid farewell to the visiting Nobles. We were glad to see you come and now we're sorry to see you go but we do hope that you'll remember Hollywood and we dare say you will. You brought more than the spirit of "whoopie" for which you are famous, with you. We know something of the ideals and of the unselfish service you render your fellow men. We know something, too, of the many crippled children whose lives are brightened through your generosity.

That you visited Hollywood in great numbers we have no doubt. Our boulevards were made more colorful by your presence. We saw you every place—in the studios, in the restaurants and in the shops. We have no doubt that our stores will be even more famous with your leaving for the fascinating and unusual shops of Hollywood are known the world over. You must have found lovely gift selections here and we are glad that you did. In fact, we are glad that you came to our city and when the time comes, we will welcome you back again. So we say, "Adios" and we call you "Noble."

Adv.

## House Song Writers

The song-writing department of Radio Pictures will be housed on the upper floor of the new \$500,000 sound proof stage building now being erected on the Hollywood lot. Complete equipment will be installed for the music staff, which will be under the direction of Victor Baravelle, new Radio musical director.

## Ennis Recovering

Bert Ennis, editor of the Guild News, published monthly by the Catholic Motion Picture Guild, is convalescing in the Adirondack Mountains after a serious throat operation performed in New York a few weeks ago. He is not expected to return to the west coast for at least another month as he is starting work on the dialogue construction of a Craig Kennedy feature for General Talking Pictures.

1 1 1

## Install Many More Phonodisc and Phonofilm

Engineers for General Talking Pictures Corporation are installing the DeForest Phonofilm and Phonodisc reproducing device in the following theatres:

Ellis Theatre, Perrytown, Texas, Phonofilm; Capital Theatre, Farrell, Pa., Phonodisc; Lyric Theatre, Warren, R. I., Phonofilm; Variety Theatre, Cleveland, Ohio, Phonofilm; Auditorium Theatre, Malden, Mass., Phonodisc; Howard Theatre, Philadelphia, Pa., Phonodisc.

The following theatre companies have contracted for the Junior DeForest Phonofilm and Phonodisc equipment, for houses seating under 750, during the past week:

Reid, Yemm and Hayes for the Empire Theatre at Ziegler, Ill., and the Globe Theatre at Christopher, Ill.; Principal Theatres, Inc., for the Brawley Theatre at Brawley, Calif.; I. W. Rogers for the Barth Theatre at Carbondale, Ill.; Mermaid Cinema Corp. for the Mermaid Theatre at Coney Island, N. Y.; Culbertson and Scheidler for the Orpheum Theatre at Hartford City, Ind.; Andrew Geitner for the Geitner Theatre at Silver Creek, N. Y.; H. C. Morehouse for the Black Hills Theatre, Hot Springs, S. Dak.; Queen Amusement Co. for the Queen Theatre, Denver, Colo.; John Weisser for the Edgemont Theatre, Philadelphia, Pa., and the Star Theatre Co. for the Star Theatre, Walsenburg, Calif.

1 1 1

## Original Operetta

Paramount's second production to star Maurice Chevalier, "The Love Parade," will feature Lillian Roth, musical comedy and vaudeville star, in the leading feminine role, and Lupino Lane.

Victor Schertzinger, Paramount director, is writing the score for the operetta, which is an adaptation of the stage play, "The Prince Consort," and Guy Bolton is doing the libretto. Ernst Lubitsch will direct. Though adapted from a stage play, the production is said to be the first original operetta written for the talkies.

1 1 1

## Guild Ads Members

The membership drive of the Catholic Motion Picture Guild has gotten under way with the signing of Jimmy Gleason, Eddie Dowling and Nick Lucas as Active members. When the season opens in October, the Guild plans on having every Catholic in the Hollywood film colony a member.

## Talkie Equipment By Synchronotone Soon Ready

Another entry into the independent wiring field is Synchronotone, a California corporation, organized for the manufacturing of the Synchronotone amplifying and synchronizing apparatus. Machine is claimed to be a radical departure from current practice in talking and sound devices.

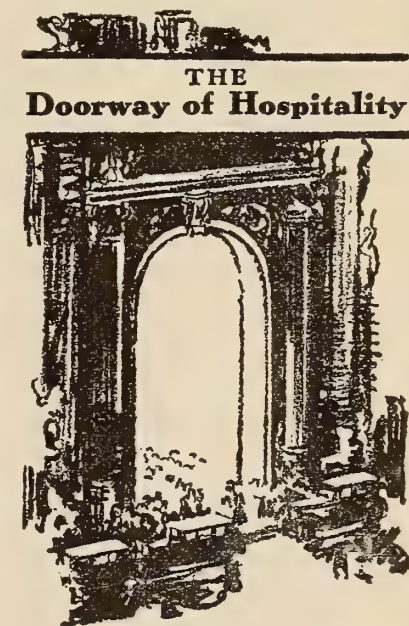
Rigidity of the apparatus, a primary requirement of any sound machine, it is stated, is obtained by the elimination of all bolts or other loose means of driving. Company claims that within thirty days, delivery can be made in any quantity from one to one thousand.

President of the Synchronotone Corporation is Burtis U. Cain, associate with the International Steel and Iron Company, the Bank of Hollywood, and the Bank of West Hollywood.

1 1 1

## Opening Knickerbocker

A new addition to Hollywood figures is Al Berghoff, famed Chicago restaurateur, who is now making his home here. The Hollywood Knickerbocker apartment hotel on Ivar, near the boulevard, will soon be opened under Mr. Berghoff's direction, and he has already leased a number of apartments to prominent persons in the motion picture world.



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

# THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
Darmour 5823 Santa Monica Blv. (Darmour Casting) HO 8704	Mickey McQuire Alberta Vaughn and Al Cook	Al Herman Al Herman	J. A. Duffy J. A. Duffy	Jim Brown Jim Brown	Mickey McQuire Series "Record Breakers"	E. V. Durling E. V. Durling	Preparing Shooting
James Cruze HE 4111	Eric Von Stroheim Gaston Glass	James Cruze Walter Lang	Vernon Keyes	Ira H. Morgan Ira H. Morgan	"The Great Gabbo" "Soul of the Tango"	Ben Hecht Arturo S. Mom	Shooting Preparing
Chaplin—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totharch	"City Lights"	Chas. Chaplin	Shooting
Columbia Office HO 7940 1438 Gower St.	Graves & Holt	Geo. Archainbaud Erle O. Kenton Frank Capra		Joe Walker	"The College Coquette" "The Broadway Hooper" "Flight"	Gertrude Orr	Preparing Preparing Shooting
Fashion News Studio HOLLY 2911	All-Star	Geo. W. Gibson	M. E. Fulton	Ed. Esterbrook	"Fashions in Color"		Shooting
First National GL 4111 Burbank, Calif. (Bill Mayberry, Cast'g) Bobby Mayo, Asst. HE 1151: 10-11: 3-4	Eddie Buzzell Irene Bordoni Marilyn Miller Colleen Moore Leatrice Joy	Mervin LeRoy Clarence Badger Jno. Francis Dillon William Seiter Jno. Griffith Wray			"Little Johnny Jones" "Paris" "Sally" "Footlights & Fools" "A Most Immoral Lady"		Preparing Shooting Preparing Shooting Shooting
Fox—HO 3501—5000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	O'Brien-Chandler Paul Page-Lola Lane Sue Carol-Stuart Vic McLaglen-Ed. Lowe Warner Baxter Birmingham-Hyams	John Ford Ben Staloff Butler-Werker Roaul Walsh Irving Cummings Lew Seiler	Eddie O'Searna Sam Wurtzel Ray Flynn Archie Buchanan	Joseph Valentine Lucian Andriot	"Salute" "Girl From Havana" "Chasing Thru Europe" "The Cockeyed World" "Behind That Curtain" "Masquerade"	John Stone Brennan	Shooting Shooting Shooting Shooting Shooting Shooting
Mack Sennett—GL 6151 4204 Radford Ave. N. Hollywood GL 6155	Andy Clyde	Mack Sennett	Babe Stafford	John Boyle	Untitled	John Waldron	Shooting
Metro-Goldwyn-Mayer EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Lon Chaney Joan Crawford Greta Garbo Lon Chaney Marion Davies Greta Garbo Love-King Haines-Page John Gilbert	W. S. Van Dyke Tod Browning Jack Conway Clarence Brown George Hill Robt. Z. Leonard John Robertson Charles Reisner Harry Beaumont Lionel Barrymore	Red Golden Dave Howard Arthur Rose Frank Messinger	Clyde de Vinna Oliver Marsh Jack McKenzie Henry Sharp	"Trader Horn" "The Sea Bat" "Jungle" "Anna Christie" "The Bugle Sounds" "Marianne" "The Single Standard" "Road Show" "Speedway" "Olympia"	Richard Schayer Thalberg-Butler Lawrence Stalling Bess Meredith Byron Morgan	Shooting Preparing Preparing Preparing Preparing Shooting Shooting Preparing Preparing
Metropolitan—GR 3111 1040 N. Las Palmas Christie (Evelyn Egan, Casting) —GR 3111	Harold Lloyd Miller-Claire Cance and Grapewin Caddo Prod. All Color Cast	Mal St. Clair Spencer Bennett Neal Burns Howard Hughes William Watson	Lloyd-Anderson Tom Story	Lundin-Kolher Ed Snyder	"Welcome Danger" "Police Serial" "Go Easy Mable" "Front Page" "The Lady Fare"	Staff Geo. A. Gray	Shooting Preparing Shooting Preparing Preparing
Paramount—HO 2400 5451 Marathon 11 A.M. to 1 P.M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	George Bancroft Maurice Chevalier All-Star All-Star All-Star All-Star All-Star All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton William Wellman Iothar Mendes Victor Schertzinger Victor Fleming Melville Brown Edward Sloman	Unassigned Unassigned Unassigned Chas. Barton Bob Lee Henry Hathaway	Unassigned Unassigned Unassigned Henry Gerrard Harry Fishbeck Unassigned J. Roy Hunt	"The Mighty" "The Love Parade" "Behind the Makeup" "Woman Trap" "Illusion" "Youth Has Its Fling" "The Virginian" "Fast Company" "Kibitzer"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Estaban Burke-McCormack Train-Sheldon Robson-Baker Owen Wister Ring Lardner Shore-Swerling-Mintz Robinson Marion, Jr.-Heath- LloydCorrigan	Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing
Pathe—EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Ina Claire Alan Hale Carol Lombard	Marshall Neilan Fred. Newmeyer Gregory La Cava		David Abel John Mascall Arthur Miller	"The Awful Truth" "Sailors' Holiday" "Big News"	Arthur Richman	Shooting Shooting Shooting
RKO—HO 7780 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A.M. to 12 P.M.	3 Moore Bros.	Mal St. Clair	Jimmy Anderson		"Side Street"		Shooting
Roach—EM 1151 1 P.M. to 3.30 P.M. Casting, Joe Cullum	Laurel & Hardy	James Parrott	Lloyd French	George Stevens	Untitled		Shooting
Tec-Art—GR 4141 5360 Melrose	Mascot All-Star International Smitty Comedies Lia Tora Pickwick Prod. Raymond McKee	Richard Thorpe Desider Pek Harry Edwards Julio DeMoraes Frank O'Connor Roland Asher	B. McEveeey Paul deGaston Bert Clark Jack Richardson	Ray Riese Henry Cronjager Billy Williams Blake Wagner	"King of the Congo" "Why Women Love" Untitled "Mary, the Beautiful" "Dangerous Desires" "Cutey and the Beast"	Harry Sinclair Drago George V. Carlisle Tynan-Caruth	Shooting Shooting Preparing Preparing Preparing Preparing
Tiffany-Stahl—OL 2131 4500 Sunset Blvd. Sid Algiers	Virginia Valli All-Star	Reginald Barker James Flood	M. K. Wilson	Harry Jackson	"Rise and Fall of a Woman" "Whispering Winds"	Frances Hyland	Preparing Shooting
Telefilm Studio OL 2111	Aileen Ray	Leo Maloney	A. L. Schaeffer	Bill Noble	"Overland Bound"	Beebe-Kain	
United Artists 11-12 A.M., 3-4 P.M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	All-Star Norma Talmadge All-Star	Herbert Brenon Lewis Milestone Thornton Freeland	Roy Lissner Nat Watt Roger Heman	Karl Struss Ray June Robert Planck	"Lummox" "Tin Pan Alley" "3 Live Ghosts"	Elizabeth Meehan Jules Furthman Max Marcin	Shooting Preparing Shooting
Universal City 10 A.M. to 12 A.M. HE 3131 (Harry Garson Casting) B. Brown, Asst. HF 3151	Kingston-Merrill Laura La Plante Crawford Kent Arthur Lake All-Star Bobby Nelson Sid Sailor	Henry McRae Wm. Wyler Ray Taylor Sam Neufeld Edward Laemmle Jack Nelson Sam Newfield	Jay Marchant Wm. Reiter Doc Joos Arthur Mull Joe McDonough Fred Frank Al Gould	Unassigned Robt. Cline Jerry Ash Wilford Cline Forbes	"Tarzan the Tiger" "Evidence" "Ace of Scotland Yard" Untitled "The Drake Murder Case" "The Kid Comes Home" Untitled	Edgar R. Burroughs Sam Neufeld	Preparing Shooting Shooting Shooting Shooting Preparing
Warner—HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd. Vitagraph—OL 2136	Pauline Frederick Ted Lewis John Boles John Barrymore Charlotte Greenwood	John Adolphi Archie Mayo Ray Enright Alan Crosland Lloyd Bacon	Frank Shaw Eddie Saunders William McGann G. Hollingshead Tenney Wright	Barney McGill Ben Reynolds Dev Jennings Tony Gaudio Van Trees	"Evidence" "Is Everybody Happy" "Song of the West" "General Crack" "So Long Letty"	Jackson-Star	Shooting Shooting Shooting Shooting Shooting



STARS!  
DIRECTORS!  
MANAGERS!

PUBLICITY REPRESENTATIVES!

DO YOU KNOW...  
THAT

# FASHION NEWS

Is Photographed In Technicolor

And Produced By FASHION FEATURE STUDIOS, Inc.

G. W. GIBSON, Pres. and Gen. Mgr.  
Hollywood 2911

## STARS

*who have appeared in  
Fashion News—*

Billie Dove  
Irene Rich  
Joan Crawford  
Dolores Del Rio  
Colleen Moore  
Ann Pennington  
Mary Philbin  
Anita Page  
Laura La Plante  
Alice Day  
Marceline Day  
Claire Windsor  
Raquel Torres  
Lina Basquette  
Dorothy Burgess

## ONLY IN THE BEST THEATRES

IN LOS ANGELES  
PARAMOUNT

IN HOLLYWOOD  
GRAUMAN'S

IN NEW YORK  
PARAMOUNT

IN NEW YORK  
TIVOLI

IN NEW YORK  
RIALTO

IN BOSTON  
METROPOLITAN

IN WASHINGTON D. C.  
FOX

IN ST. LOUIS  
AMBASSADOR

IN CHICAGO  
CHICAGO

IN CHICAGO  
UPTOWN

IN DETROIT  
MICHIGAN

IN SAN FRANCISCO  
LOEW'S WARFIELD

IN DENVER  
DENVER

And the Complete Circuit of the Following...

PUBLIX  
STANLEY  
FOX

WEST COAST  
FINKLESTEIN-  
RUBEN

BALABAN-KATZ  
BLANK  
GREAT STATES  
ORPHEUM  
WESCO  
HOLLYWOOD  
THEATRES, Inc.

## DON'T FORGET

Our Furs—Frocks—and Chapeaus  
are direct from

NEW YORK—PARIS—HOLLYWOOD

*There is only one 'Fashion News'*

## STARS

*who have appeared in  
Fashion News—*

Lupe Velez  
Gwen Lee  
Ruth Elder  
Alice White  
Jeanette Loff  
Jobyna Ralston  
Jacqueline Logan  
Gertrude Olmstead  
Myrna Loy  
Ruth Roland  
Dorothy Mackaill  
Myrna Kennedy  
Marian Nixon  
Diane Ellis  
and many others

Two Months in Advance of What is New in Women's Wear



*Register in*  
“*The VOICE of the SCREEN*”

THE ONLY CASTING DIRECTORY FOR  
“TALKING PICTURES”



*Presenting Artists*  
HAVING  
Stage Experience



“The Voice of the Screen” is the most authentic publication used for casting “Talking Pictures,” and is also used extensively by producers of STAGE PRODUCTIONS.

“The Voice of the Screen” gets RESULTS—as is attested by the hundreds of artists Listed in this Directory—YOU also will get RESULTS.



6362 HOLLYWOOD BLVD.— Suite 207-209-211  
*or call GRanite 1138 for appointment*



# HOLLYWOOD filmograph

Published



JUNE 15, 1929

Vol. 9

No. 24

Weekly



METRO-GOLDWYN-MAYER PRESENTS  
"THE HOLLYWOOD REVUE OF 1929"

Left to right, top line—John Gilbert, Marion Davies, William Haines, Norma Shearer, Jack Benny. Center—Charles F. Reisner, Joan Crawford, Sammy Lee, Bessie Love, Gus Edwards. Bottom line— "Ukelele Ike" Edwards, Buster Keaton, Anita Page, Nacio Brown, Arthur Freed. Lower left—Al Boasberg. Lower right—Robert Hopkins.



"FROM ONE GOOD SPOT TO ANOTHER"



# JACKIE TAYLOR

AND HIS

## COCOANUT GROVE ORCHESTRA

Now

The Featured Attraction at America's Leading Hotel

### THE **AMBASSADOR**

*Los Angeles, California*

THE PERSONNEL OF THE ORCHESTRA INCLUDES—

JIMMY SIMPSON  
KENNETH ARCHBOLD  
VERNON BUSHWAY  
SAMMY GREEN

WALTER WELKER  
PAUL LINGLE  
CLERENDON KENNY  
LEO CRONMAN

OTIS DENNIS  
EDDIE PRATT  
JACK KLEIN  
JACKIE TAYLOR

*Just Finished a Successful Engagement at the . . . . .*

### **ROOSEVELT HOTEL**

*Hollywood, California*

ALSO IN

Columbia's Forthcoming All-Talking Picture  
**"THE FALL OF EVE"**  
and Two Vitaphone Shorts For Warner Bros.

Sincere Thanks to SID GRAUMAN, JACK ROBBINS, and ABE FRANKS



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

HOLLYWOOD 6024

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, Inc., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, *President*

AUBREY BLAIR  
*Executive Vice-Pres.*

O. M. SOLINGER  
*Second Vice-Pres.*

C. B. HIRONS  
*Treasurer*

T. H. THORNTON, *Secretary*

New York Headquarters:  
236 West 44th Street

Chicago Office:  
3668 Michigan Boulevard

VOL. 9

SATURDAY, JUNE 15, 1929

No. 24

## Contents

1 1 1

GENERAL NEWS.....	5-6-7
EDITORIALS .....	8
CLARENCE BROWN—as seen by <i>Bert Levy</i> .....	11
REVIEWS AND PREVIEWS.....	13
THEATRE, VAUDEVILLE AND MELODY.....	14
"PARIS BOUND"—synopsis and dialogue..	16
"FOUR DEVILS"—analyzed by <i>John Mand</i> .....	45
"CAMERA SHOTS"—being some outstanding photographic effects in current films .....	48
WHO'S WHO.....	50
ON TALKIES VERSUS SILENTS, by <i>Wilbur Needham</i> .....	57
The Bulletin Board.....	58

1 1 1

## IN THIS ISSUE

Pages 19 to 42 inclusive contain a display of program notes, and photographs of performers, producers, contributors, and technical staff of Metro-Goldwyn-Mayer's "Hollywood Revue of 1929." This insert is also being used as the souvenir program for the opening at Grauman's Chinese Theatre in Hollywood next Thursday night, June 20th.

## Diversion WHERE and WHEN

### Talking Pictures

PARAMOUNT, Sixth and Hill (VAndike 2041)—"Thunderbolt" (Paramount), with sound shorts and concert orchestra. Next—"The Man I Love" (Paramount).

LOEW'S STATE, Seventh and Broadway (TRinity 7141)—"The Idle Rich" (M-G-M)—With Fanchon and Marco "Ideas" and Rube Wolf. Next—"A Man's Man" (M-G-M), with Bill Haines.

GRAUMAN'S EGYPTIAN, Hollywood Boulevard (GLadstone 6131)—"Coquette" (United Artists) and Fanchon and Marco "Ideas" with stage band.

UNITED ARTISTS, Broadway near Tenth (TRinity 3238)—"Alibi" (United Artists)—Much discussed all-talkie. With Gleason's "Meet the Missus."

BILTMORE, Fifth and Grand (Faber 4430)—"Show Boat" (Universal) Movie-toned Edna Ferber novel in sixth week. With sound prologue from the Ziegfeld musical. Next—"Broadway" (Universal) opens on Monday.

CARTHAY CIRCLE, Carthay Circle (OREgon 1104)—"Four Devils" (Fox), starring Janet Gaynor. Murnau directed.

GRAUMAN'S CHINESE, Hollywood Blvd. (GLadstone 5184)—"The Broadway Melody" (M-G-M). Few more days with Sid Grauman's Prologue. Next—M-G-M's "Hollywood Revue of 1929," world premiere Thursday.

WARNER BROTHERS, Hollywood Blvd. (HOLlywood 0141)—"On with the Show" (W. B.) First all-Technicolor, all-talking musical. Fourth week.

TOWER, Eighth and Broadway (VAndike 4767)—"The Desert Song" (W. B.) First Vitaphone operetta. Indefinitely.

CRITERION, Grand, near Seventh (TUCKer 8486)—Fox Movietone Follies—Sue Carol, Stepin Fetchit. With sound shorts. Indefinitely.

### Silent Pictures

FILMARTE, 1228 Vine Street (GLadstone 6131)—Double bill—Brazilian film, "The Soul of a Peasant" and "Aloha Hawaii."

### Vaudeville

ORPHEUM, Broadway, near Ninth (TRinity 3214)—Headline two-a-day vaudeville. One of the few left.

HILLSTREET, Eighth and Hill (TRinity 6941)—RKO Vaudeville and Pictures.

PANTAGES, Seventh and Hill (TRinity 7926)—Pantages Vaudeville and Pictures.

### On the Stage

BELASCO, Hill, near Eleventh (WESTmore 8383)—Third week of "The Bachelor Father."

EL CAPITAN, Hollywood Blvd., near Highland (GRanite 1147)—Belle Bennett and Ben Bard in "Dancing Mothers." Pop prices by Henry Duffy.

EGAN, Figueroa at Pico (WESTmore 5745)—"Why Men Don't Marry," done by The Troupers.

FIGUEROA PLAYHOUSE, Figueroa, near Ninth (VAndike 7344)—"The Yellow Jacket," with the Coburns (Mr. and Mrs.), opened for two weeks on June 7.

HOLLYWOOD PLAYHOUSE, Vine Street, above the Boulevard (GRanite 1131)—"Danger," another thriller, in third week, with Edmund Breese and Gay Seabrook. More Duffy pop prices.

MAYAN, Hill, near Eleventh (WESTmore 7383)—"Let Us Be Gay," with Edna Hibbard. Rachel Crothers' play, "Top o' the Hill," opens June 28.

MAJESTIC, Broadway, near Fifth (TRinity 2025)—Edward Everett Horton's production, "Serena Blandish."

MASON, Broadway, near Second (TUCKer 7373)—"Jealousy," with Fay Bainter and John Holliday.

HOLLYWOOD MUSIC BOX, near El Centro, on the Boulevard (GRanite 4152)—Second week for "Paris Bound."

PRESIDENT, Broadway, near Eighth (TRinity 0476)—"Skidding," with Clara Blandick. Henry Duffy's downtown pop price house.

VINE STREET, Vine, below the Boulevard (GLadstone 4146)—Franklin Pangborn in "The Ghost Train." Pop prices. Next—"Jonesy."

### Cafes and Night Clubs

AMBASSADOR HOTEL, COCOANUT GROVE, with Jackie Taylor's Orchestra.

BILTMORE HOTEL, with Earl Burtnett's Orchestra and the Biltmore Trio.

BROWN DERBY. One of the gathering places for film prominent.

COTTON CLUB. Darky whoopee purveyors.

HALL'S CHINESE CAFE. New and different. Tom Swift's Orchestra.

HENRY'S. A boulevard institution.

LAFAYETTE CAFE. Dine and dance.

MONTMARTRE. Celebrities, food and Roy Fox's Orchestra.

MOSCOW INN. Russian-French cuisine. Two orchestras.

PLANTATION. "Fatty" Arbuckle's night club.

POM POM. Pulchritude.

ROOSEVELT HOTEL. The Blossom Room . . . with Aaronson's Commanders, and the College Inn.

COFFEE DAN'S, downtown theatrical hangout. B. B. B. master of ceremonies.

### Events of Interest

FOX THEATRE, SAN FRANCISCO—Opens June 28; 5,000-seat house; one of the biggest in the West.

### Sports

BASEBALL—Wrigley Field. In the daily newspaper.

BOXING—On Tuesday night at the Olympic Auditorium, downtown. On Friday night at the Hollywood American Legion Stadium.



CABLE ADDRESS  
"WANEWAR"

**WARNER BROS.**  
PICTURES, INC.  
WEST COAST STUDIOS  
HOLLYWOOD, CALIFORNIA

TELEPHONE  
HOLLYWOOD 81

June 8, 1929.

Filmograph  
Hollywood, Calif.

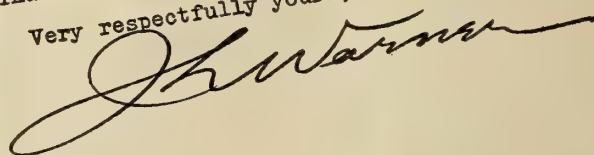
Gentlemen:

You may be sure I am happy  
to note the vast improvement in "Filmograph"  
in its late issues. I offer my compli-  
ments.

Because of its attractive  
makeup and other live features, the new  
"Filmograph" will undoubtedly meet with  
growing success. These same factors indicate  
that its publishers are alert and progressive,  
and anxious to be of constructive aid in the  
motion picture industry.

My congratulations and best  
wishes for continued success.

Very respectfully yours,



JLW:WH



## THE PASSING WEEK

Front Page-ing it!

Hardly another event of motion pictures has received the amount of space accorded to the official statement of Equity and the producers' answer to this statement. Editorials and cartoons have found their way to the front pages of the local dailies, and what seems more significant, is the fact that the proceedings will continue to take prominence over all movie matters for some time to come.

Looming importantly in the reading columns of the dailies is the issuing of one or more statements daily from members of Equity opposed to their own organization's present action. Contending that there is no need for Equity in the industry, there is further intimation that the Equity move is a mere plot to replace the movie player with members from the legitimate stage.

Frank Gillmore, president of Equity, and Charles Miller, local representative of the organization, have denied the truth of the latter statement in particular, stating that the majority of their local members are silent film players, many with little or no stage experience. To those individuals who have made public these statements, Mr. Gillmore has not replied, nor has he offered other players' statements in rebuttal of these.

"Four Devils" was the outstanding opening of the past week, with interest chiefly in the microphone debut of the outstanding Fox star, Janet Gaynor. The talking sequences being confined to the last few reels, the little lady had little opportunity to express herself nor to demonstrate if she can carry over her fine dramatic abilities in the newer medium. Mary Duncan, speaking, received the most favorable comment of the cast for voice, diction and dramatic expression.

On Thursday of the coming week a world premiere of exceptional interest will command the attention of the localities. M-G-M's pretentious production, "The Hollywood Revue of 1929," will have its opening at the Chinese Theatre. Grouping the most unusual cast of names ever seen in one picture, the picture additionally has a score or more of contributors of songs, dialogue and production direction.

An event of unusual interest scheduled for July 1, is the appearance of Helen Hayes in the original stage production of "Coquette" at the Belasco Theatre. Many conflicting expressions hailed the appearance of Miss Pickford in the screen version of this play, and those who have not seen Miss Hayes in the play will have the opportunity of comparing respective performances.

# HOLLYWOOD filmograph

VOL. 9, No. 24

JUNE 15, 1929

## Second Week of Closed Shop Tiff Develops Little Excitement; No Equity-Producer Conferences Yet

*Producers Plan Interchange of Players; Chorus Equity Joining Actors' Association in Stand; Equity Prepares Two More Contracts; Plan Open Meeting at Writers Club Monday Night; Gillmore to Speak*

Conferences marked the second week of the Actors' Equity attempt to force Equity Shop into the picture industry. But there were no conferences between the Producers and Equity, despite reports to that effect.

Another phase was the publicly printed opposition to Equity by a number of prominent picture names. Dissatisfied with the daily newspaper publicity on the fight, local Equity heads decided to publish a semi-weekly paper in the interest of Equity's side of the case.

Highlights of the week in the controversy, which has apparently settled down to a long drawn out affair, were:

First, after a conference at one of the big studios, climaxing a series of discussion, plans were reported to have been formulated by the producers for an amplification to the present practice of exchanging players to help any producer, whose productions would be held up through lack of suitable actors for big parts.

Second, producers were reported to have arranged for J. J. Murdock, who headed the vaudeville interests' fight

against the "White Rats" strike in New York to victory, to take charge of their side of the controversy here. Murdock is President of Pathe. The report was denied at several studios.

A further report that Murdock would use the Academy of Motion Picture Arts and Sciences in much the same fashion as the N. V. A. was used to break the vaudeville actors' strike, was most emphatically denied by Frank Woods, Academy secretary. (A statement from the Academy appears on page 5 of this issue.)

Third, the Chorus Equity was expected to enter into the situation, by following the Equity action in declaring for a closed shop in talking pictures.

Fourth, a meeting was reported to have been held between Equity heads and representatives of affiliated theatrical unions regarding the situation. No official action was taken.

Fifth, a meeting was announced by Equity, to be held at the Writers Club on Monday night, with Frank Gillmore addressing the meeting, and George Arliss acting as chairman. It will be the first open meeting on either side since the controversy began twelve days ago.

Sixth, first issue of the Equity paper appeared Thursday. It was much milder than expected. The one item of more than ordinary interest was a report from the New York office on Lionel Barrymore, one of the members, who openly attacked the organization. (The report appears at the end of this story.)

Seventh, P. A. Powers, head of Powers Cinephone, producing in the East, was the first producer to side in with Equity. (Powers' letter to Equity also appears at the end of this article.)

Eighth, it was stated that to date

*Continued on page 6*

### Inspiration Deal Gives Talkie Rights of Eighteen Films

A deal has been arranged with First National by which eighteen pictures produced by Inspiration, starring Richard Barthelmess, are withdrawn from circulation and the story rights released to Inspiration for resale or possible remaking as talkies. The pictures are:

"Tol'able David," "The Seventh Day," "Sonny," "The Bond Boy," "The Bright Shawl," "The Fighting Blade," "Twenty-one," "The Enchanted Cottage," "Classmates," "New Toys," "Shore Leave," "Beautiful City," "Just Suppose," "Ransom's Folly," "The Amateur Gentleman" and "The Black White Sheep."

J. Boyce-Smith, executive vice-president of Inspiration Pictures, Inc., upon his return from New York this week, announced details of the recent reorganization of Inspiration. He continues to be in general charge of the west coast activities of the company, with Henry King as vice-president in charge of production. Walter Camp, president, still heads the home office. H. C. Jensen, formerly in charge of exploitation for Joseph M. Schenck Productions, and Art Cinemo has become vice-president in charge of exploitation, with headquarters in New York.

Lillian Messinger, formerly of the Paramount scenario department, is scenario editor with offices in New York.

Robert Carr is putting the last touches on the scenario and script of "Why Leave Home?", new title chosen for the talkie version of "Cradle Snatchers," at Fox.

### NEW ACADEMY STATEMENT

The Academy cannot be a partisan party to the present Equity conflict, because its membership includes prominent motion picture actor members of Equity, as well as prominent producers. The Academy, therefore, is neutral in justice to all its membership.

The Academy policy in promoting harmonious relations between the classes within the industry is to act only when all other means fail to bring about conditions satisfactory to all parties concerned.

The Academy has also a conciliation procedure whereby complaints and grievances may be given impartial consideration and may be adjusted in a spirit of fairness and justice.

The Academy is in no sense a company union, or it would have acted as such in this and other similar situations. Its mission is one of peace, justice, harmony and progress, rather than strife.

Most important of all is the fact that among the Academy's broader and more far-reaching purposes are, (a) the promotion of public good-will, understanding, and appreciation of the motion picture; (b) the advancement of the motion picture in its arts and sciences.

These and other allied activities are of major importance and, in justice to the Academy, should not be subordinated to its economic functions.



## Open Shop Controversy Still at Deadlock in Second Week

### Detail's of Week's Events in Union Fight Continued

no Equity member's signing of a non-Equity contract had been made known to the local office. Such action would result in immediate public suspension, it was stated.

**Ninth**, approximately 550 new members, or old members re-signing, have been added to the local lists, since the controversy first started, it is stated.

**Tenth**, Equity prepared two added contracts this week to be submitted to producers. The first is a brief one covering the bit players and those working less than one week, embodying the main ideas of the free-lance contract.

The second was a similar contract to cover long-term agreements.

Little definite action is expected in the matter for several weeks, according to present indications. Both sides are apparently confident that they will have little trouble in outlasting the other.

Intervention of the American Federation of Labor was not considered likely, at least for several weeks.

No plans for benefits or public subscriptions to aid members were definitely formulated this week, it was stated at Equity offices. Such action, it is thought, will not be necessary for some time.

June 5, 1929.

Mr. Frank Gillmore,  
Actors' Equity Assn.,  
45 West 47th St.,  
New York City.

Dear Mr. Gillmore:

We are in receipt of your communication of the 4th enclosing a copy of the Equity standard form of contract.

We note from your letter the purpose and object of your association and feel that every producer interested in proper organization should be anxious to cooperate with you in this move, both from the standpoint of the artist and the industry at large. Conditions in connection with the production of pictures have been such that the producer has not been capable of correcting them and those conditions have existed against the wishes of the producer.

The writer feels that the hearty cooperation of the producer with your organization would standardize the time of production and eliminate the necessity of overworking both the artists and technical employees unnecessarily. It will emphasize the necessity of preparation on the part of the director and will mean that a day's work can be done without the necessity of working the people twenty-four hours to do it.

The writer has always felt that the elimination of grievances would have to come through an organization such as yours. We wish to assure you of our hearty cooperation in the movement.

Yours very truly,  
POWERS CINEPHONE EQUIPMENT CORPORATION.

(Signed P. A. POWERS, Pres.)

The following telegram received this week from Equity, New York office gives an accurate history of

## Radical Extra Changes

*Have Been Brought About by Talkers; Central Casting Planning to Inaugurate Tryouts For Extras and New System of Classification*

With the extra situation subject to the same drastic changes that have been effected in other branches of motion pictures by the talkers, plans are well under way to handle the casting of extras in a much different fashion than was used for silent pictures.

First of all, the "tryout," an institution of the stage, is being brought in with other stage ideas and methods. While tests were, of course, the "tryout" of the picture industry prior to the talkers, a host of players, particularly in minor parts, were cast on say-so, possibilities and the knowledge and information of the studio casting directors and the Central Casting office.

This system has been found considerably wanting in getting together talker casts. As a result, the casting methods are being revamped, with plans now definitely under way to establish tryout facilities at Central, where each week representatives of different studios will hold tryouts much after the style of stage and vaudeville producers.

Another step will be a complete reclassification of extra and bit people, with talking picture possibilities, with the attempt to get detailed information as to the experience and various talents of these people, that the talkies are demanding in much larger fashion than did the silents.

While it is admitted that the talkers have brought about a much greater opportunity for the talented extra and bit player to crash into better parts and bigger money, at the same time, the quantity of average work is diminishing.

The dependable extra, he or she, who was on the preferred list of the studios and the Central Casting office, is slowly losing ground in the new scheme of things. They were those who through conscientious effort, and naturally through being the proper type desired, had created for themselves places almost akin to the stock player of the studio. On the sets they were generally selected for the important bits, the director realizing their efficiency for the work. They were the dress-ups of the larger scenes, they were the foreign types, chosen not because of their nationality but because they resembled a popular conception of the foreigner, and in most cases the Russians, Germans, or

Lionel Barrymore's record as an Equity member for the last nine years:

"Barrymore always delinquent. Council at a meeting held December 9, 1924, passed the following motion: 'That unless Mr. Lionel Barrymore's indebtedness be paid by next December members of the Actors' Equity Association will not be allowed to rehearse or play with him, and Mr. Barrymore be so informed.' He was then playing in 'Laugh, Clown, Laugh.' As a result of motion he paid his dues up to May, 1925. But he was again suspended for non-payment of dues in September, 1927. In January, 1928, he was reinstated by paying his dues up to May, 1928. He now owes thirty dollars dues in arrears to carry him to November.

"Do you think he is qualified to be a mouthpiece for his fellow members of Equity?"

## Ann Harding Loaned to Goldwyn by Pathe on Colman Film

Ann Harding, Broadway stage star, has signed for the leading feminine role in Ronald Colman's new picture, "Condemned to Devil's Island," which goes into production shortly. Miss Harding, who is under contract to Pathe, is being borrowed for the Colman picture.

Miss Harding is the third prominent stage figure to be connected with this production, Sidney Howard, the playwright, Pulitzer prize winner, having made the adaptation, and Dudley Digges, Artists Guild director and actor, having recently been signed to direct the dialogue and play the role of "Vidal." F. Richard Jones is directing.

Frenchmen were Americans bred and born.

But now comes the new order of things. Bits are not inserted spontaneously by the director to enhance a scene. Today scripts are followed closely, and where a bit is called for it has been written in the script, and the actor to play it is chosen beforehand with the balance of the cast. The result is that the player is chosen because of ability to speak lines, and generally is selected from outside the ranks of the extra.

The foreign types must be genuine as foreigners, since in many cases they are called upon to speak in the language they represent. An illustration of this point is the case of the company desiring several hundred Russians for a picture. The usual procedure was to select the many be-whiskered extras and represent them as the Russian, but in this instance the Russians are required to speak Russian, with the result that the genuine types were recruited from the Russian section of Los Angeles.

Due to this condition, not so many of those who previously worked steadily are being used. The new department of the Central Casting may help matters, it is claimed, but in the meantime close observers estimate that from 35 to 50 per cent of those who were known as the dependable or stock extra are leaving the studio field to seek a means of livelihood elsewhere.

## T-S Starring Sally

Sally O'Neill will be starred by Tiffany-Stahl in "Kathleen Mavourneen" with Sally now learning to do an Irish jig. She'll also sing old Irish airs in the production.

## Official Objection Is Cause of Bill Hart's Talker Called Off

### Schenck Didn't Like Western Talkie Production Idea

When M-G-M officials failed to approve of plans made by Hal Roach and William S. Hart for an all-talking western feature, to start the former screen two-gun man, the film was called off, and the agreement cancelled, it was learned this week.

Hart was to have appeared in a picture made by Roach for M-G-M release as announced last week. Hart's own statement is:

"A few weeks ago Hal Roach, the well-known independent producer, working at his own studio, making and releasing pictures through Metro-Goldwyn-Mayer, had George Ullman, the former manager of Valentino, call on me, offering me the opportunity to star in a talking picture. I gladly accepted and satisfactory terms were arranged quickly. The contract was signed and announcement was made on May 30, last. Six days later N. M. Schenck, president of the Metro-Goldwyn-Mayer Company, wired Mr. Roach from New York:

"'Sorry you have undertaken to produce a talking western picture because we would not be interested in it and we do not think you should undertake to make pictures for anybody else. If you already signed then you have our consent to release this one elsewhere, but we did not expect you to do this again.'

"Thereupon, although my rights under this contract are unassailable, I consented to the cancellation of my contract with Mr. Roach.

[Signed] William S. Hart."

Hart's last picture was "Tumbleweed," which was released about four years ago.

No plans were announced by Hart for the immediate future.

## European Playwright Here For Metro

C. Sil Vara, European playwright, arrived here this week from England. He is under contract to write original screen stories for Metro-Goldwyn-Mayer. His latest stage play is "Caprice," which has just finished a long run at the Theatre Guild in New York, starring Alfred Lunt and Lynn Fontaine. While "Caprice" was his first American production, Sil Vara has had eight successful stage plays produced in Austria, Germany, Sweden, Holland, Russia and other European countries. He has just finished "Genius and His Brother," which will be a Theatre Guild production next year.

## Dudley Digges at M-G-M

Dudley Digges, well-known stage director, will arrive in Hollywood this week under long-term contract to Samuel Goldwyn.

Digges has signed to play the role of "Vidal" in Ronald Colman's new starring picture, "Condemned," and will in addition assume direction of the dialogue under the supervision of director F. Richard Jones.



## Big Summer Schedule Starts at First National Lot

### Large List of Productions Set Including Several Musicals

The biggest summer production schedule in the history of First National is reported under way this week at the studios in Burbank. With the arrival of several Eastern stage stars to join the regular First National screen stars, the busiest summer in the history of the big plant is planned.

Pictures included on this production schedule are as follows:

Colleen Moore in "Footlights and Fools," a story of an actress in which Miss Moore will both sing and dance. Bill Seiter is directing; Marilyn Miller in "Sally," her stage success. Alexander Gray plays opposite her and Joe E. Brown and Pert Kelton are in the cast. John Francis Dillon directs.

Irene Bordoni in "Paris," her recent stage play. Jack Buchanan, popular English juvenile, is her leading man. Clarence Badger directs; Corinne Griffith in "Lilies of the Field," an all-dialogue special; Richard Barthelmess, in "Young Nowhere," the story of an apartment house elevator boy. Frank Lloyd will direct; Billie Dove in an untitled picture of society life.

Leatrice Joy in "A Most Immoral Lady." John Griffith Wray is directing and Walter Pidgeon plays opposite Miss Joy; Alice White in "Playing Around," Vina Delmar story; Dorothy Mackaill in the dramatic story, "The Woman on the Jury"; Jack Mulhall in a football classic, "The Forward Pass."

Eddie Buzzell in the George M. Cohan success, "Little Johnny Jones," with Mervyn LeRoy directing.

## 100 Chorus Men Used In Radio Picture

Not only the sprightly chorus ladies are profiting by the advent of musical films—chorus men, too, are in demand.

And according to William Le Baron, vice president in charge of Radio Pictures production, good-looking chorus boys are easier to find in Hollywood than beautiful chorus girls.

Organizations of the male element of a stock chorus for "Rio Rita," the Ziegfeld musical, was started this week at Radio. More than 100 male dancers were given try-outs.

Pearl Eaton, staging the ensembles, tried out more than 1,000 girls to find 100 she liked. She said that she could get 100 men from the first 300 applicants.

## Nathan Shoots Talkie Shorts at Tec-Art

Al. Nathan Productions, at the Tec-Art Studios, have just finished a two-reel talker comedy entitled "Good to the Last Drop." It's the first of a series to be made with dialogue and sound effects. Sound is being recorded on film and on the disc. A new suite of offices for the Al. Nathan Productions have just been completed at the Tec-Art Studios.

## Unpaid Correspondents

*"Gabby Dicks," of Hollywood, Fills Mail With Many a Yarn That Never Crashes the Public Prints About Film City's Best Known Rumors and "Inside Stories"*

THE secret's out when it's first heard by one of the many gossip members of the local citizenry, extras, studio workers and visitors. These people come from all over the world, and their "back home" correspondence reveals that many of Hollywood's best-known rumors are not confined to local circulation.

Attempts to suppress wide circulation of many not uninteresting items of gossip by publicity departments is meeting with little success, if latest reports from the hinterlands match well with truth.

The farmer's daughter in Punkwallow, Iowa, and the plumber's wife in Chelsea, Mass., have first-hand information on "Hollywood topics," no matter how erroneous the first-hand inside may be.

It's going on despite efforts to the contrary, and a number of studios are reported considering moves to put an end to the round-robin circulating of the many rumors and gossip tid-bits, familiar to everyone acquainted with the picture colony, even casually.

Joe, the butcher boy, and Mamie, the maid, will tell you the entire low-down about Hollywood, no matter how much of it may be based on fact, and they don't hesitate to hasten it eastward through the mails.

Many connected with the industry are unaware of some of these happenings, until informed of them by some friend in a distant part of the country.

The favorite star, whose popularity suddenly wanes in some little hamlet, has been the victim of a gossip exchange, from the friend in Hollywood, whose letter can be produced to prove the truth of the story. It is to be expected that many of these stories are without foundation, but it helps one's standing in the home town to be authoritative, even though it may be imagination, or an exaggeration of a small item of fact.

Meanwhile the fan magazine continues to drip sugar on those about whom the stories are being spread. If the yarns fall flat with the reader, it can be attributed to the widespread correspondence of Hollywood.

## Spencer Bennett Going East to Do Thriller

While a large representation of New York's theatrical colony is being lured West by talking pictures, this same sound drama is the reason for a trip East on the part of Spencer Bennett, Pathe director, who was sent for by eastern executives to direct "On the Stairs," a crook mystery story by William Hurlburt with a society locale which will be made as an all-dialogue feature. A cast of New York stage players is now being selected for the leading roles.

### Change Brice Film Title

"It's a Pleasure" is the title change for Fannie Brice's first all-talking United Artists picture from the tentative title "Sex Appeal" of the Joseph M. Schenck organization. Story is an original, being prepared by John McDermott, aided by Billy Rose, the comedienne's husband, who also is writing special songs for the production.

## "Revue" Sponsor



HARRY RAPF

M-G-M's "Hollywood Revue of 1929" will be closely watched by the entire industry as the first musical extravaganza production without any attempt at a plot. This radical step was passed up by a number of other studios in making musical talkers. Practically the entire star, and featured player list at Metro was used in the picture in addition to vaudeville and musical comedy names.

Credit for initiating the departure from all accepted production standards is given to Harry Rapf, well-known producer, who has fostered a number of outstanding films in the silent and talking era.

One of the biggest exploitation campaigns in the history of the industry is planned for the production, which will have its world premiere at Grauman's Chinese on Thursday.

## Donovan Finishes Role

Jack Donovan has just completed the starring role in "Why Women Love," made at the Tec-Art Studios by International Productions, directed by Desider Pek. Featured in the cast were Tibor Von Jany and Gene Porter. The production is part silent and part talking.

Donovan is now directing his two trained Great Danes and a trained Macaw parrot in a novelty sound short production for Hess-Campbell, titled the "Dog Catcher."

Preparation is now under way on Will Rogers' first Fox starring picture, "They Had to See Paris," which Frank Borzage will direct.

## Christie Plans Shorts Talkie Program of Twenty-four

### Seventeen Stars and Featured Players Already Signed

Continuing the policy of presenting feature stars in two-reel all-talking plays, which was started through Paramount release in February, Christie will present a new series of twenty-four for the coming season.

Seventeen stars and feature players from both screen and stage are scheduled to appear in the new talkie group. More names will be added as further story and play material is selected. Already scheduled to appear in the new season are: Louise Fazenda, Raymond Griffith, Lois Wilson, the Gleasons, Raymond Hatton, George Sidney, Marie Dressler, Eddie Nelson, Charlie Grapewin, Anna Chance, Frances Lee, Johnny Arthur, Sam Hardy, Ruth Taylor, Ford Sterling, Taylor Homes and Buster West.

The talkie shorts which started in February, have already included thirteen pictures of which four were the Octavus Roy Cohen negro stories. In the group of twenty-four, Christie will present six more Cohen stories, with all-negro casts, and the balance of the product will be from successful short plays and stories.

Work on the new group has already started, with such pictures as "The Sleeping Porch," with Raymond Griffith; "Faro Nell," with Louise Fazenda, and one of the Octavus Roy Cohen stories practically ready for release.

In the new Christie group Paramount will also present a number of outdoor pictures. Since the studio has been supplied with several complete Western Electric portable recording equipments, much more latitude is afforded for locations and settings. An example of this will be seen in one of the early Christie releases, "Faro Nell," a western travesty to feature Louise Fazenda and others, and which will be all outdoors in California desert locations.

Another novelty to be presented by Christie during the season will be in "The Co-eds," several condensed musical comedy type pictures with collegiate settings picturing a college glee club.

In addition to those mentioned, Christie is now making a selection of six of the best of the Octavus Roy Cohen Saturday Evening Post stories, and has also secured the rights such short play material as "Adam's Eve," by Florence Ryerson and Colin Clemens; "The atal Forceps," by C. V. L. Duffy; "Wives on Strike," by Howard Green and Milton Hocky, and "Hit or Miss," by Florence Ryerson. In addition, Alfred A. Cohn, editorial supervisor, is negotiating with other authors for original story material as well as for short plays which have already appeared on the stage.

## Plays Barrymore Role

Ian Keith is playing the same role in "Light Fingers," Columbia's all-talking screen version of the famous stage play, "Raffles," in which John Barrymore starred in the Broadway production. Dorothy Revier is co-featured with Keith and Joseph Henabery is directing.



# E - D - I - T - O - R - I - A - L

LOUIS E. HEIFETZ  
Editor

AUBREY BLAIR  
Managing Editor

HARRY CARLISLE  
Associate Editor

## THE THIRD DIMENSION

**F**UNDAMENTAL changes in the screening of pictures have long been forecast, particularly with regard to color, enlarged screen and third dimension. Color is now developed to the point of being included in feature length pictures by organizations who hitherto preferred to leave it to those producing novelties, and is apparently to be considered a stabilized medium. And now from New York comes word of experimental demonstrations of third-dimensional photography, projected, no less, on a screen as large as the proscenium of the average theatre.

According to reports carried in newspapers throughout the country the effect was startling: objects five miles distant stood out clearly and in the perspective of the normal eye, while chorus girls dancing across the stage seemed to merge with the audience. Color, it seems, was the only other newly hailed revolutionizing agency not used.

It is true that the medium seems to have reached a stage of near perfection after many false alarms. However, it is unlikely that it shall be put into general use for some time to come. Cost is no small item to be considered, and until it is close enough to present installations so far as price is concerned, or sensational enough to warrant expense, there will be no general application of the principle. That day may or may not be far off. More than one company has been carrying on extensive experiments for many years, and echoes of European developments reach us from time to time. Competition, following perfection of the medium itself, will work wonders; and until then we may simply indulge our imaginations to the extent of pleasantly fancying the third dimension, color, sound, and the gargantuan screen principles united. In a wilder flight still we may regard them as deriving the source of spectacle, drama, and everyday life of distant climes, from television.

Merrily flows the mechanical stream, evolving new aspects of technical possibility with every hour. We can no longer gasp with amazement or stare in astonishment. In fact, the principal reaction to the third dimensional demonstration is that of utter bafflement.

In the meantime we have just reluctantly—and perhaps temporarily—discarded the once promising technique of the silent screen, and are groping for some basic principle of development for the talking film; to say nothing of wanting to know just how, when, and where color is going to be developed as a distinct aid to drama.

Wonderful to behold is the swift onrush of mechanical efficiency and the creation of tools; sad to perceive is the laggard steps of wielders of those tools. Those we now possess are far from being exhausted of their possibilities . . . new ones are a source of confusion.

\*\*\*

## WILY MR. ZIEGFELD

**T**HAT ever hungry publicity seeker, the esthetic Mr. Ziegfeld—the original purveyor of near-nudity and pulchritude—again crashes the papier-mache bulwarks of some of our leading newspapers. Mr. Ziegfeld, be it noted, is again contemplating retirement; a habit contracted several years ago and re-iterated an-

nually just in time to reach the press before the opening of one of his masterful giant musical effusions.

This time the cause of the clean-souled Mr. Ziegfeld's heart-break is the lewdness of other revue producers. He cannot bear being "associated with a revue producer at this time"—and "There's too much dirt and nakedness in revues nowadays and the public is about fed up on them," he declares sadly.

Nevertheless it will be recalled that the "shocked" gentleman created this type of entertainment many years ago, and thrived on it. If at this stage of the game his competitors are out-Ziegfelding him, it may be charged to Mr. Ziegfeld's lack of so-called "artistic" ability. But to produce further fact in substantiation of the wily one's ability for crashing into news columns would be aiding him in his "cute" ambition.

It is his capacity for shedding crocodile (and publicity) tears which incenses us. His retirements come with irritating regularity, and his super-hypercritical tirades provoke undeniable rage. Not so long ago he issued the ridiculous statement that Ziegfeld girls are so much brighter than the girls of the movies, whom he considers "plain dumb." We are not rushing to the defense of the movie girls for reasons of local patriotism, nor to insist upon our loyalty to a profession. It does occur to us, however, that a sincere statement from Mr. Ziegfeld anent the well-known "brilliant" proclivities of his show girls, would redound to the credit of movie girls who do not possess such "brilliance."

\*\*\*

## A "PICK-FAIR" DECISION

**F**ONDLY regarded by film fans the world over as an ideal couple, it was presumed that Mary Pickford and Douglas Fairbanks would adhere to their original intention of making the world's most romantic story, "Romeo and Juliet," as a talking picture.

Surprisingly enough, they recently announced that they had changed their minds, having chosen "The Taming of the Shrew" instead. The principal interest in such choice lies in the explanation for it: that they are uncomfortably aware of the saccharine nature of the publicity which has been woven about them, and desire instead to be known as real human beings, lacking the sugary perfection conferred upon them by sycophantic press-agentry. And so, with laudable honesty they have decided to avoid "Romeo and Juliet," not because they don't want to make it, but because they are tired—or realize that the more intelligent public is tired—of confectionery publicity.

It is quite evident that fandom is undergoing a considerable change in accumulated prejudices and preferences. One thing they are most scornful about is the piffle printed in fan magazines and the general press. This is in part due to more widely disseminated truth about the stars as written home by extras intimately aware of the gigantic publicity frauds.

Now, if only more of the stars would exercise some degree of control over rhetorical publicists, and stick closer to the unfurnished truth, it is conceivable that in time they also might be regarded as real, live people, and accorded the palm of genuine understanding. And, in addition, a not inconsiderable army of press agents would be saved from mental miasma.

## film - o graphs

**B**ERNARR MACFADDEN adds his protest to the tyrannical rule of censors. Of course, he has a vital personal reason for his forceful declaration, as blue-nose morality has considerably influenced his magazines. However, that need not detract from the cogent truth of his argument. "A censor," he says, briefly and forcefully, "is an autocrat." Surely the statement is sufficient in itself, without undue elaboration, or invoking the Constitution of the United States. Alas! tasteless abuse and sensational exploitation of near-pornographic subjects on the part of both publishers and picture producers have given censors reason for continued brain fog.

\*\*\*

**H**YDE PARK, long the rallying place for English "bolshies," and the place where world problems are solved regularly every Sunday and on national holidays, was recently the scene of a mass meeting to arouse public indignation for the abolition of the Entertainments Tax. Apparently letters to the "Times" signed "Indignant Taxpayer" are no longer effective. What is more important is the fact that English theatre associations consider it worth while to appeal directly to the public for support. Here things are done differently. . . !

\*\*\*

**W**HILE DEALING with English affairs:

It is reported that Herbert Wilcox of the British and Dominions Picture Company has made a long-term arrangement with the Gramophone Company, Ltd., for cooperation on talking and sound films; which entitles them to exclusive recording of various leading continental symphony orchestras, including the London Symphony, Royal Opera House, the Berlin Opera, the Berlin Philharmonic, and the Le Salle Orchestra of Milan.

The English producers are thus following the example of American companies who have concluded agreements with phonograph companies and their recording artists, and with such famous musical units to draw on, they will most assuredly have a market in this country.

\*\*\*

**M**USIC THAT SOOTHES the savage breast! And this summer nerves will be rested and ruffled tempers soothed, when the Hollywood Bowl opens with Molinari conducting for two weeks. He will be followed by Eugene Goossens and Bruno Walter. All three are both world-famous and locally popular. For several nights in the week we will be able to forget the day's harassing experiences; and may even emerge from the Bowl swearing never to tell another lie.

\*\*\*

**I**NCIDENTALLY, N. D. Golden of the motion pictures division of the department of commerce at Washington declares that many American idioms and characters are little understood by foreign picture audiences. This is a question to be seriously considered if America is to retain leadership in foreign fields. It is possible that eventually as many as five different language versions of a picture will be made, with slight variations included to please distinctive tastes. This seems very involved, but in the long run will prove a simple matter once the process has been thoughtfully worked out.



# Moving Along With the Movie Parade



*Above—Estelle Taylor—Accentuated exoticism. Required for her appearance in Lon Chaney's latest release, "East Is East," in which Miss Taylor scored a decided success.*

*Below—Billie Dove—Liked by New York in her first talker appearance, "Careers," directed by John Francis Dillon.*



*Henry Fink—Arriving with a voice. He has appeared in "On With the Show" and has just been engaged to act as master-of-ceremonies at the Montmartre.*



*Above — Fritz Ridgeway — Whose most recent appearance was in an audible "This Is Heaven," now at Rialto, New York, which is to be seen in the near future at the United Artists Theatre, Los Angeles.*

*Below—Mary Philbin—Returned to Universal where she is to be seen in two productions, "Brown, of the Sea," a story by Garrett Fort, and another called "Heart and Hand."*





## Paramount Releasing U. A. Films on New Deal

### No Stock Purchase in New Deal for Entire Product

A deal was closed this week for the release of United Artists pictures through the Paramount Famous-Lasky, it is reported.

The deal is not in any respect a merger, Jos. M. Schneck announcing that the contract merely applies to the release of United Artists pictures through Paramount. Paramount will release pictures with such stars as Mary Pickford, Douglas Fairbanks, Charles Chaplin, Norma Talmadge, Gloria Swanson and D. W. Griffith and Samuel Goldwyn productions.

According to Schneck, the Paramount organization does not become a stockholder in United Artists but merely the distributor of its pictures.

It is further reported that the deal for the consolidation of all of the United Artists activities into one group will materialize, drawing all of the subsidiary companies under the presidency of Schneck.

## Radiotone Planning To Start Talker Soon At Neilan Studio

Radiotone Pictures first production at the former Marshall Neilan Studios will be a musical, entitled "Honey-moon in Spain," from the stage play by Charles Alphin. Stewart Barsby will be in charge of the recording department, and James Cunningham, for many years connected with the Bell Telephone Company, is to be one of the technical advisors. Billy Bitzer, formerly with D. W. Griffith, will be chief cameraman.

When final plans are put through Radiotone Studios will also be in a position to take care of several independent units, it is stated.

## Leave For Convention

Three executives of the Paramount-Famous-Lasky Corporation left Los Angeles last evening to attend the annual sales convention of the corporation which opens in St. Louis Saturday for four days.

They are: B. P. Schulberg, general manager of west coast production; J. J. Gain, executive manager, and Ervin Gelsey, story department contact man between New York and Los Angeles offices.

The Hollywood officials will be joined in St. Louis by Adolph Zukor, president; Jesse Lasky, vice president, and other executives.

## Bergerman Appointed To Assist Carl Laemmle

Stanley Bergerman has been appointed assistant to Carl Laemmle, president of Universal Pictures Corporation. Bergerman resigned his position as an official of the May Company to assume his new post.

Lou Lemieux, for many years a film purchasing executive, has been engaged by Tiffany-Stahl, replacing Milton Gatzert, who resigned some weeks ago.

## These Newspapermen

*George Landy, First National Publicist, Another in the List of Newspapermen and Publicity Boys to Enter the Production Field*

Resignation of George Landy, who has held one of the longest tenures as studio publicity head in Hollywood, from First National on July 1, with the intention of entering the production field, brings to mind once again the large number of studio publicity men and ex-newspapermen who have stepped into other fields in the picture industry.

Mike Boylan and Chandler Sprague, of the production triumvirate at Fox, are both ex-newspapermen, while Boylan has been studio publicity director for Universal and First National. Winnie Sheehan, the big boss at Fox, is also an ex-newspaperman.

John McCormick, formerly in charge of First National, now devoting himself exclusively to Colleen Moore's pictures, started as press agent for Sol Lesser, and then held the same job with First National before he became its general West Coast representative.

Ben Schulberg, in charge of all production at Paramount, started as Adolph Zukor's press agent in New York several years ago while Bernie Fineman, at the same studio, was Schulberg's press agent in the days of Preferred Pictures. Bennie Zeidman, another Paramount producer, will be remembered as publicity man for Mary Pickford and Doug Fairbanks.

At M-G-M, Hunt Stromberg was a publicity man in New York, as was Larry Weingarten. Jack Jungmeyer, Pathe writer, was a journalist.

At Warner Brothers, Darryl Zanuck, Joseph Jackson and Jimmy Starr have all been newspaper men and subsequently press agents, and at Universal, Tom Reed stepped from the publicity job into titling and dialogueing, while Sam Jacobson, now producing novelty short subjects, was formerly studio publicity head.

Of course there are many more writers, directors and studio executives, who found valuable training in reporting or publicity work. For example, Monta Bell and Russell Birdwell, directors; Jack Cunningham and Ray Doyle, writers; Gary Cooper and "Buddy" Rogers, actors, and a host of others learned a great deal about human nature and the thing called showmanship while working on papers or at publicity.

One of the reasons for this plenary of ex-newspapermen in the picture business is that the news game presents many of the same items of appeal that would attract towards show business. There is the same fascination, the same helter-skelter excitement.

Many have gravitated from one to the other as a result of the close relationship of the two professions and the similarity of character types that fit in most easily. Realization of the dramatic elements of the newspaperman's life is being tardily evidenced in the flood of newspaper pictures, precipitated by "The Front Page" and "Gentlemen of the Press."

Nearly every studio has one or more of these productions either fin editor and the city room bidding fair to crowd the gangster, hooper and backstage for the lead in production trends.

George Landy's personal background includes graduate and post-graduate degrees from the College of the City of New York and Co-



GEORGE LANDY

lumbia University, several years of editorial work on leading national magazines, home office experience in the motion picture field and eight years in the local studios.

Starting when First National moved into its new studio at Burbank, Landy built up one of the most effective publicity departments on the coast, and one which has played its share in maintaining First National as a leading organization. In addition, he has been greatly responsible for all the Vitaphone trailers made at this studio, and has thus been receiving special production training as the author, producer and, in some cases, even the director of these miniature production.

## Jimmy Parrott Back With Hal Roach

Jimmy Parrott has returned to the Hal Roach-M-G-M fold after an absence of several months, and is directing Laurel and Hardy in their fourth talkfilm, "Step On It." Parrott replaces Lewis R. Foster as the comedy team's mentor, Mr. Foster having been transferred to the directorship of the Harry Langdon Company.

Joining the Roach forces in 1918 as a bit player, Jimmy turned director, wielding the megaphone for his brother, Charley Chase, for Laurel and Hardy and for the All-Star units.

## Lenore Coffee Adapting

Lenore Coffee is adapting "The Bishop Murder Case" for Metro-Goldwyn-Mayer Studio, and is preparing the continuity and writing the dialogue.

## Langdon's First Roach Talker Based On Vaude Act

### Harry Returning to Films After Vaudeville Tour

Harry Langdon's first all-talking comedy for Hal Roach-M-G-M will be a screen version of the vaudeville act, "The Messenger," with which he has recently toured for R-K-O.

Production will be started as soon as story and cast are completed. Lewis R. Foster, who directed the first three Laurel and Hardy talkers, will direct the megaphone for the Langdon comedies. Langdon's first picture for Roach will be his initial appearance before the microphones.

## Russians Discover New Possibilities For Motion Pictures

Once more the motion picture discovers unsuspected possibilities within itself. According to word from Russia, the movies will be used to cut down drinking of intoxicants.

In the hope of diverting to useful purposes much of the money now spent in Russia for drink, the educational authorities there have launched a campaign for what they call the "kinofication" of the country; \$250,000,000 will be spent over a five-year period, it is reported.

The money will be used to construct theatres in towns and the smallest of villages, and clubs in workingmen's settlements will be equipped for the showing of films.

## Beacon First to Use Tec-Art Photophone

Initiating the newly installed RCA recording equipment at Tec-Art, Beacon Productions started work this week on the all-talkie feature, "The Sentinel Light."

The story is based on the play by George Terwilliger, and is the first of a series planned by Beacon organization.

Leander de Cordova is directing with Mary Philbin playing a leading role and Edmund Burns opposite her. Others in the cast are Russell Simpson, Carmelita Geraghty, Margaret Seddon, Allen Simpson and Joe Bennett.

## Preparing Next Glenn Tryon Production

Arthur Ripley and Ewart Adamson are working on the adaptation and dialogue of "Barnum Was Right," Glenn Tryon's next starring vehicle for Universal. It is scheduled to go into production in the near future under the direction of Del Lord. Picture will be based on the Broadway farce of the same name, which was written by Phillip Bartholomae and Hutchenson Boyd.

## Schildkraut Starred in "Mississippi Gambler"

Joseph Schildkraut will be starred in Universal's "The Mississippi Gambler," an original story by Karl Brown. Adaptation and dialogue are being prepared by Leonard Fields.



# CLARENCE BROWN - - - As Seen By BERT LEVY

*Impressions of Director  
Who Really Is  
Different*

In these days of unblushing self-exploitation it is refreshing to come across a film director who does not claim to be divinely appointed as a great leader in the industry. Clarence Brown has never been guilty of posing as a miracle worker, nor has he imagined himself a veritable Svengali holding in his hands the destiny of some feminine star. He has never secluded himself, like some rare hot-house plant, in an elaborate studio bungalow, nor has he, within the memory of the oldest studio-worker attired himself in conspicuous hunting togs when he goes shooting film. It is said of Brown that he is never "in an important story conference" when old friends or acquaintances call to say "Hello!" and he is yet to be heard humiliating a star, featured player or even the humblest extra on his set. Unlike many important directors, he refuses to surround himself with secrecy and sycophants and is never too self-important to be courteous to studio visitors who might accidentally venture into one of his sets.

I might as well have dispensed with these preliminaries for the facts are too well known to everybody connected with the game—so let's get down to business.

Brown's personal press-sheets are absolutely devoid of heart-throb stuff. There is no reference to bitter hardships he suffered as a small boy, nor is there any mention that he ran away from an unhappy home and walked thousands of miles (through blizzards and sandstorms) to reach Hollywood and the films in order that he might procure work to support a sick mother or a dying stepfather. Clarence is not the sort of man to hand out this kind of bunk. Press him for some information about his film career, and he will, in a casual matter-of-fact sort of way, say—

"I was born in Knoxville, Tennessee, and there is not a statue or drinking fountain in my home town to commemorate the event. Educated at the University of Tennessee, and though I graduated with honors there is not a tablet set in the walls of the university to perpetuate the fact. My folks were mighty proud of me when I left the university with the degrees, Bachelor of Science in Electrical Engineering and Bachelor of Science in Mechanical Engineering," here Brown paused and then added with a twinkle in his eye, "and now I have disgraced them by becoming a film director. I started in the film game as assistant to Maurice Tourneur, the French director, and kept my eyes open till I found an opportunity to direct myself. My first production was 'The Great Redeemer.' The World War broke out shortly after I finished this picture. Mind you, I do not say that my first picture caused the war, but the coincidence is somewhat suspicious—anyway I enlisted in the aviation branch of the service and received my ground school training at Princeton Uni-

versity and flying instruction at Scott Field, Bellville, Ill.

"Shortly after, I was commissioned an officer and appointed flying instructor at the same field, and even now—what with the silent versus the talkie arguments I am still up in the air. After I helped to win the war and the Armistice was declared, I returned to the films and—well! Fritz will tell you the rest."

Fritz is Brown's loyal man Friday. After Brown, Fritz loves but one thing in life—whippets. If ever Clarence fires Fritz he will go straight to the dogs. Brown discreetly "ducked" and so I had to listen to Fritz rave about his beloved boss.

"Out of the 'Ten Best Pictures of the Year' chosen by film critics throughout the country during past seasons, four have been of Mr. Brown's making," volunteered Fritz, as he handed me documentary evidence to this effect. "They are, 'The Signal Tower,' 'Smouldering Fires,' 'The Goose Woman' and 'Flesh and

the Devil,' and wait till you see 'Wonder of Women,' which the boss has just finished—it's a corker.

"Mr. Brown," continued Fritz, "is now preparing to shoot Eugene O'Neill's 'Anna Christie' with Greta Garbo and—" "That's enough, Fritz," I interrupted, "I'll finish this myself."

It is hardly necessary to dwell upon Clarence Brown's unforgettable touches in what most people consider one of his best achievements—"Flesh and the Devil." It was plainly the work of the accomplished director, helped, of course, by the fine performances of the principal players, that made this film an outstanding box-office attraction. It was hardly to be expected that Greta Garbo, without a knowledge of our language, could have given such a magnificent characterization minus Brown's human understanding and unselfish help—but—enough of this.

In appearance, Clarence might be mistaken for an accountant or a hotel manager. As he sits quietly



*A Silent Man—Who Prefers  
Plenty of Action and  
Few Words*

on the sound stage by the cameraman's "ice box" in the attitude of Rodin's "Thinker" one would, at first glance, thing him to be forbidding of mien. Speak to him and the thought is completely dissipated by his boyish grin. He never gets excited and never raises his voice above the ordinary conversational tone. And he has never been known, when directing a "silent" to shout "Kamerah" through a megaphone.

At the time I made the drawing of him which is printed herewith, he was working on "Trail of '98" and it is the only occasion upon which I have seen him directing in anything but an ordinary business suit. Brown has never considered himself too sacred to come in contact with his fellow workers and has been often seen in the commissary with a bunch of players, in make-up, at his table. Always by his side is his faithful mascot, Fritz, and it has been rumored that he (Fritz) is armed to the teeth to prevent aspiring writers and dramatists from reading scenarios to the boss at the meal table. Brown has the rare gift of silence. Try to draw him out and he will fill awkward pauses with the aforesaid boyish grin.

I asked him if he thought that the silent picture was doomed, and he answered—"Hoover should have a wonderful four years in the White House, and I would not be surprised if he is re-elected."

"What is your real, private opinion of the 'talkies,' Clarence?" I persisted. He thought deeply for a moment, then exacting my promise to keep his reply strictly confidential, answered in a whisper, "I have come to the conclusion that the beauty of California has never been sufficiently exploited." What can one do with a guy like that. I have said before in these columns that I feel grateful that I have the privilege of mingling among the real fellows of Filmdom. Clarence Brown is one of the men who inspired the statement.

## Empire Starts Shorts Production in East

NEW YORK, June 12.—Empire Productions, Inc., have concluded arrangements for an eastern production unit under the management and direction of Boris L. Maicon, stage director, it is reported. The company is franchising a series of twenty-six single reel all-dialogue comedies and Maicon is now casting for one of the comedies to be made here. Temporary title is "The Wishbone," with story and dialogue by Barnett M. Warren.

## T-S Signs Hartford

David Hartford, engaged by Tiffany-Stahl for the direction of dialogue in their pictures, is a recruit from the New York stage, who has directed many stars of the stage. He directed Laurette Taylor in the first version of "Peg o' My Heart," made famous by the actress.



## Back Again, and Ready to Direct a New Personality



TED WILDE

*Who has for long been associated with Harold Lloyd. After an illness of short duration, Wilde is back and will direct Belle Baker in an all-talker, being produced by Edward Small for Columbia.*



# Pictures---Reviewed and Previewed

## Preview "BROADWAY"

A Universal All-Talking Production.  
From the stage play by Philip Dunning  
and George Abbott.  
Directed by Paul Fejos.  
Scenario and dialogue by Edward T. Lowe, Jr.

Photographed by Hal Mohr.  
THE CAST: Glenn Tryon, Evelyn Brent,  
Merna Kennedy, Thomas Jackson, Robert Ellis,  
Paul Porcasi, Otis Harlan, Marion Lord,  
Fritz Feld, Arthur Hausman, George Davis,  
Leslie Fenton, Betty Francisco, Edyth Flynn,  
Florence Dudley, Ruby McCoy.

**P**ILFERING the "Broadway" situations, was the vogue a short time back, but in spite of it, the original play remains still the best of plays dealing with underworld and cabaret life. Universal in its transference to the screen of the play, has managed to maintain much of the virility and sparkle the original had, and have added photographic charm and much fine production.

Paul Fejos' direction is excellent, although we did believe that his handling of the silent moments of the film much superior to those of the dialogue portions. Much of the direction is concerned with maintaining tempo, and creating mood through camera work. His shots of the interior of the extraordinary large cabaret, using the giant crane to move the camera, are at times startling, and add greatly to the swing of the story.

The picture moves with increasingly fine tempo throughout the first part, with the latter half reaching its high point with the killing of Steve Crandall, the bootlegger. Unfortunately, the producers chose to use the jazz being played in the cafe as incidental music for this potent drama, with the result that much of the dramatic force of the situation becomes nullified. There was hardly a need of reminding the audience that hilarity was rampant in the cafe while tragedy was being enacted in an anteroom. The mood had been too well established, and by simply cutting from the cafe scene to the scene of the tragedy and eliminating the music entirely would have been made for more dramatic.

The situations of the original play have been left intact. Universal exceeding the play in the matter of enlarging the cabaret, a colorful, well designed set, which is used often in the picture. The set was large enough to enable the camera-crane to be used effectively, although most of the plot and real action takes place in the smaller ante-room of the cabaret. The cutting from the cabaret scene from these back-rooms, was also responsible for a lot of the drama being lost, and injudicious cutting throughout the picture retarded the action.

Thomas Jackson, of the original stage play, stands out prominently in a good cast. The cool, insinuating manner of Detective Dan McCorn is realistically played by Jackson, who furthers the interpretation with a good voice, and restrained facial expressions, which intensify the actor's playing. Evelyn Brent, curiously enough, employing the same mood of coolness used by Jackson, captures second acting honors. Miss Brent proves further her right to be classed as the

best of those actresses who have stepped from silent cinema to the audibles. Glenn Tryon gave a credible performance as the small-time hooper aspiring for a "break." Tryon evidently knows the character well his interpretation basically being accurate, but he resorted to the old mugging tricks, causing a let-down in what might have been an otherwise flawless performance. Robert Ellis, as Steve Crandall, gives an exceptionally fine portrayal, especially so when he feels the net drawing close upon him. Another member of the original stage cast, Paul Porcasi, distinguishes himself by natural playing.

The New York critics did not favor the acting of Merna Kennedy, the heroine of the play. We believed that in her case they missed the mark entirely, for be it known that Billie Moore, of the chorus, is a "good" girl, and to be good in such surroundings means being largely vacuous. Miss Kennedy carried this interpretation extremely well, and to have emphasized the playing by undue coyness, or a glamour of any sort, would have deprived the part of its realism. Fejos evidently realized this and prevented Miss Kennedy from affecting mannerisms.

The balance of the cast unusually good, preference going to Otis Harlan for the playing of "Porky," Arthur Hausman, George Davis and Leslie Fenton who appeared for a few brief moments, but was altogether effective. A word of praise to Edward T. Lowe, Jr.—who arranged the dialogue and scenario of the film—for keeping it close to the original, and to Hal Mohr, whose photography is among the best that we have seen in any sound picture to date.

"Broadway" is box-office, but not the usual box-office. It can be seen by all groups, for the whole picture has been intelligently handled and is a pleasure for those preferring bold drama that has a semblance of truth and which does not resort to the incoherent or inane for its story-telling.

L. E. H.

## Review "FATHER AND SON"

Reviewed at the Pantages Theatre.

A Columbia All-Talking Picture.

Directed by Erle C. Kenton.

Story by Elmer Harris.

Continuity by Jack Townley.

Photography by Teddy Tetzlaff.

THE CAST: Jack Holt, Dorothy Revier, Helene Chadwick, Mickey McBan, Wheeler Oakman.

**W**E have for long considered Erle C. Kenton as one of that small group of directors who show splendid taste in their direction. Given a story, with even far fetched situations, Kenton manages by the use of restraint and a certain refinement to keep the story within the bounds of reality. In "Father and Son" there are some excellent human touches, but then, too, the lines of the plot become involved in some rather old and unreal situations, reminiscent of another day in pictures. But despite it there is the director who holds the characters well in hand, and seldom do they seem artificial, as they should really be.

"Father and Son" is another tale of father-love, but there is no theme song to guide it along an emotional path, nor wells of forced emotions to draw the tears of an audience. In a story, where tears could have been spilled easily, there is little of it to be seen, and as a consequence the picture has a great deal of charm in spite of the story, which is at times dreary.

Mickey McBan is the boy who adores his father and detests his step-mother—and it is not the same old story. The step-mother is an adventuress who has lured the father into the marriage, and the boy's distaste for her is a growing one, brought on by a situation which has been developed beautifully in the picture.

Kenton, never permits a situation to become obvious, nor does he develop his story so that what ensues is apparent. If the boy is spanked by his father it is merely suggested and the following scene does not show the lad wailing or seeking sympathy, as one might expect. The boy, an intelligent youth as developed here, determines to leave home, and without tear-shedding or pouting he packs his kit-bag for the journey. The characters are all cleverly and faithfully developed. The swindlers are not too menacing, the father is a fascinating human, and the next door neighbor, who is interested in the boy, is one of the most interesting characterizations developed in pictures in a long while. Obviously her interest is in the boy, but there were brief moments when she seemed interested in the father. But it was never made obvious, and her identity remains more or less of a secret. A fine characterization which added to the story's charm.

Mickey McBann, is the best of the cast, giving a highly intelligent performance. Jack Holt played the father splendidly, and Dorothy Revier made up in beauty and charm what she lacked in fine acting. Wheeler Oakman, again the villainous one, is as usual excellent in this class of work. Helene Chadwick, played the lady next door sympathetically. The picture is part dialogue and part silent. We preferred the silent part. The dialogue was written by The Hattons, with Jack Townley supplying an able continuity.

Thanks to Kenton, Columbia has an excellent picture in "Father and Son," which will please audiences generally.

## Review

Reviewed at the Carthy Circle.

## "FOUR DEVILS"

A Fox production (part dialogue).

Directed by F. W. Murnau.

THE CAST: Janet Gaynor, Charles Morton, Nancy Drexel, Barry Norton, Mary Duncan, Farrell MacDonald, Michael Visaroff, Andre Cheron, George Davis, Anders Randolph, Claire McDowell, Jack Parker, Philippe de Lacy, Dawn O'Day, Anita Fiemault, Wesley Lake.

**T**HE hybrid influence of inane dialogue insertions in "Four Devils" utterly ruins the picture. F. W. Murnau built his story and developed his characters by the use of the better type of silent picture tech-

nique. His methodical craftsmanship, while cold in its perfection, was at least in keeping with the original story. A terrific tragedy was to be logically expected. Instead, from the moment the players began uttering absurd lines in the latter sequences, the picture fell to pieces, and the tragedy happens to the picture—not within it.

It is true that Murnau used some trite situations for effect, such as when he handles the appealing Janet Gaynor with almost saccharine sentiment. Nevertheless, the picture in general was sincere, and from the points of view of characterization alone is worthwhile.

The story concerns four circus performers who in the early sequences are in the charge of a brutal overseer. They eventually escape their bondage with the aid of a clown, and become sensational headliners as trapeze performers. Two of them, Janet Gaynor and Charles Morton, are in love—convincingly and sweetly in love. Then comes the vampire, Mary Duncan, who steals Charles away, saps his vitality in a demanding affair, and almost wrecks the lives of the inoffensive lovers. (In Murnau's version, as in the original story, the lovers actually die. But could the lovely Janet be permitted to die? . . . Hardly!)

Atmospherically the picture is sombre, perhaps over sombre. That is Murnau's knack of using every technical means to effect his end. There is no question but that his shot of a dreary street and dreary people was splendid for his purpose. Less advisable was his clothing of the vampire in traditional black. However, Mary Duncan's character is in itself perfectly delineated, though a trifle removed from the understanding of the average box-office patron. She was, in truth, a true example of a European woman of ample means and strange whims. That her walk, suddenly projected without preparation, is rather laughable, is unfortunate. It is here that cutting is particularly deadly, while it is merely atrocious throughout the picture.

Janet Gaynor and her fellow players lose nothing by Murnau's direction, except perhaps some degree of their "movie" personalities. And Janet's speaking debut, regarded merely as such, is quite good. As a contribution to the story it is of a piece with the rest of the dialogue—stupid, out-of-place, and destructive rather than an aid. That she is made to contribute to general inanity is not her fault, nor is it that of Murnau. All concerned are defenceless in the face of whomsoever revised and edited the production.

Worthy of praise is the shot of Morton flying back and forth on the trapeze just above Mary Duncan's head. An effective introduction, and excellent camera work. And for once we have some genuine French atmosphere, as witness the staircase and realistic sets.

Incidentally, "Four Devils" was made in Europe some 15 years ago. So far as the last part of the present picture is concerned, it is probable that the technique employed is similar.



# Theatre, Vaudeville and Melody

Conducted By AL. KINGSTON

## Movietunes

In last week's edition of Filmograph we discussed the situation around the bringing to the coast of the first-rate musical conductors. It is unfair to limit the endeavors of well-known musical men as coming only from the East. Right here in our city for a number of years is one who may be well known, but as yet has not been approached by the moving picture moguls.

The largest de luxe picture house in the city of Los Angeles has been featuring for the past few years a local product in the musical field by the name of Raymond Paige. This chap has been scoring and arranging feature pictures long before the "talkies" arrived. Week in and week out the change of program varied from comedy to drama, with the original scores emanating from the brain of this original arranger.

It is the old story of the producer being unable to see the woods for the trees. Strangely enough, those responsible for bringing talent into the industry always seem to cast far afield, as though distance lent talent to people who are often just as easily matched by those in the immediate neighborhood.

Those who have already attended the nightly performances of Irving Aaronson and His Commanders since their inauguration at the Roosevelt Hotel last Monday night will agree that a band of this kind has been seen for the first time in Los Angeles. For a hotel to present for their dining-room attraction one of the real top-notchers of the eastern orchestras is unheard of around these parts.

Aaronson and his boys combine musical ability with individual song and dance offerings to keep the diners in a very attentive mood. Two sets of quartet singers doubling from their musical instruments are a distinctive feature. Another enacts the role of master of ceremonies, and still another is a hoofer with show-stopping possibilities.

The picture powers that be patronize this spot, and whether or not Aaronson realizes that he is showing nightly as an extraordinary picture prospect is a question. It won't be long before this outfit is signed on the dotted line.

Jerry Coe, featured in the current Grauman prologue with "Broadway Melody," has been signed by the William Morris office to appear in John Murray Anderson's forthcoming musical on Broadway, "Almanac of

1919." Show is scheduled to open on July 29.

Harry Tierney, who wrote the original score for "Rio Rita," is being brought to the coast by Radio to write three new numbers for the talkie version of the musical. Tierney will also do an original score for an original operetta, which William Le Baron, Radio production chief, is now writing.

De Sylva, Brown and Henderson have written the story, dialogue and song numbers for Janet Gaynor's first musical starring vehicle, "Sunny Side Up," which David Butler will direct for Fox. Seymour Felix will stage the production. Already assigned in support of Miss Gaynor are Sharon Lynn, Frank Richardson, El Brendel and Marjorie White.

L. Wolfe Gilbert and Abel Baer, the two most recent additions to the Fox song writing staff, have written five songs for Fox productions in the past three weeks.

For George Jessel's forthcoming starring Fox-Movietone special, "The Hurdy Gurdy Man," they have written "That's What a Child Can Do" and "Marguerite"; for "Lucky Star" they have written a theme song, "Little Black Sheep," and for "Conquistador," due to go into production soon, starring Warner Baxter, they have written two numbers, "Song of the Vaquero" and "Your Answer In My Eyes."

Milton Charles, featured organist at the Paramount here, is recording the following popular numbers for Columbia: "Pagan Love Song," "A Garden in the Rain," "The One in the World," "Vagabond Lover" and "True Blue Lou."

Hereafter, every Warner Vitaphone production will have a featured theme song, it is announced. Songs will be composed by members of the Warner Brothers music and lyric writers' staff now at the company's Hollywood studios and will be published by M. Witmark & Sons.

Sigmund Romberg has signed contracts whereby the composer of the score of "The Student Prince," "The Desert Song," "My Maryland," "Maytime," "Rosalie," "The New Moon" and "Blossom Time" will give for a term of years his exclusive services in the composition of musical works for Warner Bros. Warners have also signed contracts with Oscar Hammerstein II, the librettist, who has been identified with the composer's biggest hits. Both are to leave shortly for Hollywood and will personally supervise the Vitaphoning of their original works.

### Walter Anthony Signed

Walter Anthony, veteran film titler, has been signed by Warner Bros. under a five-year contract as writer of dialogue for Vitaphone pictures.

## Hillstreet Starts New Policy Change With Midnight Preview

Presenting a popular priced informal midnight premiere, and ushering in the new Saturday opening, the Hillstreet Theatre staged the first showing of Alice White's all-talking, singing Vitaphone picture, "Broadway Babies," at a special show Friday.

Eddie Buzzell acted as master of ceremonies. On the program were Gus Arnheim and his Cocoanut Grove Orchestra, Gus Edwards, Jack Benny, Buck and Bubbles, and others.

Members of the cast appeared in person. Among them were Miss White, Charles Delaney, Fred Kohler, Sally Eilers, Tom Dugan, Marion Byron, Bodil Rosing, Jocelyn Lee, Louis Natheaux, Maurice Black, and Director Mervyn LeRoy. The writers of the songs for the picture, Al Bryan, George Eyer, Harry Akst and Grant Clarke, were also on the program.

For the current week Count Berni Vici and his All Girl Revue are being featured on the stage in conjunction with the picture. Included in the revue are: Maude Hilton and Amy, The Manhattan Steppers, Ted Leslie, and the Symphonic Girls, featuring Cecil Miller and Darby Brown.

Nena Quartero, who was recently starred in James Cruze's "The Red Mark," has been added to the cast of Paramount's all-talking production, "The Virginian." She is to portray the dancing girl over whom Gary Cooper, as the Virginian, and Walter Huston, as Trampas, first become enemies.

Miss Quartero has played leading roles in a number of recent productions, including "Frozen River," "The Eternal Woman," and "One Stolen Night."

### Returning From Races

William Haines, Anita Page, Ernest Torrence and the rest of the Metro-Goldwyn-Mayer company that journeyed to Indianapolis to film "Speedway" during the recent race classic there, are on their way back to Hollywood.

### WALT CHENOWETH IN FATAL STEP

Walter Chenoweth, manager of the Hollywood Playhouse, and Miss Jean Stone of 347 Cloverdale avenue, were married Tuesday by Rev. Charles F. Seiter, pastor of the First Methodist Church of Hollywood.

The bride is a daughter of Mrs. Cora Stone, and a graduate of the University of Southern California. Chenoweth has lived in Hollywood since coming here from San Francisco to take charge of the Hollywood Playhouse last year.

## Review ORPHEUM THEATRE Week of June 9th

With three or four of the first-run de luxe picture houses offering musical sound pictures with names familiar to vaudeville theatregoers, there was capacity attendance on the opening night. With good programs offered, it is a safe bet that vaudeville will continue to draw as long as first-rate entertainment can be found in the flesh.

This week for the first time Gus Arnheim and his former Ambassador Hotel Orchestra make their appearance on the rostrum. Inasmuch as this local attraction has been playing nightly at the Los Angeles leading hostelry for the past few years, and also broadcasting nightly to plenty of listeners, the management made a smart move in the selection of this organization to head a program to include other headline names. For stage entertainment, Arnheim needs only proper routing and arrangements to place himself in the class of the top-notch stage bands. This orchestra has been noted for their splendid dance music, and any departure along this line naturally would appear a bit out of line.

Included in the Arnheim spot were two charming personalities in the person of Mitzi Mayfair and June Clyde. Both of these young ladies pretty near stole the spotlight. Miss Clyde with her cute delivery of songs was appreciated to the extent of three bows and later being called back for an encore. The Mayfair girl displayed extraordinary dancing ability.

On before Arnheim, Buck and Bubbles repeated their show-stopping antics, after sojourning in pictures for the past eight weeks. Bert Gordon and Louise Squire had first crack at the customers with comedy. Third spot for this pair was the only one available, but they're surely deserving of being rated higher. Frank De Voe opened intermission with a few new songs, but not with the performance expected from this old Keith standby. Too many encores forced and on too long.

Anatole Friedland followed with what was heralded as his original night club revue. Friedland took a long time coming out here, so the revue has lost its originality. The pit orchestra moved up on the stage and about ten couples that had nothing to do but serve as atmosphere filled the rostrum to capacity. The six dancing and singing girls served as entertainment, plus Friedland as master of ceremonies and a young chap with a good pair of pipes.

Frank Wilson opened the bill in an act that featured a continual stream of novelty bicycle tricks. Exceptionally fine performance and went well. Dorothy and Rosetta Ryan, in deuce, sang a few songs in a nice manner. Fables, News and House Band in featured spot completed.—KINGSTON.



## DRAMA IN LOS ANGELES

*"Jealousy" Is Worthwhile Production at Mason; New Horton Show at Mason Also Excellent; Troupers Move Play to Egan; "Paris Bound" at Music Box*

ONE of the most interesting theatrical exhibits to come to Los Angeles in some time is the Woods production of Eugene Walter's two-character English version of Louis Verneuil's play in the French, "Jealousy."

The opening at the Mason Sunday night, attracted a large number of motion picture people, who applauded with a seemingly more than average sincerity at the conclusion of the final act.

A triumph in no small degree for Walter's technical skill in handling play mechanics, the presentation here is by an excellent cast. Fay Bainter plays the woman; John Halliday the man. Their work is carried out with an emphatic regard for the inner meanings of the playwright's lines seldom to be discerned amongst the customary mumbled readings that pass for acting. The play is an out and out tragedy, with few light moments.

The theme is of the hideous effects of jealousy in the lives of a married couple, who had not been unfamiliar with each other prior to the marriage ceremony. The wife is under the bondage of a lustful millionaire. The husband suspects. And the drama moves relentlessly to the inevitable tragic solution of its premise. The entire action transpires in one room, a luxurious apartment, the decorative scheme of which is carried out in green, symbolic of the thematic idea. It has been tastefully staged with more than ordinary taste and feeling by Guthrie McClintick.

Another opening of the week was O. D. Woodward's production at the Hollywood Music Box of Philip Barry's "Paris Bound," recently made into a talking picture by Pathe, with Ann Harding in the leading role.

The Barry play is of a type and texture that does not lend itself easily to the casual type of acting and production. It is far from suited to the stock type of presentation. And, too, the local presentation must stand comparison with the highly praised picturization of the play.

As presented by Woodward, it is not an uninteresting offering, but the zephyr lightness of Barry's treatment of the much-mooted problem of marital infidelity, has not been properly caught. Creighton Hale, Hazel Whitmore, Phil Tead and Mildred Van Dorn played the leading parts in the Music Box production.

Still another new offering was Edward Everett Horton's production of "Serena Blandish," with Sylvia Fields in support, at the Majestic.

The writer, S. N. Berham, is in a great measure master of smooth and witty dialogue, and his modern treatment of a somewhat antedated style of plot, affords the ideal type of play to set off Horton's abilities as a farceur.

As presented at the Majestic, "Serena Blandish" takes on an entirely new appearance. The girl who could not say "no" has her trials and tribulations, and is excellently portrayed by Sylvia Fields.

Edward Everett Horton shares equal billing with Miss Fields for this engagement, playing the part of the wise butler. Horton at all times is at his

best, especially here where he makes an unimportant role a most important one. Outstanding in performance and surprisingly impressive is Rose Dione, as the French Countess. These three are the leaders in a splendidly selected cast.

The Troupers' production of "Why Men Don't Marry," written by F. L. and W. V. Cooley, opened on Sunday night at the Egan Theatre. With the exception of the ingenue, Treva Lawler, the entire cast is composed of members of the Troupers.

A comedy, presented with snap and zest, the production should add considerably to the funds for the proposed new clubhouse of the organization.

Cast of the interesting production included Frank Cooley, Ann Lee, Walter Reid, Gladys Kingbury, Robin Williamson, Lillian Hathaway, Eva Thatcher and Roy Watson.

Outstanding amongst the coming offerings is Felix Young's new show, "Top o' the Hill," by the scenarist, Charles Kenyon. Young has already cast Ruth Chatterton, William Boyd and Helen Mencken, three outstanding stage players, for the leading roles. The play opens for its world premiere at the Mayan on June 28.

Eugene Walter's first chance to see a performance of "Jealousy," which he translated from the French and cut down to two characters, was at the local opening.

Russell Gleason, under contract to Pathe, will be starred shortly in a stage production of "Just Twenty-one," written by Monty Brice, film writer and director.

The Theatre Mart will present "California," a new comedy drama in three acts by June Terry and Elaine Sweet, opening Monday evening, June 17, and running remainder of the week. The cast includes John Francis Dolan from New York, Clarice Wynn from London stage, A. Boyd Mewborn, Jack Leyton Leigh, Betty Baker, Earl McCarthy, Noreen Gammill, Francis Carroll, Gaylord Von Baron. Directed by J. Layton Leigh, assisted by Tom Henderson.

"Let Us Be Gay" at the Mayan Theatre leaves for San Francisco June 29 to open at the Curran Theatre on July 1.

The Radio Pictures' musical extravaganza, "Rio Rita," based on the Flo Ziegfeld hit, will be released generally abroad.

## Radio Finishing Fourth Sound-proof Stage

The fourth sound-proof stage on the Radio Pictures lot will be ready for use in two weeks, according to an announcement today by Charles E. Sullivan, vice-president of RKO Studios, Inc.

In addition to housing the new sound-proof stage, the building will include numerous offices, the major portion of the upper floor serving as quarters for music and lyric writers furnishing them songs and scores for Radio Pictures.

In the building there will be a scoring room, or stage, for recording thematic music, a large projection room, a rehearsal hall, space for sound equipment assembly and repair, a large battery room and a switch room with controls for camera and sound and sound recording motors. Construction on the building was begun early in May.

## Eddie Sutherland to Stay at Paramount

Eddie Sutherland has signed a new contract with Paramount, by which he will direct several of the most important of the company's next group of all-talking productions.

Sutherland's co-direction with John Cromwell of "The Dance of Life," from the stage success, "Burlesque," and their co-direction of "Close Harmony," with Charles Rogers and Nancy Carroll, has been one of Paramount's most successful productions, and advance reports on "The Dance of Life" rate it as another talkie hit.



**Lake Norconian Club**  
Norco, Riverside County, California  
Four miles north of Corona

**Spectacular Hollywood Pageant**  
Sunday, June 16, at 2 p.m., on Lake Norconian ... with Betty Compson as Queen ... supported by a chorus of 65 Film Artists direct from "The Great Gabbo" ... now being produced in the Hollywood Studios of the famous director, James Cruze. A big aquatic program, starting at 11 a.m., will precede the Pageant. Both events are free to the discriminating public. Reserved seats \$1.

Miss Compson will be hostess at a Special Dinner-dance Saturday evening, June 15. For room or dinner reservations wire or address Lake Norconian Club, Norco, Riverside County, Calif., Phone Norco 420 ... or 924 Roosevelt Bldg. Trinity 8821, Los Angeles.

HOLLYWOOD MUSIC BOX  
HOLLYWOOD BLVD.-GOWER GR. 4152

NOW  
P. J.

**"PARIS BOUND"**  
presented by O.D. WOODWARD by arrangement with ARTHUR HOPKINS  
NITES \$1.50  
BEST SEATS  
MATS. WED.-SAT. 25¢ to \$1.  
A clean comedy about adultery

**GRAUMAN'S CHINESE**  
THEATRE—HOLLYWOOD

NEXT ATTRACTION  
World Premiere  
Thursday, June 20th  
Metro-Goldwyn-Mayer's  
**"HOLLYWOOD REVUE OF 1929"**



# Synopsis and Dialogue of

# "PARIS BOUND"

## A Pathe All-Dialogue Picture

Synopsized and arranged by  
HARRY CARLISLE

THE story opens with Mary Archer and Jim Hutton being married. The service procedure is prolonged so as to emphasize its importance, as well as to portray the ceremony pictorially from various angles and from the point of view of important characters and gossips. For instance, it is evident that Noel Farley, one of the bridesmaids, is struggling hard to overcome her bitter disappointment at losing Jim to Mary. And it is whispered that Jim's father and mother, who were divorced fifteen years ago, are present. A shot of Richard Parrish, a young composer, indicates that he is not exactly heart-whole so far as Mary is concerned. The sonorous intonations of the minister bring the ceremony to an end, and as the organ peals out the "Wedding March" the bride and groom and the bridal party start down the aisle.

FADE OUT

DURING the wedding breakfast, which is served on a broad terrace of a country home, both Noel and Richard watch the happy couple enviously. Noel half rises when she sees them slip away from the table, then she submits to the inevitable with a little hopeless laugh, and offers her champagne glass to be filled...

Jim and Mary pause outside her bedroom door to exchange kisses and happy confidences. They are ecstatically and sentimentally (albeit still intelligent and well balanced) in love; their mood is one of extremely confident playfulness... Mary changes into traveling clothes... and joins Jim and his parents. There is just a moment for exchanges between the respective couples, then Jim's best man, who is arranging the escape of the couple, arrives with champagne. Jokes are made; the atmosphere is hectic and gay. The elder couple bid Jim and Mary goodbye, and Hutton, Sr., leads his divorced and remarried wife away to dance.

Mary and Jim have a moment alone, and she raises the question of continuing friendships with members of the other sex. For one thing, she doesn't believe in monopolies.

JIM: No?

MARY: Not for us, anyhow. We're too fond of—people.

Jim: I'll like you best, Mary.

MARY: So will I you—but the point is, I don't expect never to see another man, and I don't expect you never to see another girl—we've simply got to make ourselves see them! Then there won't even be the danger of them getting to be—to be—

JIM: Novelties to us?

MARY: (Gratefully) Exactly—"Respect each other's privacy"—Oh, that sounds terrible.

JIM: All theories are terrible.

MARY: Of course they are.

This story is adapted from the stage play of the same name, with very few structural changes. Of course, off-stage action suggested by the dialogue of the stage play, as well as many scenes which were confined to one set on the stage, but which may be treated with greater freedom in screen adaptation, are acted out with change of scene in the picture. Dialogue in many instances has been compressed, without, however, losing any of the important aspects of the theme and character relationships. The adaptation as a whole is simple in technique, the most important (and effective) addition to the play being the ballet sequence. This, and other changes in sequence order, are explained by italicized notes in the synopsis.



A Scene From "Paris Bound"

Adapted From the Stage Play by Philip Barry

Screen Play by Horace Jackson

Directed by Edward H. Griffith

Co-director of Dialogue: Frank Reicher

### THE CAST

Mary Hutton.....	ANN HARDING
Jim Hutton.....	FREDERIC MARCH
James Hutton, Sr.....	GEORGE IRVING
Noel Farley.....	CARMELITA GERAGHTY
Richard Parrish.....	LESLIE FENTON
Nora Cope.....	JULIETTE CROSBY
Peter Cope.....	HALLAM COOLEY
Fanny Shipman.....	ILKA CHASE
Helen White.....	CHARLOTTE WALKER

But what are you going to do?

JIM: Dunno. (A brief pause)  
—One thing: we're being nice and sensible and modern, aren't we?

MARY: Oh, Jim, we've got to be! (Jim's smile fades) I mean it. We've simply got to be a success. All my life I've seen nothing but—(She averts her head.)

Her attitude is in part due to the divorce and unhappiness of Jim's parents, as well as the failure of marriage in general. There is some further discussion, ending in protestations of undying love—a vow of eternal marriage—just as the two girls enter and report that Noel Farley is behaving abominably downstairs, drinking too much and making little effort to hide

her love for Jim. Mary, suddenly grave, asks Jim to send for Noel and speak to her in private. He reluctantly agrees...

While he is meeting Noel in the library, Mary is saying goodbye to Richard. They agree—to his surprised delight—to again work together on his music when she comes back from her honeymoon. He had believed that a precious friendship would be ended by marriage...

And in the library, Noel, tipsy and affectedly gay, is facing Jim. He pleads with her to leave the party after she has said goodbye to Mary. She answers him in low, spiritless tones, and her evident unhappiness makes Jim turn away uncomfortably.

NOEL: (After staring at him in silence for some time)—Do you enjoy it, Jim?

JIM: Do I enjoy what?

NOEL: Standing there, kissing me.

JIM: My God, Noel!

NOEL: Mine, too, Jim—it's what you've been doing for a long while now—each time we've been together. What's it matter that you've never been much closer to me than this—so long as you thought it and wished it?

JIM: You've—had a good deal to drink, haven't you?

NOEL: Yes — But I've been drunker than this on no wine at all. And so have you, my dear, dear—

JIM: Oh, quit it, quit it, will you?

NOEL: I love you, Jim, and I die hard. There should have been two of you, you know—one for me.

JIM: Listen: have I ever said or done the slightest—

NOEL: I know. You've always behaved with the most praiseworthy restraint. That's been splendid of you, I suppose, though I rather wish you hadn't.

She goes on to say that she is his, heart and soul, and that she knows how much he loves Mary. At the same time she knows he wants her as she wants him, and that some day there'll be the devil to pay. She approaches him and wants to kiss him, but he reminds her that it is his wedding day. She sobs, then declares bitterly that he's stupid for reminding her of that. Then she drinks an ironic toast to his happiness—and wishes she may share in it. Just then Mary enters. Noel recovers herself, and humorously explains that Jim was putting her over the coals. Her eyes meet Mary's, to which she had just referred as being "grey, and very wise." She drops her own, and after an embarrassed muttering of her love for both Jim and Mary, leaves the room. Mary, who had carried off the scene with splendid poise, approaches Jim and asks if he still prefers her. The absurdity of the question brings back the flood of mutual affection. They re-avow their love—for ever.

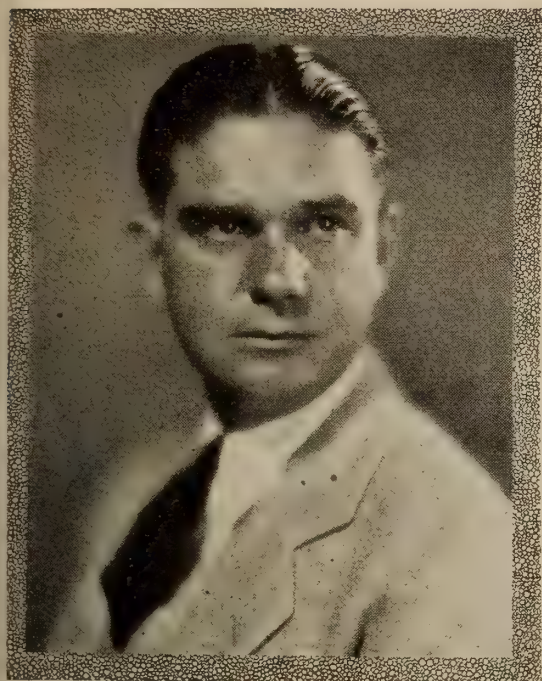
Then comes the signal for the "secret departure," and they rush off to the waiting car, followed by a shrieking crowd...

Jim's father and mother sit at a table on the terrace, and the story of their divorce is told in a conversation of mutual recriminations. Hutton, it appears, had been guilty of a passing infidelity. His wife had immediately divorced him, because, as he puts it, he shares "with the animal kingdom" an impulse which she allowed to wreck a spiritual relationship—which such an act in itself could never destroy. But she protests that she was right—she could never share

Continued on page 51

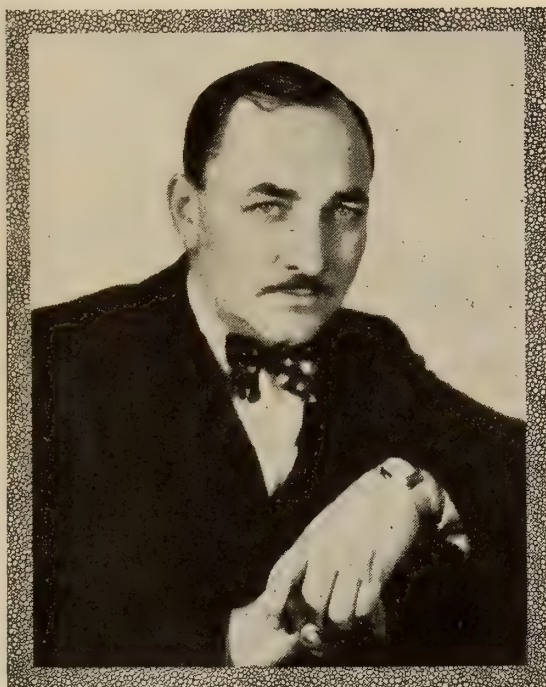


# Five Directors of Five Studios



*Above—George Hill, of Metro-Goldwyn-Mayer, who has directed several of their outstanding successes. He is now preparing for an early shooting, the next Lon Chaney picture, "The Bugle Sounds."*

*Below—Frank Capra — Columbia's outstanding director, responsible for "Submarine," "The Younger Generation" and "The Donovan Affair." Now directing "Flight," an aviation story.*



*Above—Wm. Beaudine—For First National he has recently completed "The Girl From Woolworths," and will shortly start directing "No, No, Nannette," an elaborate musical comedy for the same studio.*

*Below—James Flood—Now with Tiffany-Stahl. To direct the first picture of the dialectician Leo Carrillo, a play called "Mister Antonio."*

*John Adolf—Directing for Warner Bros. the next Pauline Frederic picture called "Evidence."*





## BAKER FUR CO.

HOLLYWOOD

SEATTLE

*Announces . . .*

### The Opening of The Hollywood Shop

*Under Personal Supervision of Phil Baker*

### Furs With Style

*Exclusively . . .*

6325 Hollywood Blvd.

HEMPSTEAD 3601

## INDEPENDENT PRODUCERS

**B**RING to life those silent pictures now dead. Synchronizing with sound and dialogue. Studio space with sound equipment available. Expert recording. Rates surprisingly low.

### Hollywood Recording Co.

6276 Hollywood Blvd.

## Music In Sound Films

*Problems of Synchronization and New Music Trends Discussed by Victor Barravelle, New Radio Pictures Musical Director*

Contrary to the adverse criticisms which the talking picture received at its inception, this form of the drama has gradually come into its own as the outstanding medium of entertainment today.

The talking picture has been the source of pleasure to added millions of theatregoers who heretofore disdained the silent movie as an innocuous compilation of nonsensical sequences to provide amusement for a non-thinking, tired brain.

But now, since the public ear has been attuned to smart dialogue, and symphonic orchestrations can be heard along with the better literary works produced, one can readily understand why newspaper critics are as one, in predicting lasting success for this better grade of production.

And why not? Has not the talking picture done much to bring an advanced knowledge of the arts, music and beauty to even the remotest corners of the universe, which heretofore had to be content with its "Hearts and Flowers" type of pianist and "East Lynne" entertainment?

In every small town and hamlet which previously had been thus afflicted we find now, not only the reproduction of classic works on the screen but a complete synchronized score of music of world-famed composers of different eras including Mozart, Beethoven, Strauss, Victor Herbert, and many of our modern composers of note.

I do not mean by this that only classical music is the keynote of all talking picture production. By no means! Jazz still has, and will have for some time to come, its ranking position in all situations calling for this type of music.

However, realizing that jazz has been the prevailing form of musical enjoyment (radio included) by millions throughout this country, how many have had the opportunity to spend an evening listening to the better elements of music before the talking picture presented itself as the medium? Has not the talking picture educated the out-of-the-way suburbanite in the finer arts? And why? Simply because, what is produced in story and music for the smart cosmopolitan will gradually be absorbed by these out-of-the-way folk, unconsciously, until the entire national ear and eye is versed in only one form or type of presentation, and that is, of the highest class.

The duties of a musical director of sound pictures cannot be classified in any numerical order of importance since these responsibilities, weighed individually, are of seemingly equal value. Each is of major importance, and since quality of the total effect is only achieved through meticulous attention and care of the cause, let me enumerate part of the details:

First: A director must know which instruments record best and eliminate those of no practical value. Also he must be able to get the greatest tone production through a sound tract when at times it becomes necessary

to use some outside influence in this development.

For instance, a violin upon which a mute is used will not record well, because the sonorous, or vibrant tone of a stringed instrument is checked when muted.

This is different with the brass in-



VICTOR BARRAVELLE

struments, such as the trombone, or cornet, which must be muted so as to check the sharp blasts which reproduces a screeching tone through the delicate sound track. A mute used in these instruments lends that softness of tone very essential to recording.

Not alone are musical instruments to be taken into careful consideration in musical sound reproduction.

The human voice must also be considered and treated much as though the tones of the singer were coming from an instrument. To acquire this desired effect with the voice the director must arrange his score in a key most advantageous and suitable to the voice that is recording. This detail is importance since, to have a composition pitched above, or below a voice would never mean for a harmonious solution.

The director does not end his duties merely by suiting his instruments to the key of the voice, and vice versa, and when this is settled take up his baton. There are many other items which take up his attention before the story and music are linked together.

As in all literary works involving a libretto and musical composition, the musical score must be suggestive of the theme of the story. Thenceforth must the musical director, at times, have a keen sense of musical values so as to rearrange if necessary, an original score so that it properly fits the situation for which it is recording.

For instance, a love theme would necessitate a different type of music than would a scene depicting a storm, etc. This matter is solely at the discretion of the director, who must be able to paraphrase the melody to fit the situation.



# The HOLLYWOOD REVUE of 1929

WITH  
STARS,  
STARS,  
STARS.

- CHARLES KING
- BUSTER KEATON
- UKULELE IKE
- JOAN CRAWFORD
- ANITA PAGE
- WILLIAM HAINES
- JACK BENNY
- GUS EDWARDS
- NILS ASTHER
- KARL DANE & GEO. K. ARTHUR
- RASCH BALLETT
- LAUREL & HARDY
- MARIE DRESSLER
- NOTOVA and CO.
- GIVEN LEE
- POLLY MORAN
- LIONEL BARRYMORE
- BESSIE LOVE
- JOHN GILBERT
- MARION DAVIES
- CONRAD NAGEL
- NORMA SHEARER



A METRO  
GOLDWYN  
MAYER  
PICTURE

M O N  
Randall





## An Appreciation

One of the principal ingredients in the recipe for a successful motion picture production is cooperation. It is the great binding force that welds together the many angles of the task into a great harmonious whole.

I wish to take this means to personally thank every person connected with the making of "The Hollywood Revue of 1929" for the whole-hearted spirit of cooperation, and the painstaking efforts that made this picture possible.

Each and every worker connected with the task took a personal responsibility and pride in his or her share in the work; to every one of them must go some share of the credit of the achievement. Stars, famous music composers, dancers, electricians, artists, writers, cameramen and the rest all worked earnestly and indefatigably; their one thought was to build a picture in which all could be proud.

In all my years of producing, I cannot recall a more splendid spirit, or a more earnest effort than was put into the work by every person concerned in it. And for this I wish not only to offer my thanks, but also congratulations upon a work that, I think I can say, will stand as a monument to the effort.

HARRY RAPF





# Charles F. Reisner

The Director





# Sammy Lee

The Director  
of  
Dances and Ensembles





# George Cunningham

The Assistant to Mr .Lee

**Sandy  
Roth**

The  
Assistant  
Director

also

"Broadway Melody"

**Al  
Shenberg**

The  
Assistant  
Director





**First  
They  
Wrote:**

**Then  
Came:**

**Nacio Herb  
Brown**

Composed the Music

**“SINGIN’ IN**



"Wedding of the  
Painted Doll"

"You Were  
Meant for Me"

"Broadway Melody"  
"Love Boat"

"The Pagan  
Love Song"



## Arthur Freed

Wrote the Lyric

W  
**THE RAIN"**









**Nacio Herb  
Brown**

Composed the Music

**First  
They  
Wrote:**

"Wedding of the  
Painted Doll"  
"You Were  
Meant for Me"  
"Broadway Melody"  
"Love Boat"

**Then  
Came:**

"The Pagan  
Love Song"

**NOW**



**Arthur  
Freed**

Wrote the Lyric

**"SINGIN' IN THE RAIN"**





# Gus Edwards

Composed the Music for

"Your Mother and Mine" - - - - - Sung by Charles King  
 "Orange Blossom Time" - - - - - Sung by Charles King  
 "Lon Chaney Will Get You" - - - - - Sung by Gus Edwards  
 (If You Don't Watch Out)  
 "Nobody But You" - - - - - Sung by "Ukelele Ike"  
 "Those Minstrels of Long Ago" - - - Sung by Gus Edwards  
 "I Never Knew That I Could Do a Thing Like That"  
 (Dance Music Also) - - - - - Sung by Bessie Love  
 "Charlie, Ike and Gus" ("Marie, Polly and Bess")  
 Sung by Charles King, Ukelele Ike and Gus Edwards  
 Marie Dressler, Polly Moran and Bessie Love

*Special Music for Albertina Rasch Ballet and  
Other Incidental Music Throughout Entire Revue*



The Lyrics by  
**Joe  
Goodwin**

"Your Mother and Mine"  
"Nobody But You"  
"Orange Blossom Time"  
"Those Minstrels of Long Ago"  
"I Never Knew That I Could Do  
a Thing Like That"  
"Charlie, Ike and Gus"  
("Marie, Polly and Bess")



**Jesse  
Greer**



**Raymond  
Klages**

*Contributing*

"Low Down Rythm"  
and "Black and White"  
to "Hollywood Revue of 1929"





## Louis Alter

Composer of  
The Joan Crawford Song  
“Gotta Feelin’ For You”



## Dave Snell

Co-Writer  
“Minstrel Days” *and*  
“Sweet One”



## Fred Fisher

Composed  
“Strike Up The Band”



## Jo Trent

Composer of  
The Joan Crawford Song  
“Gotta Feelin’ For You”





Musical Score  
and  
Orchestra  
Under Personal Direction of

**Arthur  
Lange**



ROBBINS MUSIC CO

## The Star Song Successes

**"SINGIN'  
IN THE  
RAIN"**Lyric by  
**ARTHUR  
FREED**Melody by  
**NACIO HERB  
BROWN**Introduced by  
**CLIFF EDWARDS  
& BROX SISTERS****"ORA  
BLO  
TI**Lyric by  
**JOE  
GOODWIN**Intro  
**CHARL****"NOBODY  
BUT  
YOU"**Lyric by  
**JOE  
GOODWIN**Melody by  
**GUS  
EDWARDS**Introduced by  
**CLIFF EDWARDS****"L  
DO  
RHY**Lyric by  
**RAY  
KLAGES**Intro  
**JUNE**EXCLUSIVE PUBLISHERS  
TO  
**METRO-GOLDWYN-MAYER****ROBBINS M****799 SEVENTH AVE**



**ORATION Presents**  
**M-G-M 'Hollywood Revue of 1929'**

**"GE  
SOM  
E"**

elody by  
**GUS  
EDWARDS**  
by  
**KING**

**"YOUR  
MOTHER  
AND MINE"**

Lyric by  
**JOE  
GOODWIN**

Melody by  
**GUS  
EDWARDS**

Introduced by  
**CHARLES KING**

**"W  
VN  
HM"**

Melody by  
**JESSE  
REER**

by  
**CELL**

**"GOTTA  
FEELIN'  
FOR YOU"**

Lyric by  
**JO  
TRENT**

Melody by  
**LOU  
ALTER**

Introduced by...  
**JOAN CRAWFORD  
& EARL BURKNETT'S BILTMORE TRIO**

**ART HADLEY  
HOLLYWOOD**

**MUSIC CORP.**  
**NEW YORK CITY**

**BRANCH OFFICES  
IN ALL  
PRINCIPAL CITIES**







ROBBINS MUSIC CORPORATION *Presents*  
**The Star Song Successes of M-G-M Hollywood Revue of 1929**

**"SINGIN' IN THE RAIN"**

Lyric by  
ARTHUR FREED  
 Melody by  
NACIO HERB BROWN  
 Introduced by  
CLIFF EDWARDS  
 & BROX SISTERS

**"ORANGE BLOSSOM TIME"**

Lyric by  
JOE GOODWIN  
 Melody by  
GUS EDWARDS  
 Introduced by  
CHARLES KING

**"YOUR MOTHER AND MINE"**

Lyric by  
JOE GOODWIN  
 Melody by  
GUS EDWARDS  
 Introduced by  
CHARLES KING

**"NOBODY BUT YOU"**

Lyric by  
JOE GOODWIN  
 Melody by  
GUS EDWARDS  
 Introduced by  
CLIFF EDWARDS

**"LOW DOWN RHYTHM"**

Lyric by  
RAY KLAGES  
 Melody by  
JESSE GREER  
 Introduced by  
JUNE RCELL

**"GOTTA FEELIN' FOR YOU"**

Lyric by  
JOE TRENT  
 Melody by  
LOU ALTER  
 Introduced by  
JOAN CRAWFORD  
 & EARL BURKNETT'S BILTMORE TRIO

ART HADLEY  
HOLLYWOOD

EXCLUSIVE PUBLISHERS  
TO  
METRO-GOLDWYN-MAYER

**ROBBINS MUSIC CORP.**

799 SEVENTH AVE. NEW YORK CITY

BRANCH OFFICES  
IN ALL  
PRINCIPAL CITIES





## Al Boasberg

**Wrote the**

Al Boasberg is the author of over 100 standard comedy vaudeville acts . . . also several Broadway Revues. In addition to his work on "The Hollywood Revue," he wrote the story and dialogue for M-G-M's forthcoming College Musical. The Silent Pictures he has been successful with are: "Rookies," "Fair Co-Ed," "Latest from Paris," "Telling the World" . . . and numerous originals.





## Robert Hopkins

### Dialogue!

Robert Hopkins also wrote dialogue for "The Broadway Melody," in addition to his work for "The Hollywood Revue." He is engaged in the same capacity on "The Road Show" . . . now in production.





**Pete  
Smith**  
Director  
of  
Publicity

**John  
Arnold**  
The  
Photographer







Right  
**Lawrence Keethe**  
Men's Wardrobe



Left  
**Henrietta Frazier**  
Ladies' Wardrobe

**Joe  
Rapf**



Supervisor  
of  
Wardrobe



**David Cox**  
Designer



**Lucy (Mother) Coulter**  
Costume Department





# Jack Benny

Master of Ceremonies





**Cliff  
Edwards**

“Ukelele Ike”





**John Gilbert**



**Marion Davies**

## The Hollywood Revue of 1929

**A**DREAM that has come true. An ambition of years realized. Such is "The Hollywood Revue of 1929," marking a new era in talking-singing-dancing screen entertainment. With the advent of the talking picture a showman saw the possibilities of accomplishing a long felt hope. His associates in the great organization with which he is affiliated lauded the plan and determined to spare no effort nor expense to realize its fulfillment.

With the completion of "The Hollywood Revue of 1929" a show is presented that discloses more stars and talent than any Broadway offering or any motion picture ever produced. Packed with entertainment from start to finish, it marks a new era in motion picture amusements in that it presents no story nor the slightest shred of a plot.

The showman whose ambition is realized in this spectacular production is Harry Rapf. The organization that made the idea a glorious reality is Metro-Goldwyn-Mayer.

"The Hollywood Revue of 1929" has its world premiere at Grauman's Chinese Theatre June the 20th.

Listed in order, the stars appear to include John Gilbert, Marion Davies, Norma Shearer, William Haines, Joan Craw-

ford, Buster Keaton, Bessie Love, Marie Dressler, Ukulele Ike, Charles King, Stan Laurel and Oliver Hardy, Conrad Nagel, Jack Benny, Polly Moran, Gus Edwards, Karl Dane, George K. Arthur, Lionel Barrymore, Gwen Lee, Anita Page, Nils Asther, Brox Sisters, Natova and Company, Albertina Ranch Ballet, the Rounders.

These stars appear in separate numbers, with the immense chorus, and in combination with each other.

Reminiscent of her great success in musical comedy before she joined the films is the striking act presented by Marion Davies.

John Gilbert as "Romeo" and Norma Shearer as "Juliet" provides a choice tidbit for the millions of admirers possessed by these two stellar personalities. Lionel Barrymore, director and actor, directs the pair in the balcony scene—only to have a wire "from the New York office" disagree with the policy of using Shakespeare's "moth-eaten" lines! How "Romeo" and "Juliet" are thenceforth portrayed is a surprise which must be held until the reader sees this production.

Who ever knew that Joan Crawford and Conrad Nagel are corking good singers?

(Continued)



**Norma Shearer**



**William Haines**





**Joan Crawford**



**Conrad Nagel**  
(Master of Ceremonies)

Those who heard Charles King sing "You Were Meant For Me" to Anita Page in "The Broadway Melody" are scheduled for a surprise when Conrad Nagel goes King one better with the same song—and the same girl!

Bessie Love has a number of appearances in the picture that will bring her many new admirers and appears in several comedy numbers with those two other fun-makers, Polly Moran and Marie Dressler.

This trio is matched for comedy by a masculine one, Charles King, Ukelele Ike and Gus Edwards.

Gus Edwards proves himself one of the greatest singing stars of musical comedy with a chorus interpreting his own original number, "Lon Chaney's Goin' to Get You If You Don't Watch Out."

One of the most beautiful chorus numbers is "Tabuleau of the Jewels," presenting thirty gorgeous girls in highly original and decorative costumes, closed by the appearance of the ballet dancer, Beth Laemmler, from a huge pearl shell.

Buster Keaton's imitation of classical dancing de luxe interspersed with comic falls and trick "properties" is listed as one of the biggest laugh hits of the production.

And if the audience hasn't extended their laugh apparatus sufficiently with Keaton, Stan Laurel and Oliver Hardy of Hal Roach appear as a pair of magicians. What happens when Hardy attempts to make a birthday cake "disappear" is but one of the giggles and guffaws planted in this act by the screen's most popular comic pair.

Jack Benny, one of the masters of ceremonies, has an awful time all through the production. He loses his collar and the buttons off his tuxedo coat in an encounter with William Haines—and the gag continues until he finally introduces a Polly Moran-Marie Dressler chorus number, "For I'm the Queen," clad in a full suit of armor, vintage 1550.

Karl Dane and George K. Arthur are two young men who make Benny's life very miserable.

"Singing in the Rain."  
There's a number that the wise ones of the entertainment world say will go further, faster and longer even than the enormously successful "Wedding of the Painted Doll." The Brox Sisters and Cliff Edwards, headliners of vaudeville, introduce this new hit by Nacio Herb Brown and Arthur Freed.  
(Continued)



**Buster Keaton**



**Bessie Love**





## Marie Dressler

Charles King has one of the greatest numbers of his long singing career in "Orange Blossom Time," by Gus Edwards, interpreted in color by the Albertina Rasch ballet.

Nils Asther gives the lie to those who try to say that the great Swedish star can't speak English!

Asther makes his first talking picture appearance in "The Hollywood Revue of 1929"—and his act with Jack Benny will convince all that Mr. Asther has a "talkie personality."

It is said that there is no adagio team in the country equal to Natova and company. Their dance created for this production is sensational.

No revue would be complete without a background of beautiful girls. After arranging for 200 of the most comely, Harry Rapf secured to train them the famous Sammy Lee.

Perhaps there has never been a more novel number than the raincoat dance of the chorus of "Singing in the Rain." Unusual lighting effects make this act one long to be remembered.

The largest and most spectacular military chorus number ever staged is offered as the setting for "Strike Up the Band," a great new march tune written by Fred Fisher, composer of "Dardanella." Over a hundred girls and boys take part.



## Charles King

"Low Down Rhythm" is a marvelous new dance number by Jesse Greer and Raymond Klages, splendidly interpreted by June Purcell and the huge chorus.

Likewise great chorus work supplements and adds to the unforgettable manner in which Charles King puts over "Your Mother and Mine," a great new ballad by Gus Edwards and Joe Goodwin.

"The Hollywood Revue of 1929" was produced under the personal supervision of Harry Rapf. It was directed by Charles Reisner, famed for his unflinching success with laugh-making vehicles. Cedric Gibbons and Richard Day exhausted the great resources of the Metro-Goldwyn-Mayer art department in designing and building the immense and colorful settings. David Cox is responsible for the hundreds upon hundreds of beautiful costumes.

The songs of the production have been mentioned incidentally throughout the previous paragraphs. In all they included:

"Singing in the Rain," by Nacio Herb Brown and Arthur Freed.

"Your Mother and Mine," by Gus Edwards and Joe Goodwin.

"Gotta Get Together," by Jesse Greer and Raymond Klages.

(Continued)



## Polly Moran



## Stan Laurel and Oliver Hardy





## Gus Edwards

"Bones and Tambourines," by Fred Fisher  
 "I Never Knew I Could Do a Thing Like That," by Gus Edwards.

"Tommy Atkins on Parade," by Brown and Freed.

"Dance of the Sea," by Arthur Lange.

"Strolling Thro' the Park One Day," by Edwards and Goodwin.

"Strike Up the Band," by Fred Fisher.

"Charlie, Ike and Gus" by Gus Edwards and Joe Goodwin.

"Low Down Rhythm," by Jess Greer and Raymond Klages.

"Just You and Just Me," by Jesse Greer and Raymond Klages.

"Lon Chaney's Goin' to Get You," by Gus Edwards and John T. Murray.

"I Gotta Feelin' For You," by Jo' Trent and Louis Alter.

"Jewel of my Heart," by Fred Fisher.

"Black and White," by Jesse Greer.

"Nobody But You," by Gus Edwards and Joe Goodwin.

"Minstrel Days," by Gus Edwards and Joe Goodwin.

"I'm the Queen," by Martin Broones and Andy Rice.

These songs are all original, never before heard by anyone. They represent the supreme effort to date of the large staff of composers assembled by Metro-Goldwyn-Mayer for "The Hol-

lywood Revue of 1929," and for other big musical productions to follow.

Although there is no story to "The Hollywood Revue of 1929," continuity is given to the piece by inter-connected "gags" and the running dialogue of the masters of ceremonies and the skits and sketches which were written by Al Boasberg and Robert Hopkins.

Cliff Edwards ("Ukelele Ike"), for example, has an awful time being presented to the audience. On at least six occasions it seems that either Jack Benny or Conrad Nagel are about to tell the world about "little Cliffie"—but they don't!

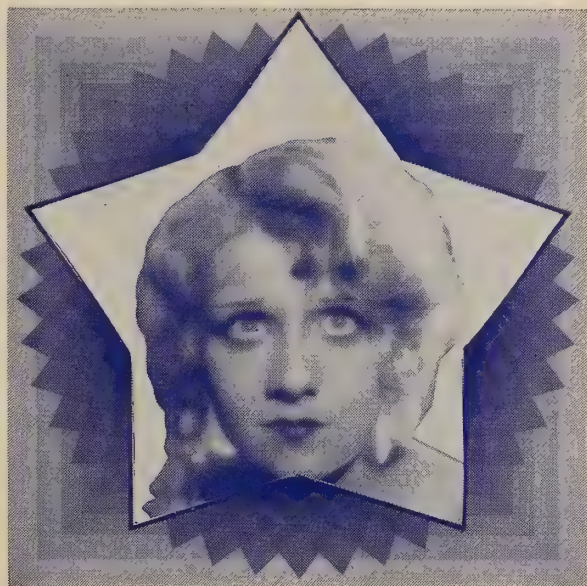
Some of the other skits have already been mentioned, but a description of "The Hollywood Revue of 1929" should not end without telling of the two comedy trios, Charles King, Gus Edwards, Ukelele Ike, and Marie Dressler, Bessie Love and Polly Moran, who eventually merge into the Revue's own "Sextette."

Topical song, "Charlie, Ike and Gus" of the male trio is countered by "Marie, Polly and Bess." The merging of the two sets is accomplished in a clever number, "Strolling Through the Park One Day."

(Continued)



## Lionel Barrymore



## Anita Page



## Gwen Lee





## Karl Dane



## George K. Arthur

The direction of an orchestra of one hundred men is a terrific task, but it was splendidly handled for "The Hollywood Revue of 1929" by Arthur Lange, one of the most accomplished maestros of the baton in all the history of American theatricals.

John Arnold, Irving G. Reis and Maxmillian Fabian had the task of photography for "The Hollywood Revue of 1929." The work of putting the gorgeous scenes, settings and costumes on celluloid film was unusually hard because of the size of the sets, the number of players and dancers involved, and the brilliance of the costumes. Also a number of "trick" effects tasked the brains and resources of these clever masters of camera and lens.

Editing of this picture was in charge of William Gray.

Douglas Shearer, Recording Engineer for Metro-Goldwyn-Mayer, personally supervised the recording of "The Hollywood Revue of 1929," with the assistance of Russel Franks.

There has never been a more difficult job of sound recording. Shearer had to "get" the tap of dancers' feet, the resounding rhythm of huge orchestras, the croon of a tenor's sigh notes, and the great vocal outpouring of 200 and more trained voices.

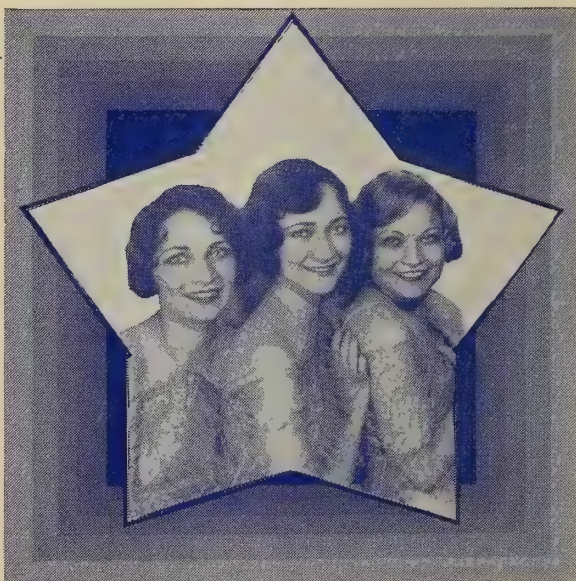
"The Hollywood Revue of 1929" took over six months to make. It cost an enormous sum of money. It gives to the music and fun-loving world the greatest collection of famous "names" ever assembled in a single revue. It introduces more new song hits than have ever been presented by any preceding musical show, stage or screen. Jack Cummings was its production manager.

When this picture opens at Grauman's Chinese Theatre June 20th Hollywood will have its greatest opening. For the interest has been intense during the entire period of making "The Hollywood Revue of 1929." It attempts innovations and does new and novel things which the screen has never before seen. It carries the idea of a musical show in talking pictures farther than has ever before been attempted.

Hollywood's film colony realizes these facts and is preparing to do honor through its applause to those concerned with the making of "The Hollywood Revue of 1929."



## Nils Asther



## Brox Sisters



## Only Nugent in Nugent Production at M-G-M Distant Relative

Jack Benny and Dorothy Sebastian will be featured in the short play production of J. C. Nugent's "The Rounders," which the playwright and stage player will direct in the talking version for M-G-M.

Nugent was recently signed by Metro, but will not appear in the part that he created in his own play on the stage. Film is now in production.

Eddie Nugent, contract juvenile at the studio, will also be featured in the cast. Eddie is a distant relation of the Nugents, J. C. and his son Elliot, who first crashed into show business from a small Ohio town.

Elliot is also under contract to M-G-M, arriving here recently with his Dad. But singularly enough, he won't appear in the film, either, though he also created a part in the original production.

The balance of the featured members cast has been chosen from the film ranks, including George K. Arthur, Polly Moran and Paul Krueger.

## Stage Cast Supporting Pickford-Fairbanks In Shakespeare

Douglas Fairbanks and Mary Pickford are surrounding themselves with a cast of stage players for their forthcoming production of "The Taming of the Shrew."

The cast to date includes: Geoffrey Wardwell, English Shakespearian actor, as Hortensio, Petruchio's friend; Edwin Maxwell, as Baptista, father of Katherine; Dorothy Jordan, prominent in Theatre Guild casts, as the mild-mannered Bianca, sister of Katherine; Joseph Cawthorne, Broadway favorite, will play Gremio and Clyde Coow, well-known comedian, the faithful Grumio. Rehearsals on the picture are now in full swing.

## Insure Paul Whiteman For One Million Dollars

One million dollars insurance has been placed on Paul Whiteman, jazz king, by Universal for protection during the production of Universal's super-production, "The King of Jazz," starring Whiteman.

E. Walter Mayer, of the firm of Behrendt and Levy, Hollywood insurance agents, flew to San Francisco by Maddux air line to meet Whiteman there and arrange for the insurance before Whiteman returns to Los Angeles for the picture.

Five hundred thousand dollars of the insurance is on Whiteman's life while the other five hundred thousand is with Lloyd's of London for protection against injury or other mishaps to Whiteman during the production of the picture.

## Finishes in Roach Talker

Isobel Keith has completed playing in the Hal Roach two-reel all-dialogue picture, "Leaping Love," starring Charles Chase, and is now appearing with Laurel-Hardy in their latest, as yet unnamed. Both are all-talkers, and in both Miss Keith was feminine lead for the comedy stars.

## "Front Page" Producer

*Howard Hughes, Ready to Bring His "Hells Angels," Will Start This Fall on Ben Hecht's Stage Play Along the Style of "The Racket" Film*

Howard Hughes is preparing to bring the Ben Hecht-George McArthur newspaper play, "The Front Page," to the talking screen, having completed his air-super-special, "Hell's Angels," after over two years in production.

Production on the new picture will begin shortly after the opening of "Hell's Angels" in October. Lewis Milestone, under contract to Caddo, will probably direct under the supervision of Hughes. Speculation is already under way as to who will get the fat parts contained in the epic of the police reporter.

General opinion is that the Caddo production of the play, which makes no bones of satirizing political conditions in a big city, will be made on as uncompromisingly realistic a scale as was Hughes' production of "The Racket."

Hughes is fundamentally an iconoclast. He makes pictures, not according to accepted formula, but as he wants to make them, regardless of criticism, honest or ulterior. Characteristic of his individuality and his audaciousness, which bewilders older producers, was his action in meeting the censorship situation on "The Racket."

"The Racket" was a daring and faithful celluloid interpretation of the graft and corruption rampant in many modern American cities as a result of prohibition conditions. It was realistic, convincing, and rang true throughout. It was not patterned according to stereotyped film formula—in fact, it was almost entirely devoid of love interest. But it carried a terrific wallop. And it tread on the toes of the politicians, and at a time just prior to the national presidential election when the wet and dry issue was paramount.

And when various censor boards throughout the country began mutilating and censoring "The Racket" because it "interfered with their own racket," Howard Hughes put on his fighting clothes and took action which few, if any other producers, would have the daring to do. He took issue with the censorship in every city and state where the picture was molested. He marshalled his legal talent and prepared to take court action, where necessary, to show the picture. At this writing, the film has been exhibited in every city where it was banned by the censors, in most instances only after court action was threatened.

## David Newell Re-signs With Paramount

Following his portrayal in "Dangerous Curves" with Clara Bow, David Newell has been signed to a new contract at Paramount.

His first talkie appearance was when he played the reporter in "The Hole in the Wall," made at the Paramount Long Island Studios.

## In "Thirteenth Chair"

In the cast of Tod Browning's production of "The Thirteenth Chair," which brings the stage melodrama to the talkies, are the following:

Margaret Wicherly, in her original stage role; Cyril Chadwick, John Davidson, Frank Leigh, Mary Forbes, Holmes Herbert, and Moon Carroll.



HOWARD HUGHES

## First M-G-M Directing Combination Formed

The stage and film director combination, newest "team" in motion pictures, developed through talkie exigencies, has been tried on several lots but Nick Grinde, film director, and Bertram Harrison, stage director, will form the first combination of this kind at M-G-M where they will direct "The Bishop Murder Case."

Harrison directed on the stage "The Great Divide," "The Love Child," "The Best People," "Parlor, Bedroom and Bath" and many other Broadway hits, and has directed Alice Brady, Henry Miller, Margaret Anglin and many other celebrities.

Grinde has directed a number of recent Metro-Goldwyn-Mayer productions, including all of the short subjects filmed as talking features in New York with stage celebrities. Lenore Coffee is working with Grinde and Harrison on the adaptation.

## Griffith Film Opens

Corrine Griffith's Vitaphone historical spectacle, "The Divine Lady," based on a theme particularly interesting to the British, opened at the Piccadilly Theatre, London, on Monday, May 27, for an indefinite run.

## Buy Miller Story

"Springboard," a recent play by Alice Duer Miller, has been purchased by M-G-M for production as a talker, it was announced at the studios yesterday following negotiations completed in New York.

## Al Boasberg Drew Neat Assignment in M-G-M "Revue" Dialogue

When M-G-M sought a writer of the dialogue for their musical innovation, "Hollywood Revue of 1929," Al Boasberg was given the assignment, giving him credit as writer of what is expected to be one of the year's most sensational productions. And Al just returned from making talking shorts in the east this week in time to be on hand for the world premiere on Thursday at Grauman's Chinese.

Al has been producing talking shorts under the name of Radiant Pictures, for R-K-O release, having finished up his work on the "Revue" dialogue before going east several months ago.

In addition to writing some of the best known acts on the vaudeville boards today, Boasberg has been gagman, title writer and scenarist, and recently ended a contract with M-G-M.

## Soldier Chorus at Cafe Composed of Former Imperial Officers

Boasting a Russian soldier's chorus, which comprises many former notables of the old Russian regime, the Moscow Inn, offers this group in a program of interesting Russian songs, embracing, military songs and hymns, and including the familiar "Volga Boatmen's Song." There is in this chorus a former General, a Colonel and a Prince, with several lesser lights of the old Russian Army.

The Moscow is familiar to many of the film-folk, the nightly assemblage always including several stars, who come to dine and dance in this fine Russian atmosphere. The entertainers there are many, dancers predominating, with the singing chorus offered as the piece-de-resistance of the entertainment.

A jazz band is provided for the dancing, with an occasional Balalaika offering, to balance the evening's entertainment.

## Paramount Signs Weaver On New Contract

John V. A. Weaver has signed a new contract with Paramount and will continue to write dialogue. He is to leave immediately for New York where he will spend a few weeks' vacation before returning to Hollywood. Weaver came here six months ago to join the Paramount staff. He has since assisted in the preparation of "Close Harmony," for which he did some of the dialogue work, and Clara Bow's first talking production, "The Wild Party."

## Helen Ferguson Appears in Ed Horton Picture

Helen Ferguson has just completed her first talking picture engagement since her retirement following the death of her husband, William Russell.

She played the lead opposite Edward Everett Horton in "Trusting Wives," a hundred per cent dialogue picture produced by Educational Films.





## BESSIE LOVE

*Selects the New*

## "LO-BACK"

## CATALINA

SWIM  SUIT

The New "LO-BACK" Swim  
Suits Used in the Premiere  
Production  
"HOLLYWOOD REVUE  
OF 1929"  
at the  
Chinese Theatre

Were Furnished  
By

**The Knit Shop**

6648½ Hollywood Boulevard

## Unknown Sought For Musical Lead by Columbia

"Beautiful young actress wanted! Columbia's biggest production of the year is in need of a leading lady! 'The Broadway Hooper,' Columbia's big new musical show, which will be lavishly staged with full musical and sound effects, will feature unknown player."

That announcement was made this week at the Columbia studios by Harry Cohn, vice-president, in charge of production. The girl selected must be able to act, sing and dance.

## Jeannette McDonald Here For Chevalier Picture

Jeannette MacDonald, brought from Broadway to play one of the feminine leads in Paramount's first original operetta, arrived in Los Angeles this week.

She will appear opposite Maurice Chevalier in "The Love Parade," Ernst Lubitsch production. The libretto for this original operetta is being written by Guy Bolton and the score by Victor Schertzinger.

## Warners Buy "The Sap" For Horton Picture

Warner Bros. Pictures have purchased film rights to the William Grew play, "The Sap," for an all-star Vitaphone picture. Robert Lord will write the continuity and dialogue. Leading roles will be played by Edward Everett Horton, Alan Hale and Patsy Ruth Miller. Archie Mayo has been assigned to direct.

## Directing Third Musical Show Star in Talker

Lloyd Bacon, now making "So Long Letty" for Warner Brothers, with Charlotte Greenwood starring, is directing his third musical show star in the talkies, the others being Al Jolson in "The Singin' Fool" and "Little Pal," and Sophie Tucker in "Honky Tonk."

## No Silent Prints Issued On Warner Musicals

Warner Bros. announce that their natural all-color Vitaphone picture, "On With the Show," will be released only in its Vitaphone form. No silent version will be prepared either of "On With the Show" or "The Desert Song," first Vitaphone operetta.

## Purnell Pratt Signed For Gloria Swanson Film

Purnell Pratt has been signed for an important role in Gloria Swanson's first talking picture now in rehearsal at Pathe. Cast is not yet complete. Pratt has been rehearsing for a week with the star and at the same time he has been working in "Is Everybody Happy?" at Warners.

## Furnished Revue Swim Suits

The Knit Shop, of which C. C. Koelling is the Hollywood manager, furnished the swimming suits used in the M-G-M musical extravaganza, "Hollywood Revue of 1929," which opens on Thursday at Grauman's Chinese.

*Exclusive But Not Expensive*

GRAYCO

Shirts and  
Cravats  
Exclusively

**BELLIN'S**

Now In Hollywood

6502 Hollywood . . At Wilcox

# Advantages of an Income Trust Estate

## Many Financial Problems Avoided

No responsibility of investment. Funds in trust yield income immediately and continuously.

Income not contingent on property values.

Scale of living can be safely established and surely maintained.

Money cannot be borrowed by friends or relatives to invest in business ventures.

No personal attention necessary.

## No Expense of Management or Collection

WRITE TO

**GREAT NORTHERN  
INVESTMENT SERVICE  
CORPORATION**

WARNER BROS. THEATRE BLDG.  
HOLLYWOOD, CALIF.



## Psychologically Speaking

Analyzing "Four Devils"

By JOHN MAND

ONE of the devils fell from his professional grace—and amorous beatitude as well—and there was hell to pay. That is the theme of the play, "Four Devils." In the words of that famous comedian—one of the team "Two Black Crows," "Who Cares?" That's what I felt at the end of the play. I didn't care who fell because hero, villainess, heroine, and supernumeraries were just about the most uninteresting characters that I have had to face screenward.

The play was too nicely acted. If there was no warmth, there were also no chills to be elicited by the story and its unfolding. Maybe I am a snob, but what I can't see is why I have to interest myself in a lukewarm love story of an acrobat if that story is without body—mushy, that's the word that describes it.

Janet Gaynor is beautiful, appealing, a splendid actress, but she can't be blamed if she didn't show poignant suffering, Gish-wise or Negri-like over a lover that just must have failed to thrill.

If I'm going to see enacted the love role of circus performers I expect that a little dust is going to be raised in the rumpus over love gone astray. I didn't know that circus folk were as lifeless as boarding school misses on graduation day.

The only person who seemed alive to what it was all about was the man who played the part of the child-beater. He was as convincing as a Dickens character. The others affected one like people out of a polite novel, society and all—not the sorts that get utterly weary, bedraggled with sawdust, beaten by occasional fears.

There was a distinct split in the play in the attention of the audience, or the interest perhaps. Here was presented a circus play. Where, oh, where, was the circus? Any little small town boy could have told you that this wasn't a circus. It was too placidly dressed. No parade, "nor nothin'."

Where, then, were the circus people? Did you, little boys, ever see neater folk than those dust-biters? You didn't. There was no circus folk. My imagination leads me to believe that a disgruntled lady of the saddle would at least have used a whip on her rival. Have circus ladies no more spirit? I hope they have.

It was the most solemn play that I have witnessed for a long while. It out-Keatoned Buster's face in its splendid pathos. And who cares? If circus people have gotten so that they can't give an audience a laugh, then sad be this dusty earth. Not a smile, not a laugh. No light love-making, no bits of natural fun, no rowdiness. And, by jove, there should have been a little horse-play in a circus drama.

The play was as flat-muscled as its actors. The vampire who came so unexpectedly into the circus-folks' lives moved automatically through

well-trying motion picture scenes. Every lift of eye-brow, every suggestive motion, was as it should be. That's what made her seem so out of place in the role of a vampire to an acrobat. Why didn't a rival circus lady give the lovely Janet heart aches? That would have been more true to life. But maybe Mr. Murnau is right and circus folk are as gullible as his movie-audiences.

The element of suspense was used on several situations. The outstanding one was the moment the spectators were in doubt as to whom the automobile accident had involved. That was a good touch. One was not only curious but one had a distinct emotional shudder.

The other situation, the high point of the play, was one that left me cold. The hero was going to get his just deserts for mixing too much pleasure with his occupation—also for his neglect of his faithful sweetheart. The audience didn't care whether he would make his leap or wouldn't. He did, but then the ladies of the audience will tell you that even the high gods forgive erring men and that they expected that the woman would pay and pay. She did—somewhat.

It may have been that the introductory program put one in the wrong mood. A football race in which no one was particularly interested was shown on Fox ovietone News. Then came the venerable Sir Conan Doyle, who gave at length a version of his belief of the hereafter. That wasn't a good subject to bring to motion picture fans' minds, because they had come to get fun and not to listen to a serious discussion of what might be the result of the growth of the belief of Spiritualism on a more wholesale scare. Not a fitting prelude to a circus romance. The funny cartoon, "Silly Symphony," was very clever, one of the most weirdly fascinating ones to be seen.

I was glad when the play started. The moment the play began I saw a lot of problems that must be solved. There was the cruelty to animals society that wasn't vigilant enough. There was the child labor and abuse society to be notified. There was grief, grief and more agony and the play was all supposed to be about the care-free circus. There must be many a scene that could have been photographed of the semi-gipsy life led by this group of peoples. The children must have been wonderfully happy to be freed not only from the formal restraints of schooling but from that of city life. We got none of that.

I am going to say about this play what I say about many a story, and that is that we make too much fuss over a love-theme and not enough about other events of life. That is the trouble with many a play. That's the difficulty about many a life. We see too much seriousness where there should be a humorous appreciation of life at large. When ever circus loves have to be funereal, it's too bad!

# Your Screen MUST TALK

Every Successful Exhibitor Must Heed the Demand  
of the Public for Sound With Their  
Pictures

## THE GENNETT Synchronous and Non-Synchronous SYSTEMS

Offer the ideal equipment for your Theatre. An investigation of the Gennett Systems will reveal to you marvelous accuracy in Synchronization combined with tone quality that is not excelled. In justice to yourself you should see it before you buy.

*Priced \$750.00 and Up*

If Your Theatre Is Equipped With a  
Non-Synchronous Device

### Gennett Sound Effect Records

will be invaluable to you in cueing  
your pictures.

Musical Theme Records, Musical Atmosphere  
Records and Natural Sound Records  
in Great Numbers

Sufficient to Introduce Wonderful Sound  
Effects in Any Otherwise  
Silent Picture

*||Priced \$1.00 Each*

*Write at Once for Catalogs and Detailed Information*

## THE STAR PIANO COMPANY

1344-46 South Flower Street  
LOS ANGELES



# COMING! / TIFFANY STAHL'S GREAT TALKING MIDSTREAM

**RICARDO CORTEZ**  
**CLAIRE WINDSOR**

Montagu Love  
Helen Jerome Eddy  
Larry Kent

*Directed by*  
**JAMES FLOOD**

*Music Score by*  
**HUGO RIESENFELD**

Theme Song, "Midstream,"  
by L. Wolfe Gilbert and Abel Baer

*Synchronized by*  
**RCA Photophone**

*Available on Sound Films, or  
on Disc, or Silent.*

**DARING! DARING!**

*Double-daring in theme!*

*Shocking in idea!*

*Startling in dramatic treatment!*

*Stirring in its climaxes!*

**SCIENCE** denies old age! Life, it says,  
can be as eternal as hope—Love can be  
as everlasting as desire!

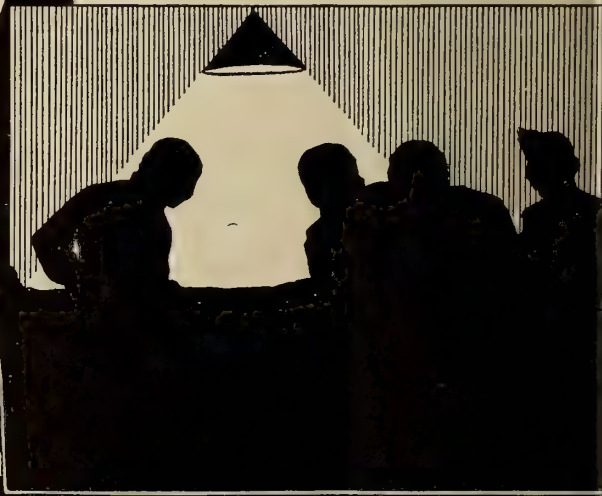
This man desired the fine flame of youth's  
love, but his body was old, wrinkled, wracked  
with the sufferings of age. The fires of  
passion had burned out!

Oh, to turn back the hands of time! For  
straight limbs—young flesh—to go with his  
eager heart! So modern science gave him  
another chance to love!

And that is where this gripping, fascinat-  
ing, powerful, daring drama begins!



**FIRST TIME!** Two acts of the well-loved opera,  
"Faust," sung and acted by world-renowned opera  
singers and embodied in the story as a vital part of  
the startling plot of "Midstream."



**TIFFANY-STAHL PRODUCTIONS IN**

729 SEVENTH AVE.

TIFFANY  
ONE

NEW YORK C





### TALKING and SINGING Productions

Ready for June Release

#### "TWO MEN and a MAID"

With William Collier, Jr., Alma Bennett, Eddie Gribbon, George E. Stone

Theme Song, "Love Will Find You," by L. Wolfe Gilbert and Abel Baer

*Something Different!*

*Something New!*

#### "NEW ORLEANS"

With Ricardo Cortez, William Collier, Jr., and Alma Bennett

Theme Song, "Pals Forever," Ben Adam, Hugo Riesenfeld and Ted Shapiro

*A Drama That Is Sure Box-Office!*

#### "MY LADY'S PAST"

Featuring BELLE BENNETT with Joe E. Brown and Alma Bennett

Theme Song, "A Kiss to Remember," by Al Goering, Jack Pettis and Alfred Bryan

*A Comedy Drama That Is Real "Audience"!*

### SOON to be RELEASED

#### "WHISPERING WINDS"

With Patsy Ruth Miller, Malcolm McGregor and Eve Southern

*A Talking and Singing Production with a Story That Is Different!*

#### Book These Proven Hits!

GEORGE JESSEL

in

"LUCKY BOY"

BELLE BENNETT

in "MOLLY and ME"

with Joe E. Brown

*Don't Forget These Synchronized Specials!*

"THE TOILERS"

"THE CAVALIER"

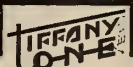
"MARRIAGE BY CONTRACT"

"THE RAINBOW"

All Synchronized by  
RCA Photophone

# TIFFANY-STUHL PRODUCTIONS INC.

SEVENTH AVE.



NEW YORK CITY



**COMING / TIFFANY STAHL'S GREAT TALKING**



# COMING! MIDSTREAM

**RICARDO CORTEZ**  
**CLAIRE WINDSOR**

Montagu Love  
Helen Jerome Eddy  
Larry Kent

Directed by  
JAMES FLOOD

Music Score by  
HUGO RIESENFELD

Theme Song, "Midstream,"  
by L. Wolfe Gilbert and Abel Baer

Synchronized by  
RCA Photophone

Available on Sound Films, or  
on Disc, or Silent.

## DARING! DARING!

Double-daring in theme!

Shocking in idea!

Startling in dramatic treatment!

Stirring in its climaxes!

SCIENCE denies old age! Life, it says,  
can be as eternal as hope—Love can be  
as everlasting as desire!

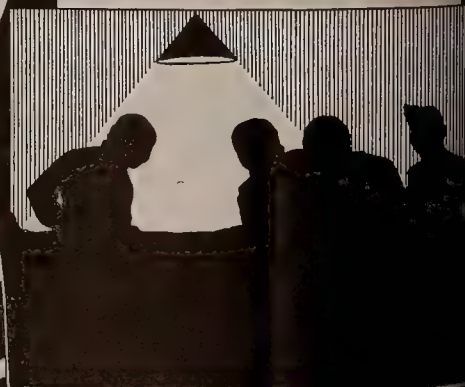
This man desired the fine flame of youth's  
love, but his body was old, wrinkled, wracked  
with the sufferings of age. The fires of  
passion had burned out!

Oh, to turn back the hands of time! For  
straight limbs—young flesh—to go with his  
eager heart! So modern science gave him  
another chance to love!

And that is where this gripping, fascinat-  
ing, powerful, daring drama begins!



FIRST TIME! Two acts of the well-loved opera,  
"Faust," sung and acted by world-renowned opera  
singers and embodied in the story as a vital part of  
the startling plot of "Midstream."



## TALKING and SINGING Productions

Ready for June Release

### "TWO MEN and a MAID"

With William Collier, Jr., Alma Bennett, Eddie  
Gribbon, George E. Stone

Theme Song, "Love Will Find You," by L. Wolfe Gilbert  
and Abel Baer

Something Different! Something New!

### "NEW ORLEANS"

With Ricardo Cortez, William Collier, Jr., and  
Alma Bennett

Theme Song, "Pals Forever," Ben Adam,  
Hugo Riesenfeld and Ted Shapiro

A Drama That Is Sure Box-Office!

### "MY LADY'S PAST"

Featuring BELLE BENNETT with Joe E.  
Brown and Alma Bennett

Theme Song, "A Kiss to Remember," by Al Goering,  
Jack Pettis and Alfred Bryan

A Comedy Drama That Is Real "Audience"!

## SOON to be RELEASED

### "WHISPERING WINDS"

With Patsy Ruth Miller, Malcolm McGregor  
and Eve Southern

A Talking and Singing Production with a Story That Is  
Different!

### Book These Proven Hits!

GEORGE JESSEL

in  
"LUCKY BOY"

BELLE BENNETT

in "MOLLY and ME"

with Joe E. Brown

Don't Forget These Synchronized Specials!

"THE TOILERS"

"THE CAVALIER"

"MARRIAGE BY CONTRACT"

"THE RAINBOW"

All Synchronized by  
RCA Photophone

TIFFANY-STAHN PRODUCTIONS INC. TIFFANY-STAHN PRODUCTIONS INC.

729 SEVENTH AVE.

TIFFANY  
ONE

NEW YORK CITY SEVENTH AVE.

TIFFANY  
ONE

NEW YORK CITY



## NINO'S

208 Warner Bros. Theatre Bldg.

GRanite 6343

"Where Art Is Made in Hair Cutting"

## SCOTT McKEE

*Dramatic Sense, Ability,  
Experience, Intelligence*

PHONE GRanite 8438

Six pictures on which  
JOSEPH JACKSON  
worked last year were included  
in the list of box office record  
smashers compiled by the  
Motion Picture News

AL BOASBERG  
DIRECTING  
RADIANT PICTURES  
For R. K. O.

Phone WYoming 5716  
601 South Cloverdale  
LOS ANGELES

Guaranteed  
PERMANENT WAVE  
\$5.00

Gainsborough Beauty Shoppe  
Hollywood 9323 6655 Hollywood Blvd.

SPECIAL—  
\$5.00—Permanent Wave—\$5.00  
O'ROURKE OF NEW YORK  
Creating superior waves, using the  
latest methods and finest materials.  
NO FINGER WAVING NECESSARY.  
No Kinks or Frizz  
7th Floor Majestic Bldg.  
845 S. B'dway. Open Eves. VA. 6816

EYEBROWS Permanently Arched  
Warts, Moles and Superfluous  
Hair on Arms and Legs  
Removed Forever—No Scars  
MARIE LA MARR  
ELECTROLYGIST  
6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577



NEW  
UNDERWOOD, ROYAL,  
CORONA, REMINGTON  
PORTABLES

\$60.00

Terms If Desired

"ALL MAKES"

Late Model Standard Typewriters,  
Factory Rebuilt, 35% to 70% Dis-  
count. Terms: \$5.00 monthly  
if desired.

Wholesale Typewriter  
Company, Inc.

440 S. Spring St. METro. 3442  
Los Angeles, Calif.

## CAMERA SHOTS

### An Interesting Analysis of Photographic Angles

PHOTOGRAPHIC angles again come to the fore. After months of static and sometimes anemic photography, caused by the handicaps of the stationary, microphoned camera, the picture "Broadway" comes to the front, with some really interesting angle effects, and in general an excellent lens performance. Particularly interesting in the picture, is the way in which the camera contributes its share to the motivation of the story. Especially is this true in the cabaret scene, where Universal's giant crane swings the camera up and down and around, catching every detail of the large interior, and creating atmosphere with ease, without the countless cuts that are usually employed to establish atmosphere and mood in pictures.

Unfortunately, we did not see the first part of the picture, and we are told that we missed some of the best of the camera work that this picture has. Outstanding in what we did see are, the introduction of a detective after a murder has been committed, a shot of Glenn Tyron dancing, and the roaming shots when the chorus comes tramping on the scene. Fejos established an air of mystery when introducing the detective, by following him with the camera from the time he appears in front of the cabaret, and continuing it until he has reached a table in one of the upper parapets of the large cafe. No word of explanation is offered as to who the character is, but the feeling is developed that he is of great importance to the story and a threat to the brigands, who have just committed murder.

Tyron dancing "taps" is photographed from the floor to his waist. The figure looms extremely large in the foreground, while through the dancing legs there is seen in the distant background, groups dining and chatting. Several times when the chorus tripped on the scene, the swinging camera creates an unusually fine rhythm by approaching the dancing girls, swiftly downward and then to a medium shot of the group. Splendid movement, rarely seen in dialogue pictures.

Hal Mohr handled the camera in "Broadway," and with Director Fejos can be commended for having used the new crane device, discriminately and tellingly.

L. E. H.

COLOR photography has been discussed pro and con. Now—where has there been a word of praise for one of the most determining factors to its success—the cameraman. Tony Gaudio, one of the old standbys, where good camera work is required, was called in for a most difficult assignment in "On With the Show." It was a new method of coloring, making it necessary for Gaudio to plan the lightings, sometime beforehand, and distributing the colorings for harmony, and so they would not clash. He delivered a finished first time product, having all the appearance of work that has been done time and time again. Gaudio has developed in his work with the cinema art, and in his

latest effort he again demonstrates his ability to keep abreast of the times.

L. E. H.

IN "Paris Bound," a Pathe picture which was recently previewed, the action is largely static, and no attempt is made to "follow" the characters with the camera. Instead, characters are merely grouped before the camera, though very often with artistic and forceful dramatic effect. Thus, in place of the mobility of the camera and fluidity of story treatment on the silent screen, we have a degree of "staging," which is alone justified by greater intimacy of the audience with characters and their expression as compared with the stage.

However, there is one sequence wherein photography enhances the drama in highly imaginative and esthetic sense, and the technique of the screen is proven much superior to that of the stage.

Leslie Fenton, playing the part of a composer, is developing his incompleting ballet score on the piano, while Ann Harding (the disillusioned wife of another man, and in part the inspiration of the ballet music) is sitting on a divan, listening attentively. She responds to Fenton's playing—the imaginations of both are affected—and in shadowy form, corresponding to their vague bringing to life of respective conceptions of the ballet, the ballet personnel is superimposed on the screen. Changing in tempo and emphasis with each change in the musical score, fantastic figures whirl and twist and dance, and beyond them can be seen the composer and the girl. Rising in intensity, the music of a symphony orchestra gradually takes the place of the piano, and the scene reaches a startling climax. Suddenly a discord is heard, and the ballet figures and symphony music quickly fade. Fenton rises from the piano and, in despair, says he cannot go on. . . .

The whole has created the mood for a remarkable love scene, which immediately follows—a love scene definitely and subtly established by skillful use of photography, for which Norbert Bodine is responsible. H.C.

### New Battling Story For George Bancroft

"The Mighty," a story of a "battler" of the city streets whose love for fighting takes him to war, "to have a good time," has been required by Paramount and will be produced as an all-talking motion picture starring George Bancroft, it was announced today by Jesse L. Lasky, first vice-president in charge of production.

The story is an original by Robert N. Lee, author of "Cameo Kirby," and the screen play for "Underworld." It will be directed by John Cromwell.

### Rathbone Starts New Role

Basil Rathbone has been assigned to the lead in the new and as yet untitled talking picture to be directed by William De Mille.

## OTTO LEDERER

Appears in FOX FOLLIES and  
Warner Bros.' "HEARTS IN  
EXILE"

Just finished two Benny Rubin  
Movietones

Now with Colleen Moore

DINING and DANCING  
PARADISE

ROOSEVELT  
HOTEL in HOLLYWOOD

THE NEW  
BLOSSOM ROOM  
IS A SENSATION  
DANCING TO  
AARONSON'S  
COMMANDERS

## LYNN COWAN

—O—

PAUL

TITSWORTH

—O—

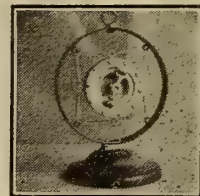
Theme Songs

and

Synchronizing



## MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25  
Standard  
Broadcast  
Model, list..\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish; prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS  
Dealers Everywhere

UNIVERSAL MICROPHONE CO.  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
C. Langevine Co., 274 Brannon St.

STUDIO  
Evans Smith  
photographer  
6605 HOLLYWOOD  
BOULEVARD  
HOLLYWOOD - CALIFORNIA  
6699

There is no  
"pull" like  
suitable  
photographs.

Professional  
Posing Charge,  
\$12.50, includes  
25 8-by-10  
photos.



# Talking Up

Thirty make-up artists are at work on the 500 choristers in Jimmy Cruze's "The Great Gabbo." Make-up twice daily, once for color and once for black-and-white.

Mary Nolan home from the hospital. She and sister were recently injured in a traffic accident.

Victor Varconi will be back from a European trip shortly.

Ken Maynard returned from a three-weeks' trip to Honolulu.

Tyrone Brerton and Irving Bacon have been added to "Side Street" at Radio as gangsters.

May Murray back from New York and razzing motion picture critics this week, and will start soon on talkifying "Peacock Alley."

Six short comedies with the Orpheum team, "Buck and Bubbles," are now in the cutting room of Pathe. They will be released as the "Wildcat Comedies," supervised by Monte Brice.

Louise Claire has been signed by Jesse Weil for his new series of talking pictures being produced for the Empire Pictures Corporation of New York City.

Fifty windows were smashed in one morning's shooting on "Step On It," Laurel and Hardy's fourth all-talking Hal Roach-M-G-M comedy. In a general neighborhood free-for-all, the company hurled rocks, wrenches and missiles of all kinds. The quiet Culver City street where the scenes were filmed was turned into a chaos of flying glass and hurling stones.

Henry Daniel, who plays opposite Ina Claire in Pathe's all-talking version of Arthur Richman's play, "The Awful Truth," is an English actor who first attracted attention in this country by his performance with Ethel Barrymore in her revival of "The Second Mrs. Tanqueray."

James Neill plays the judge in Ina Claire's first all-talking picture for Pathe, "The Awful Truth."

Jack Stone, who played the infant aviator in "Lilac Time," will have a role in Colleen Moore's "Footlights and Fools" at First National-Vitaphone Studios.

Montagu Love is playing in "A Most Immoral Lady," with Leatrice Joy, at First National-Vitaphone Studios.

Zasu Pitts has been signed by First National-Vitaphone for a supporting role with Irene Bordoni in "Paris."

Virginia Bruce came to Los Angeles just a few weeks ago to enroll in the University of California at Los Angeles. On a wager with school friends she applied for work as an extra at the casting offices of the Paramount Studios. A contract followed.

Katherine Hoffman, featured stage player in the Hollywood productions of "Broadway" and "Weak Sisters," is the sixth Southern girl of the eight now being selected by Director Richard Wallace for parts in Charles "Buddy" Rogers' starring vehicle, an adaptation of Booth Tarkington's "Magnolia."

Valda West has been chosen as last of the eight girls by Director Richard Wallace for parts in the elaborate party sequence of Charles "Buddy" Rogers' vehicle, an adaptation of Booth Tarkington's "Magnolia." Miss West is the only California girl of the eight he selected for the picture.

After several months in the role of Woodenshoes, the eccentric policeman of "The Front Page," Wilbur Higby, has left the stage to make his talking picture debut. He has been cast as Doctor McBride in Paramount's "The Virginian."

Otto Lederer will play the part of Gus Bloomberg, who handles actors on a commission basis, in "Illusion," now being filmed by Paramount.

Harry Fischbeck has been assigned as first cameraman on "Illusion," all-talking filmization of the Arthur Train novel, now in production at Paramount.

Lillian Woods, playing extra parts in pictures, is a former dance partner of Carl Randall at the Ziegfeld Roof, and is saving up to buy a dress shop.

Rita LeRoy and Ethel Sykes are two of the partiers in Adolphe Menjou's first talker, "Fashions in Love."

Lillian Worth plays a gun-moll in "Thunderbolt."

Mary Ashcraft, a Little Rock, Ark., girl, prefers a career to marriage. She's in "Half Marriage" at Radio.

Florence Dudley, from St. Joe, Miss., who has appeared in several Radio Pictures, is a former model. She's buying a home.

Cupid Ainsworth, who is playing in "Big News" for Pathe, weighs 250 pounds and her generous figure is one of her comedy assets.

Jimmy Aldine has doffed the tailored tuxedo he wore as a rich college youth in "Joe College" to don the shabby blue serge of a newspaper copy boy in "Big News" at Pathe.

Jacqueline Dyris, who plays Ina Claire's maid in "The Awful Truth," could have interpreted the role in any one of four languages. She speaks English, French, Italian and German fluently.

Judith Vosselli, who appears with Ina Claire in "The Awful Truth" for Pathe, was born in Barcelona, Spain, and educated at the historic convent of Notre Dame in Paris.

## JUST COMPLETED

REGINALD DENNY'S

First 100% Dialogue  
Picture

### "COMPANIONATE TROUBLES"

Original Story by Earle Snell  
MYRON SELZNICK, INC., REP.

## FANCHON ROYER

Removed  
to  
611 Bank of Hollywood  
Building  
Hollywood

## T-BONE RILEY

1733 CAHUENGA AVENUE.  
Phone Hollywood 8398

Specializing in  
HOT CAKES      WAFFLES      SPAGHETTI  
CHILI CON CARNE  
CORNED BEEF HASH (Browned in Pan)  
HAMBURGER SANDWICHES      GOOD COFFEE  
FOR FRIED CHICKEN and BROILED STEAKS  
8064 Beverly Boulevard

## JUNE SALES

Values :: Variety



### OSCAR BALZER

SHOPS

5510 Wilshire Boulevard  
6326 Hollywood Boulevard  
6330 Hollywood Boulevard

Hollywood Blvd.      Wilshire Blvd.  
West of Vine      West of La Brea

## ADELE SIMONOV ELECTROLYSIS

1005 FOREMAN BUILDING  
707 SOUTH HILL STREET      PHONE TUCKER 3911  
Superfluous Hair, Warts, Moles Permanently Removed  
We Use Multiple Needle Method  
References From Satisfied Clients      Office Hours: 9 A.M. to 5 P.M.



## DWIGHT CUMMINS

WILLIAM FOX STUDIO

### WALTER WILLS STUDIO OF STAGE DANCING AND THEATRICAL BOOKING AGENCY

7016 HOLLYWOOD BLVD.

GLadstone 9502

#### SUMMER COURSE OF SIX WEEKS BEGINS JULY 8

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

WILLS' GIRLS ALWAYS IN DEMAND

### CLAUDE STEPPINGGRASS THE ORIGINAL DIALOGUE

1ST CROOK (Reading newspaper): This paper says we only got twelve grand out of that First Natural Bank holdup.  
2ND CROOK: Awh! Them papers don't give credit where credit's due.  
3RD CROOK: The papers ain't to blame, it's the bank what gave out that statement. They didn't want their depositors to know we took fifty grand.  
1ST CROOK: I've a good mind to sue that bank for misrepresentation.  
HOLLY 2752

## GALEA STUDIO

1247 North Orange Drive

Phone HOLLY 6683

### 25 Casting Photos \$10.00

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

*The Only Casting Directory  
For Talking Pictures*

REGISTER WITH

## The Voice of the Screen

CASTING DIRECTORY

6362 Hollywood Blvd.

GRanite 1138-1139

*Listing Exclusively Artists Having Actual  
Stage or Talking Picture Experience*

## EARLE WALLACE

HAS DEVELOPED

MANY OF THE BIG NAMES

IN THE WORLD OF THE DANCE

Studio

Belmont Theatre Bldg.

Vermont at 1st—EX. 1196

## Let's See---Who's Who By Harry Burns

### Mal St. Clair

**M**AL ST. CLAIR, who is directing the all-talking Radio picture, "Side Street," featuring Tom, Matt and Owen Moore, was born in Los Angeles in 1897.



After completing his education in Southern California he literally drew a place on the cartooning staff of one of Los Angeles' leading newspapers.

Cartooning was not exciting enough and he soon jumped to the old Mack Sennett Studios as a "gag man." Several months of furnishing laughs for

Charlie Chaplin, Chester Conklin, Fred Mace, Ben Turpin, Ford Sterling and other Mack Sennett celebrities brought him directly before the camera. Sennett soon handed him a megaphone and a contract to direct Ben Turpin.

Among his best pictures for the past few years have been "The Grand Duchess and the Waiter," "Good and Naughty," "A Woman of the World," "Social Celebrity," "The Show Off," "Popular Sin," "Knockout Reilly," "Breakfast at Sunrise," "Gentlemen Prefer Blondes," "Sporting Goods," "The Fleet's In," "Beau Broadway," and many others, including Harold Lloyd's latest feature.

### Sally O'Neil

**B**ORN in Bayonne, New Jersey—went to school on Staten Island and later attended Catholic School of Notre Dame. Father died when he was a year and a half old.



Was a wealthy attorney, running for governorship when taken ill and passed away, leaving mother with nine children beside Sally. Mother married again when Sally was five years old. Stepfather sent Sally to Loretta Abby convent in

Toronto. Brothers sent to California to be educated at Santa Clara college.

Older brother studying law—during visit to brother in California met Ivan Kahn, old friend of family. Kahn introduced Sally to Marshall Neilan and Neilan suggested making a test of Sally. Result was "Mike" for M-G-M. Sally signed on long-term contract for M-G-M. Her big chance with that firm was in "Sally, Irene and Mary."

Later left M-G-M to go with Tiffany-Stahl, where she made five pictures. Latest picture with Tiffany-Stahl being "Kathleen Mavourneen," just going into production under direction of Al. Ray, with fine cast.

### Leatrice Joy

**L**EATRICE JOY has just been signed for a series of four First National Vitaphone starring vehicles by Al Rockett, associate executive. Miss Joy will start work within a few weeks on the first of this series, the title of which is not yet decided upon. All the pictures will be dialogued films and in several of them Miss Joy will sing.

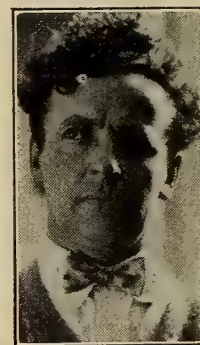


Retiring from the silver sheet some time ago, Miss Joy, who had previously had extensive stage experience, went into vaudeville for the purpose of getting further training for the talking films. She also played the feminine lead in "Clarence," which starred Edward Everett Horton at a Hollywood theatre.

Miss Joy has been starred by Metro-Goldwyn-Mayer in many vehicles, among them "The Clinging Vine," "Eve's Leaves," "Nobody's Widow," "Angel of Broadway" and "Made for Love." Among her latest pictures are "The Blue Danube," "Man-Made Women" and "Tropic Madness."

### John Griffith Wray

**A**NOTHER of the silent screen workers to establish himself in the talkers is John Griffith Wray, motion picture director and executive, who was born in Minneapolis, Minn., in 1896 and was educated at the Wisconsin State Normal School and at the Academy of Dramatic Arts in New York.



His stage career included eighteen years as director and actor, and for the last ten years of that time, he was producer and manager of theatrical organizations in the United States and in the Orient.

He joined the late Thomas H. Ince as a director in 1923, and directed "Anna Christie" and other screen successes under the Ince banner. He was later promoted, becoming general manager of production for Ince, which position he held until the Ince organization was dissolved following the death of its founder.

Wray then directed for the Fox organization, and is now under contract to direct for First National-Vitaphone Pictures.

He is now directing Leatrice Joy in "A Most Immoral Woman."

Wray is married to Bradley King, the screen writer.



# "PARIS BOUND" —Continued from Page 16

him, and his infidelity indicated that he no longer loved her . . .

(This scene, between the parents, at much greater length, appears in the play BEFORE the newly-married couple depart. It is played IN THEIR HEARING and has a decided influence on Mary's attitude of the moment. It was probably postponed in the screen version until this point in the story, to provide a shifting of interest so that a time lapse could be bridged over. Its important effect is regained later in the story by some degree of repetition when Hutton, Sr., pleads with Mary to adopt a liberal, intelligent point of view towards infidelity . . .)

✻ ✻ ✻

SEVERAL years have elapsed. Another generation of Huttons has appeared. Jim greets his boy, then listens to the strains of piano music coming from the music studio upstairs. He hurries there . . . and stands for a moment watching Mary playing, before embracing her.

They are as much in love as ever. A rich sentimentality envelops them. Just momentarily Jim is dubious about Mary's friendship with Richard: inquires if Richard is "the kind that makes passes?" But again, with rare humor, such thoughts are abolished.

Jim is off to Europe for his annual trip on behalf of a publishing house. He wants Mary to come with him, but she refuses, considering it wise for them to vacation apart, even though she misses him dreadfully. She will come no further than the dock . . . where she is tearful as they part. His cheerful understanding of her mood brings a half smile and an effort at emotional recovery, as the signal for visitors to leave the ship is given. The boat departs . . . DISSOLVE . . .

To a terrace of a hotel on the Riviera, where Noel encounters Jim and happily greets him. He speaks proudly of his baby and Mary. Noel makes an effort to be nonchalant; induces Jim to sit down. He chats about his business; Noel more or less guiding the conversation, and listening with an air of mixed sadness and interest.

NOEL: You don't know the Riviera very well, do you, Jim?

JIM: This is my first visit.

NOEL: There are so many interesting places and things here. (She moves closer to him.) The Casino is open, there are dances

JIM: I didn't think many people came down here this time of year.

NOEL: Oh, yes—enough anyhow. (Chattering) I have the sweetest little place in Antibes. It is near here.

JIM: You enjoy living here?

NOEL: Oh, yes (with double intent), I am quite happy.

FADE OUT.

(The foregoing scene was not indicated in the stage play in any way, but instead is sprung upon the audience and Jim's wife as a climax much later in the action, along with the embellishment of almost certain infidelity—while here we have merely the slightest hint of it. Thus in the picture version the audience is made expectant—and uncertain.)

MARY and Richard in her music room. Mary is playing ballet music of his composition. He is irritable. He peremptorily orders her to leave the piano so that he can play it for himself. It is quite apparent that an easy camaraderie exists between them—which permits them to quarrel. But it is a quarrel easily patched up. And then:

MARY: How long do you think it will take you to finish your wretched ballet?

RICHARD: About two months. Less, if you'll help me.

MARY: I will, gladly. Jim's off for his trip abroad pretty soon, and I'd like something to help me stand it.

RICHARD: Why don't you go with him?

MARY: I just never do.

RICHARD: Don't you want to?

MARY: Heavens, yes. But I have a notion that married people need holidays from each other, so I'm making a firm stand. Six weeks. That's no picnic, you know.

RICHARD: You're a funny pair.

MARY: We're a nice pair, don't you think?

RICHARD: Sure, very nice—Still terribly in love, too.

MARY: Oh, yes; terribly.

RICHARD: I suppose you aren't likely to crash unless one of you falls in love with someone else.

MARY: I don't think Jim and I could crash even on that. Not now.

RICHARD: Well, you aren't likely to anyway. Fall in love, I mean.

MARY: I don't know. We might. He's rather attractive, and he's pretty susceptible.

RICHARD: And you're just rather attractive.

MARY: There was a time when I used to fall in and out of love every month or two.

RICHARD: It's hard to believe.

Seeing that he is pursuing what is a fruitless topic for himself, Richard changes the conversation back to his ballet. Then Jim enters. He greets Richard casually, and announces to Mary that he's off to Europe ahead of schedule—got a cancelled berth on an earlier steamer. Mary is startled, emotionally disturbed. She rushes to Jim's arms. Richard tactfully withdraws. Jim pleads with Mary to come with him this time, but she insists that she will stay home. Estimates on what date he will be home, and discovers he will be back just in time for their anniversary—and a huge party she intends giving.

Jim telephones and says goodbye to the boy, who is at the country house. Mary clings to him, profoundly upset at the prospect of being without him, while he checks off various items on his list—including a kiss for her, together with his usual catch-line, "From Jim—to Mary—with love."

The elder Hutton's voice is heard downstairs. He comes up, followed by Fanny, one of Mary's friends who has been in Europe. Fanny dominates the following scene with amusing chatter of her experiences abroad. Jim has merely time to receive a present from her before departing. Mary, firmly opposed to repeating her emotional scene of last year at the dock, says she will bid goodbye to him at the door. Jim's last word to his father is to declare—fondly looking at Mary—that he is in great luck. He leaves . . .

Back upstairs listening to Fanny's chatter, Mary is startled at hearing that someone reported seeing Mary and Jim together in Antibes last year.

MARY: When was that?

FANNY: Last May.

MARY: Oh, yes.

FANNY: Only she couldn't get Jim's eye and you both looked so devoted she concluded you were there to escape Americans. They thought at the Inn you were a run-away couple. Zoe said the patron told her you'd taken the sweetest little studio place with actually a bathroom. I didn't even know you were over. Why didn't you look me up?

MARY: Well, it was—

FANNY: You were trying to avoid Americans!

MARY: (After a moment)—

It was the shortest kind of a trip.

FANNY: You didn't run into Noel, did you? Someone told me she was down there.

MARY: No, we didn't.

Thus, bravely trying to keep Fanny unaware of the truth, Mary grows so short in her answers that Fanny departs.

Hutton stands watching Mary during a long silence. Finally he begs her not to jump to any silly conclusions. But Mary is profoundly affected by the discovery of Jim's infidelity with Noel. To confirm her suspicions, she telephones someone who knows Noel's whereabouts, and learns she was in Antibes last year at the time Jim was there. Turning to Hutton, she insists that they were there together. And, despite a strong appeal to her intelligence, insists that Jim doesn't love her any more. She intends to divorce him when he gets back.

HUTTON: Listen to me, Mary. If you're going to quit Jim, quit him. But in heaven's name don't let it do this to you.

MARY: Do what to me.

HUTTON: Fog your reason—"If I mean no more to him"—"If his love for me wasn't strong enough—" Really, you of all people to drool that kind of second-rate trash, is about the limit.

Continued on page 55

Quality  
Automobiles

Quality  
Automobiles

## Announcement



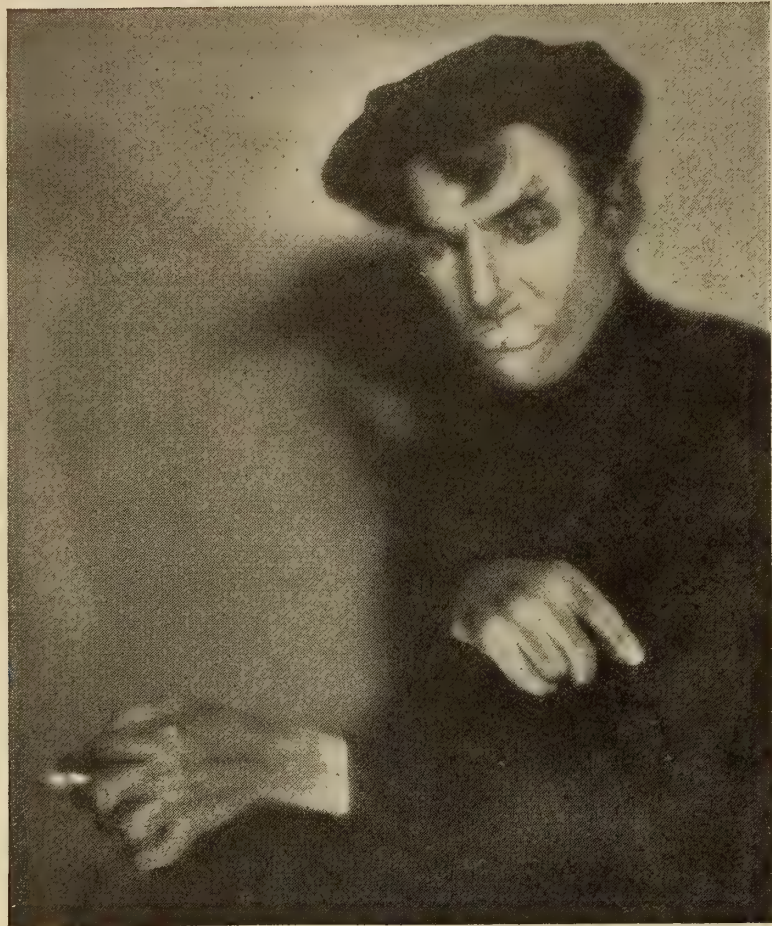
*The honor of your presence is requested at the opening on June 15, 1929, at 640 South Figueroa Street, of a used car salon, that under an intensive merchandising policy, should be an outlet for hundreds of used cars annually. A personnel that will constantly strive to render a superior service to the general public and to new car dealers. We cordially invite you to inspect our potential sales room.*

Oliver Pezel.

Quality  
Automobiles

Quality  
Automobiles





As "THE RAT"  
OTAR SHILLET  
[The Animalistic]

*A New Method of Presenting  
Character and Dances*

**Characterizations**

KING'S FOOLS	INSANES
FANATICS	SIMPLETONS
DEVILS	DRUNKS
UNDERWORLD	DOPE FIENDS

Comedy and Grotesque Dance Roles  
Years on Stage and Screen

Management of  
**GOULD and PRICE**

GLADSTONE 3797

**BUZZING AROUND  
WITH VIC ENYART**

Dolores Del Rio and Roland Drew entering the jewelry shop in the Warner Theatre Bldg. . . Al Jolson buying a couple suits of clothes at Politz and McDowell's prior to leaving for New York . . . Hedda Hopper attending the opening of "Paris Bound" . . . Claire Windsor and Leo Carrillo riding together in one of the decorated cars in the Shrine Pageant parade . . . Maurice Chevalier getting a big hand upon his return from New York . . . Gary Cooper, Richard Arlen and Neil Hamilton departing from the Paramount Studio, each with a new contract in his pocket . . . Olive Borden wearing her hair short . . . Max Sheck directing the dance scenes in "Paris" . . . Irene Bordoni and Jack Buchanan on the same set . . . Estelle Taylor receiving an ovation at Loew's State Theatre, where her picture "Where East Is East" is showing . . . Carl Laemmle, Jr., and Dr. Fejos walking about the Universal lot, talking story . . . crowds of actors around the entrance to the Equity offices . . . The Warner Bros. ensemble on their way to the studio in the big white bus . . . Mr. and Mrs. Purnell Pratt entertaining a group of friends at the Beverly-Wilshire Hotel . . . This can't go on . . .

**Clifford Grey Here to  
Write Lyrics For  
Paramount**

Clifford Grey, author of the book and lyrics for the current London musical comedy, "Mr. Cinders," is Hollywood's latest sound picture recruit. Grey is at the Paramount Studios in Hollywood writing the song lyrics for the screen's first original light operetta, "The Love Parade." He is one of the best known lyric writers of the American and English stage. He prepared the lyrics for "The Three Musketeers," "Sally," and, with Leo Robin, "Hit the Deck," three of the most recent New York successes. He is best known in England for "Mr. Cinders," and for his authorship of "The Bing Boys Are Here," which is rated as the most successful musical show ever produced in London.

His work for "The Love Parade," in which Maurice Chevalier will star, is his first for the screen. Production of musical special will start within two weeks, Paramount announces.

**Three Radio Talkers  
Now Being Edited**

Two Radio Pictures, all-talkers, one a musical, were finished up this week at the Hollywood studios. The musical is "Street Girl," starring Betty Compson, and directed by Wesley Ruggles. It's now being edited by Randolph Bartlett.

"Half Marriage," starring Olive Den, and directed by William Cowen. Twelve cutters are now at work editing these two, and finishing up the editing of another all-talker, completed recently, "Side Street."

Bob Mayo is assisting Bill Mayberry in the casting of the First National studios at Burbank.

**TAKE off that FAT**

*Eat Anything*

No Strain—No Exercise  
Results Astonishing

NOT A BATH

**F. V. HAEUSLER**

1479 Westerly Terrace  
LOS ANGELES, CALIF.

Guaranteed  
**PERMANENT WAVE**  
**\$5.00**

Gainsborough Beauty Shoppe  
Hollywood 9323 6655 Hollywood Blvd.

**MASTER HORSEMEN'S  
CLUB**

Expert Horsemen

Ropers, Riders, Teamsters, Ox  
Drivers, Packers, Stunt  
Riders, etc.

Anderson, Gus	5 ft. 11 in.—180 lbs.
Bucko, Buck	HE. 0239
5 ft. 9 in.—150 lbs.	
Burns, Clyde	MO. 10703
6 ft.	
Clark, Bob	HE. 3762
5 ft. 9 in.—166 lbs.	
Eckert, Johnnie	HE. 2461
5 ft. 9 in.—160 lbs.	
Fisk, Roy	
5 ft. 11 in.—185 lbs.	
Fisk, Warren	
6 ft.—155 lbs.	
Fisk, George	
5 ft. 10½ in.—158 lbs.	
Garrett, Sam	Bur. 589-M
5 ft. 9 in.—150 lbs.	
Gillis, Bill	N. Ho. 274
6 ft. 2 in.—150 lbs.	
Guber, Glen	Bur. 482-M
Hall, Shorty	GA. 0935
5 ft. 3 in.—120 lbs.	
Hurley, Bill	N. Ho. 511
Haught, Al	HO. 3250
5 ft. 9 in.—154 lbs.	
Hosea, Mat	HE. 0239
5 ft. 11 in.—152 lbs.	
Hickey, Howard	N. Ho. 400-J
6 ft.—190 lbs.	
Johnson, Chas.	Bpr. 1574-R
Johnson, Shorty	
Lefkowitz, Abe	C. C. 5271
5 ft. 8 in.—165 lbs.	
Martin, Scoop	HO. 5937
5 ft. 5 in.—142 lbs.	
Miles, Bob	N. Hollywood 1512
6 ft.—178 lbs.	
Millerick, Mickey	
5 ft. 8 in.—157 lbs.	
MacBeath, W. B.	OR. 4985
5 ft. 10½ in.—163 lbs.	
McKnight, Chick	GL. 2616
McClure, Bud	HO. 6554
6 ft.—170 lbs.	
Robbins, Skeeter Bill	Bur. 542-W
6 ft. 3 in.—180 lbs.	
Robbins, Harry	Sta. Mon. 45930
6 ft. 1½ in.—170 lbs.	
Robertson, Orie O.	HO. 9257
5 ft. 11 in.—160 lbs.	
Sheek, Lee	Bur. 617
5 ft. 7 in.	
Skelton, Bay	HE. 4197
5 ft. 11 in.	
Spackman, Spike	Bur. 542-W
6 ft.—180 lbs.	
Perrin, Wirt	EM. 4473
5 ft. 4½ in.—138 lbs.	
Williams, George	Bur. 823-W
5 ft. 8 in.—155 lbs.	
Willingham, Harry	
Paramount Rancho	
6 ft.—155 lbs.	
Warren, Bob	HE. 0239
6 ft.—180 lbs.	



# ABOUT TOWN

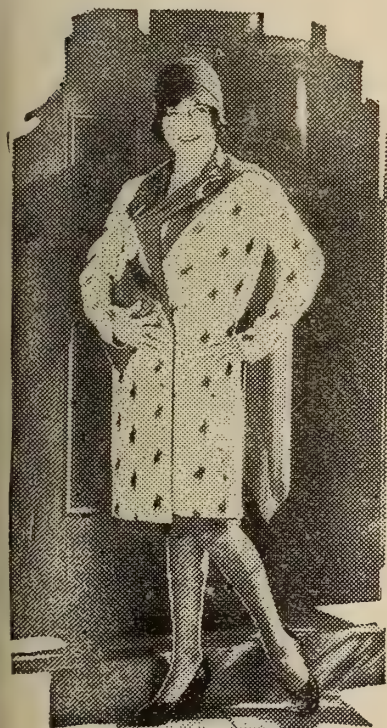
with

## CONNIE

### Shopping On and Off the Boulevard



NOW we have come to a shop off the boulevard. I say off the boulevard because I know what a difficult feat it is to park one's car on the boulevard. Just try and do it! There is always room to park your car at Lido's, that exclusive gown shop at 2103 Highland Avenue. The gowns and hats here are all original creations and are designed for every occasion. Whether it be for morning, afternoon or evening, you will find Lido's gowns chic, distinctive and always worn by the best dressed women in Hollywood.



—Courtesy Fashion News.

#### KATHERINE CRAWFORD

In the photo above, Miss Crawford is seen wearing a beautiful Polo Costume with an embroidered reversible Flannel coat, canton crepe two-piece dress to match, in Japonica red and white.

Ruth Graves, as seen recently on the boulevard with Kenneth Duncan, in the latter's big white Jordan. She was wearing a stunning Lido hat, designed by Pepper.

Katherine Nolan, prominent society girl from Houston, Texas, was at the Deauville last Friday night. She wore a most attractive gown made from Bluette chiffon, real lace and hand-made flowers—a Lido creation.

COOL comfort—what a pleasing aspect, and particularly now that the warm Summer days are upon us. You may sit out in the garden and let the warm sun drench but not burn you—that is, if you take time to see about those Summer awnings now. Those at the Vine Awnning Co. are so good looking and really brighter and gayer than anything I have seen done in canvas this season.

There is both service and beauty in these awnings. You will find the Vine Awnning Co. at 758 El Centro or telephone GLadstone 5903.

You may chat with Mlle Riviere in either French or in English. But whatever you talk about, Mademoiselle will explain to you a perfect process for removing all skin blemishes and superfluous hair. This need not be a delicate subject with you, and it is one that you should tell your friends about. It is such a simple process, and guaranteed to be absolutely permanent with the use of an electric needle. This process is painless, too. Mlle. Riviere's phone number is DUNKirk 9001 and the address is 2505 West Sixth Street, opposite the Elks Club.

JERRY VAUGHAN, who for many years has been connected with Motion Pictures, has now entered a new field and is daily supplying one of the vital needs of every set. The Leon Flower Shop at 1115 North Wetsern Avenue caters particularly to the Motion Picture profession. Mr. Vaughan has filled orders for the Pathe, James Cruze and many other studios. HEmpstead 9675 is the telephone number. Your order will be filled promptly.

#### MODES OF HOLLYWOOD

A charming film actress recently appeared in a dainty organdie frock with black lace applique and flower trim. This gown is most suitable to afternoon wear.

When driving, and particularly with the top down, Hollywood finds the little basque beret most convenient. It serves to keep the hair in place and is considered smart for all informal occasions.

Espadrilles of plain or striped Basque linen and oxfords of white buck or elkskin are seen on the courts. The espadrilles have tapes to bind the ankles, and with them short woolen socks are worn.

At the same Deauville party, Marion Burns appeared in a ravishing blue chiffon gown. Ruth Graves, who awarded the dancing cup, wore an egg-shell ensemble trimmed with ermine.



—Courtesy Fashion News.

ANN PENNINGTON, Musical comedy star, prefers for sports this ensemble, consisting of white flat crepe sleeveless sun-back dress, with an Imported Rodier Fabric coat.

#### MOODS OF HOLLYWOOD

Miss Hollywood is most informal. She wears a Sun-back, is stockingless, and tops it all with a Basque Beret. She is chic, even if the woman from Kansas did write in to us to ask if the gals in Hollywood were too poor to buy stockings. No, sir-ee—it is being done here. It is one of the many moods of Filmland.

At the beaches, you see the girl from Hollywood in the last word in bathing suits. She may have taken her idea from the Riviera, where the smartest women wore jersey bathing suits, cut low in the back and either in one or two-piece effects. But Miss Hollywood would be original even if she had to resort to pale beige and yellow—colors that are most startling with the new sun-tan rage.

—Adv.

#### Leaves On Eastern Trip

Mrs. Glenora Pilcher, of the Pilcher stores in Hollywood and Pasadena, leave this week with her buyers, Miss Ida Springer and Mrs. Alma Mathess, on a purchasing trip to New York, where they will buy domestic and foreign merchandise.

#### Supplied Shoes For Revue

The Mills Shoe Company, which has a store on Hollywood Boulevard, furnished the shoes for the M-G-M "Hollywood Revue of 1929."

### GRAYCE WILEY

Expert Permanent Waving  
with NINO'S

208 Warner Bros. Theatre Bldg.  
GRanite 6343

### GEORGE OVEY

Phone, North Hollywood 476  
Message, GLadstone 9502

Your Choice of  
WIGS

Superior Quality—Faultless  
Workmanship

### MAXIMES

519 S. Broadway, 5th Floor  
Special Rates for Professionals

Guaranteed  
PERMANENT WAVE

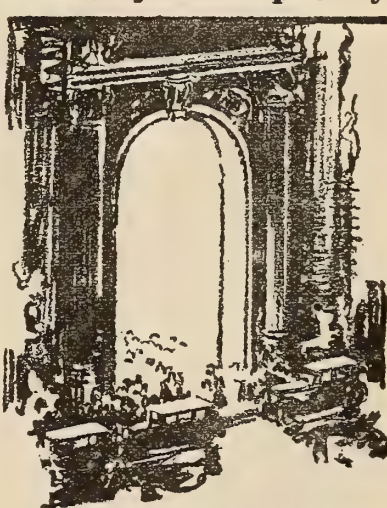
\$5.00

Gainsborough Beauty Shoppe  
Hollywood 9323 6655 Hollywood Blvd.

### Watch Hospital

Any watch repaired for  
\$1. Material furnished  
sold at wholesale. All  
work guaranteed 2 yrs.  
Please bring ad.  
408 S. Rdw.  
Opposite "T" Broad-  
way Dept. Store.

### THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

### THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



**FIRST NATIONAL PICTURES, INC.**  
HOME OFFICE  
GENERAL LETTER

May 31st, 1929.

TO ALL EXCHANGE MANAGERS AND SALESMEN:  
You will shortly receive a supply of reprints of two exceptional reviews on THE SQUALL.

One is from "Harrison's Reports," the other from "The Hollywood Filmograph."  
Harrison goes out of his way to rave about a picture, it must be there 100% and when the Hollywood Filmograph, which usually is the tip-off on pictures long before they get into circulation gives THE SQUALL a rave, you can be sure we have a box office bet.

Read these carefully yourself and get that wonderful First National feeling, and then spread the good news from man to man with the extra reprints we are sending.

Yours very truly,  
*S. Charles Binfield*  
S. Charles Binfield

802182

COMING—The Biggest Musical Comedy In Pictures  
**"BROADWAY BABIES"**  
Alice White and a Fast Stepping Chorus

**"THE SQUALL"** should be sentimentally successful. We can freely praise the talkies on one count. They have snapped the film producers out of the rut of saccharine stories that have formed all too great a portion of the past output of Hollywood, and induced them to produce adult entertainment. They could have done it just as well on the silent screen! The pictorial sweep and beauty that is, after all, the only motion picture has been lost during the shuffle—temporarily, we pray!

However, "The Squall" displays a closer relationship to the old motion picture form than most. The camera moves with a tolerable degree of freedom, and the film is less a series of close-ups than seems to be usual. Alexander Korda is to be highly complimented for his intelligent and forward direction. Miss Bradley's quality dialogue is of a uniform high standard. She seems to be able to write dramatic lines, yet keep away from the melodrama that has lurched so much unexpected mirth of late.

Myrna Loy makes a magnificent "Nubi." It is by far her best contribution to the screen. Her voice is enthralling and enticing. She has been thoroughly in character throughout. You will long remember the crooning gypsy.

Alice Joyce makes a smashing return to the screen. Her acting is vibrant and pleasing. She played the mother, and scored time and again in her ranks with that of Miss Loy. Richard Tucker again compels attention with his excellent voice and smooth performance. Zazu Pitts furnished some comedy and tragedy to the servant in her own inimitable manner. Harry Cording gives excellent work. Nicholas Soussanin has only a few lines, but he does them incomparably.

Carrol Nye and Loreita Young as two of the three pairs separated by "Nubi" gave work of a high grade. George Hakathorne as Marcia Harris and Knute Erickson play less important parts in a splendid way. But, after all, it is Alice Joyce and Myrna Loy that you will remember. The photography, by John Seitz, is smooth and of high quality in this film—everything is of the highest quality and intelligence. It seems a bit long now—longer than any other film we have seen—but it does not strain and tire you.

"The Squall" is a splendid example of the new entertainment at its present best.

—HAROLD WEIGHT.



From  
**HOLLYWOOD  
FILMOGRAPH**

## Fox Starting Soon On Movietone Operetta

The Fox-Movietone operetta, "Married in Hollywood," is slated to go into production at Fox-Movietone City at once. Production has been deferred awaiting the arrival of Norma Terris, famed prima donna, who has just completed seventy-two weeks in stage production of "Show-boat." J. Harold Murray, who will be co-featured with Miss Terris in this operetta, is now on the coast, after completing an equally lengthy engagement for "Rio Rita." Irene Palasty, Walter Catlett, Lennox Pawle, El Brendel and George McFarlane have already been rehearsing for the production, which is based on a play by Leopold Jacobson and Bruno Haido-Warden, with music by Oscar Strauss. For the talkie version Harlan Thompson has written the story, dialogue and lyrics, with additional numbers by Dave Stamper. Edward Royce will stage the musical numbers and Marcel Silver will direct the production.

## Street Widening Cause Of Studio Changes

Because of city requirements to carry out the widening of La Brea Avenue, reconstructing of the Charlie Chaplin Studios was started this week. Fifteen feet on La Brea Avenue for a distance of six hundred feet will be taken over by the city. The project involves the expenditure of close to \$100,000 and six to eight weeks will be required to carry out the work.

Additionally, new equipment for many departments will be installed, including general devices for sound. Chaplin is at present engaged in the making of "City Lights," but there will be no interruption in his work during the reconstruction operation, it is stated.

## Freddie With Gilbert

Freddie Burke Frederick, child featured player, has been signed for the part of John Gilbert's son in the all-talking production of Tolstoy's story, "Redemption," being directed at M-G-M by Fred Niblo.

Freddie is now finishing up on another role opposite a big star in an all-talkie, in Pauline Frederick's "Evidence" at Warner Brothers.

Gerald Barry, who recently completed a part in "The Green Ghost" for M-G-M, has been chosen for a part in John Gilbert's starring picture at the same studios, "Olympia."

## ANDY GUNNARD JOINS FILMOGRAPH STAFF

A. (Andy) Gunnard, connected with motion pictures in Los Angeles since 1914 and previously associated with the stage, has been appointed representative of the New Hollywood Filmograph in the Northwest.

Gunnard, who sailed Sunday for Seattle to open offices for this publication, will be active in Oregon, Washington and British Columbia.



“PARIS BOUND”

Continued from page 51

MARY: That's going it pretty stiff, don't you think?

HUTTON: Yes, I do. And I'm amazed to think you need it—What on earth has one mis-step of Jim's got to do with you?

MARY: It has a great deal to do with me. In any event I don't feel called upon to share him.

HUTTON: I doubt if you've shared anything. If you have it's the least important element in your whole relationship.

MARY: He went from me to her. He chose her over me.

HUTTON: There's no choosing to it, my dear girl, you ought to know one's capabilities of attraction aren't limited to one man or one woman. They never have and never will be.

MARY: I don't believe it.

HUTTON: Then since your marriage, can you honestly say there's been no one at all but Jim for whom you've felt the least—what shall I say—vague stirring?

MARY: (After a moment)—Yes, I can say that.

HUTTON: (Smiles)—You had to stop and think.

He continues to plead with her, to no avail. Finally, when he becomes somewhat abusive in his attempt to make her see his point of view, she becomes coldly dignified and orders him out. He starts out just as Richard arrives, and pauses at the door to study Mary and Richard questioningly . . .

FADE OUT

(This entire scene in the stage play was longer, and more directly outspoken, treating frankly of sexual relationships and their significance as compared with the spiritual companionship bred of real marriage. Also, the disclosure of Jim's possible infidelity was made BEFORE Jim actually departed, but not in Jim's presence, so that Mary faced her problem even while saying goodbye, and with the thought in mind that he was possibly going to see Noel again. A few scenes are eliminated by this change in the screen version, and a moment of questionable motivation—whether or not Mary would keep silent under the circumstances—is overcome.)

THE bulletin board of a liner announces a delay in docking until the following morning . . . However, Jim manages to get off on the Mail Boat . . . DISSOLVE

To the music room. Richard has just arrived with his music. Mary has been working on part of the music, and her interest is intense. He declares it to be too hot to work, but she begs him to tell her the balance of the story for the ballet, and says she cannot confine her imagination when she hears the notes of the music. Richard looks at her with peculiar sharpness, then sits at the piano and begins to play the ballet music from the beginning . . . and very soon, appearing vaguely in shadow through which both Richard and Mary can be seen, are super-imposed groups of fantastic dancing figures, grotesquely uncertain in formation and costume and rhythm, as though the fig-

ments of a highly stimulated imagination. As the music is phrased differently, so the figures change . . . soon an intense pitch is reached, and the piano gives way to an “imagined” symphony orchestra. The ballet continues for a while longer, then suddenly stops as does the symphony music, when Richard strikes a discord on the piano and rises impatiently . . . Mary is startled out of her imaginative dreaminess.

(This entire sequence content is not in the play, wherein the young composer simply outlines the story of his fantastic ballet. While there is appeal enough in such conversation, and it undoubtedly could stimulate the imagination of a woman such as Mary—already emotionally disturbed and seeking some new outlet—the screen manner of portraying the subtle mood is by far superior. The photographer, Norbert Bodine, accomplished the photographic dissolves with admirable skill.)

Mary, completely swept away by the appeal to her imagination, protests that Richard should finish it—now! He refuses, with astonishing depth of feeling; and she responds likewise, calling him lazy and worthless, then ending up by pleading with him. He declares that he must “speak” to her at length, and asks what she is afraid of.

MARY: (Frowning and puzzled)—Afraid of?

RICHARD: Yes.

MARY: (Looks at him steadily for a moment, and realizes the strangeness of his mood.) Goodbye, Richard. (He does not answer. She concludes, contemptuously)—And sometimes, if you can manage it, I wish you'd finish something.

RICHARD: (Softly)—Oh—you—

MARY: (In an outburst)—And—you! Go and tune pianos, that's where you belong! A fine artist you are—lazy, dabbling, worthless—

(Richard seizes her by the shoulders. She stops. They gaze at each other, tense, furious. At last he speaks.)

RICHARD: I can't finish that ballet, because that ballet's you and me, and we aren't finished and never shall be. So it won't.

MARY: (After a moment, comprehending)—You can let go my shoulders now.

RICHARD: I love you, Mary.

MARY: I don't know what to say to you. What do you want me to say?

RICHARD: Something I'll—anything you want to.

MARY: I like you very much—so much, so much—And I shall miss you horribly.

RICHARD: Don't you feel a thing for me—not anything at all?

MARY: (She looks a little startled)—It would be very funny if I did.

RICHARD: And would you laugh a great deal?

MARY: I think I'd cry my eyes out.

RICHARD: Then never mind.

MARY: (Turning to him

Follow The Motion Picture Stars

to

MOSCOW  
INN

8353 Sunset Boulevard

Under Personal Supervision of  
Prince U. Dolgoruky

DANCING and DINING



ILLIA RIMSKY  
Music, Singing, Dancing

Special Features on Sunday

RUSSIAN-FRENCH  
CUISINE

7-Course Dinner \$2.00

NO COVER CHARGE

SPECIAL ATTENTION TO WEDDING,  
ANNIVERSARY AND OTHER  
PARTIES

DANCE ORCHESTRA

featuring: Russian, Egyptian  
and American Numbers

COSSACK DANCERS  
RUSSIAN CHORUS



XENIA ZARINA



ALEX ZNAMENSKY  
The Russian Caruso

an atmosphere that  
is unusual and  
different

FREE PARKING

FREE CHECKING

PHONE CRESTVIEW 4331



swiftly): Oh, you dear person, you—

RICHARD: Mary, Mary—come here to me a moment—

MARY: I can't.

RICHARD: (After a moment) All right—Goodbye. I expect when you take me all in, I'm just a tramp.

MARY: You're a pretty im-

portant tramp, I think. To me you are, anyhow.

RICHARD: That'll do nicely. Good-bye.

(He holds out both his hands to her, smiling. She hesitates, then moves directly to his arms, and kisses him. The breath leaves his body in a gasp.) Mary! (He sweeps her into his

arms. She is rigid for a moment then something within her gives way and she slumps against his breast, her face averted.) Look up at me!

(She protests, and tries to leave him. But again she lifts her face to his. They kiss. Then with a choked cry she again averts her head.)

RICHARD: I love you terribly.

MARY: You—Kiss me some more. It's so long since I've been kissed—(But when he has.) Oh, this isn't me! It can't be—

RICHARD: It is you.

He pleads with her, and because she is afraid of herself, weakly she begs him to go. She is torn between what she supposes to be a new feeling of love, and the horror of submission to a feeling which she had presumed herself to be immune to. Struggle rages within her, with Richard's appeal winning her over to his view . . . And then, the buzzer sounds. She declares it to be Fanny and some other friends. Richard says he will take a walk and return later when the others have gone. He will buzz three times, and if she wants him to come up she will answer. Then, curtly speaking so as to shock her back to her presence of mind, he orders her to answer the buzzer. He takes off his coat, and is sitting at the piano, presumably intent upon his composition, when Fanny, Nora and Shippan enter. There is instantly a babble of conversation.

Mary does her best to respond to the jocular mood of her friends, but her attention is caught by the music—the completion of the ballet—which Richard is softly but inspirationally playing. Once, dimly heard through the babble of conversation, he says: "Are you listening, Mary?" And she answers softly: "Yes." Which causes Fanny to stare curiously from one to the other.

The gang, it appears, are looking forward to Mary's anniversary party tomorrow. But Mary declares there will be none. Aghast at such "abuse of friendship," the trio protests. Finally Mary grows tense and quarrelsome because her attention is being distracted from Richard. The others rise to leave. Mary hastens to apologize to Fanny, who asks if a change may be expected after tomorrow—after the lord Jim comes back. Mary answers, with quiet emphasis, that there *will* be a change. The buzzer sounds . . . and amid great astonishment, Jim walks in, hurries to Mary and embraces her. She slightly averts her head. Jim senses the change, but he maintains his cheery front.

Richard, frowning, greets Jim somewhat curtly, and announces that he'll be going. Frankly he asks Mary if he should come back as planned. She nods her head, and accompanies him to the landing, where she tells him that she hasn't changed her mind, but that she wants to tell Jim alone. She is distraught, and Richard declares that his statement holds good—if she doesn't want him, she should just ignore his signs and he will go away. He leaves . . .

Jim, with breezy old-time spirit, takes command. He manages to extract Mary's agreement to giving the party, then gets rid of the crowd.

Alone with Jim, Mary says slowly that she has something important to tell him. But he deliberately avoids hearing her by changing the subject, and finally says sharply that he doesn't want to hear bad news, ever. Then the buzzer sounds three times, and Mary tries again.

MARY: Jim, you've got to listen to me. I've made up my mind to . . .

JIM (Flashing a glance at the piano stool—indicative of his problem.) Stop it!

(He takes both her hands in his and looks straight into her eyes as he continues, with soft, firm emphasis.) Look here, darling. I don't ever want to hear any bad news. Do you understand? (He waits for her answer, but perceiving only her straight, questioning look, he continues more tenderly.) Remember, there's nothing—nobody—ever can affect us, you and me—in this world—isn't that so, Mary?

MARY: (As everything gradually becomes clearer to her—and she understands his real meaning)—I think so, Jim.

JIM: (Soft, pleading)—Say it, Mary, say it. I want to hear you say it.

MARY: Say what, Jim?

JIM: Say that nothing can ever come between us—nothing.

MARY: Nothing—

(The buzzer sounds again, more insistently this time. Jim turns towards the door. The lightness of his voice does not mask the strain under which he is laboring.)

JIM: Now I wonder who . . .

MARY: (Gravely, as she puts out her hand to detain him)—Let's not answer it, Jim.

JIM: (Suddenly happy)—No. We don't want to see anyone tonight.

. . . And so, while Richard is staring despairingly at the door, then turning away and merging with the shadows . . . Mary and Jim are breaking the wall of restraint down completely, and recovering the joyful, ecstatic mood of their earlier scenes. He uses the same playful catch-lines, the same mock-brusque tenderness. Even though it is early morning, he suggests a wild ride out to the country house to see the youngster. Laughingly she protests, but is overruled. Finally, hand in hand and chatting happily, they start out. Jim snaps out the lights of the room as they leave . . . FADE OUT

THE END

## Jack Mulhall Picture Has Dual Talker Role

"Dark Streets," underworld picture featuring Jack Mulhall in a dual talking role, has been completed at First National. The production is unique in that it will bring to the screen what is reported as the first dual dialogue role since talkies made their arrival.

Lila Lee plays the feminine lead. Story is an adaptation of "Pat and Mike," Richard Connell's story. Bradley King wrote the screen play.

## SUZANNE LA FLOTRONNE

ATMOSPHERE SONGS

With Your Idea, Words and Music Arranged for Publication

1409 N. McCadden Pl., Hollywood

## SECRETARIAL SERVICE OF HOLLYWOOD

Mailing Lists, Typing, Accounting, Mimeographing, Notary

415 A. TAFT BLDG.

GLadstone 6214

GRanite 8367



Jack Joyce

Hollywood 2752

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone FITzroy 1785

## REICHEL'S INTESTINAL BATHS

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

## WRITERS

DO YOU really know the class of work you are best adapted to do?

DO YOU follow the fashions in literature and keep up to the minute in style?

DO YOU study the market and know the policy, method and needs of publishers?

DO YOU understand how to get the best out of yourself?

ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?

IF YOU are not certain about any of the foregoing, come around and talk it over.

## WRITERS' WORKSHOP

728 NORTH WILTON PLACE

Phone GRanite 6456

## OFFICE FURNITURE

Consisting Principally of

OAK, MAHOGANY and WALNUT FLAT TOP, ROLL TOP and TYPEWRITER DESKS, all Sizes TABLES, CHAIRS and OFFICE ACCESSORIES

To Be Sold at Very Low Prices

Inquire

1261 SOUTH LOS ANGELES STREET



## On Talkies vs Silents

By WILBUR NEEDHAM

There can be no question about it: the talking films will endure. Their defenders are unduly excited, for we who do not like the talkies have no intention of wiping them off the map. There are extremists who would abolish them, just as there are extremists in the other camp who would have only talkies. But these people do not matter. Lop-sided, they roll around in futile ellipses.

Still and all, the bald fact remains: the talkies are not motion pictures. They are simply photographed stage plays. It is not a question of technical defects, either. No one will deny that the technical side will improve, until the stage will have but one thing that the movies have not got: flesh. All the harsh grating of the present immature reproducing and broadcasting equipment will finally disappear; and a new technique will be evolved, whereby the stiff and awkward posturing of the players will be eliminated. Canned culture it may be; but the stage itself is boxed and varnished culture. All this, and more if you like, will be cheerfully admitted by the saner opponents of the talkies. This new baby will live—and, along with it, the dreadful name with which it has been baptized!

Moreover, it seems to me that the friends of silents have overlooked one great boon bestowed by the talking films. From the time "The Cabinet of Dr. Caligari" awakened people to the possibility of art in motion pictures, cinema lovers have worked hopelessly for two separate theatres in the films. The stage has a theatre for O'Neill, one for comedy and drama, one for burlesque, and one for musical comedy, in addition to a flourishing little theatre. The movies have never had anything but one huge theatre for all classes to patronize; and the crowd has been expected to swallow occasional artistic productions as calmly as the rebels against mediocrity are supposed to sit through melodrama and maudlin comedy. Little theatres started up, offered what they could find, and died again without any decent patronage, mostly because no producers were making films expressly for them. The small theatres had to take what was left of the prints, after their runs in the big houses; and that they got good prints was due to the fact that the pictures they selected never ran long enough to get worn out!

But now, all that is changed. There are a few producers who refuse to make talkies; and there are thousands of small theatres all over the country which have either closed down, or are running whatever they can get in the way of silents. These theatres simply cannot install talking equipment. Here, then, are the theatres for silent pictures; and the market (except in hick towns) is ready. Some wise producer could make a fortune by purchasing all these little theatres, against the day when silents will return more strongly than ever. There are thousands of patrons waiting for such a theatre, for they have

been driven out of the movie palaces by the howling pictures.

The reason for this sharp division in the movie audience goes deeper than any mere matter of noise or silence; and it is even sharper than a schism between the intellectuals—real and fake—and the major public. We who detest the talkies and will not go to the theatre unless we can see good silent films, whatever may be said of us, base our reasons upon a solid platform that cannot be shaken. The silent pictures are, for us, the only real movies, not merely because they retain the silent pantomime upon which motion pictures have been built, but because they employ a technique that the talkies can never use. Perfection admitted at a not far distant day, the talkies still cannot hope to become fluid drama. The stage and the talking films are both static drama, because they are constructed out of dialogue. Imagine, if you can, "The Letter" with dialogue extracted. (To be sure, one might make pictures with interludes of sound, and sprinklings of yelps and conversation; but what a frightful abyss of silence would yawn between moments of noise!) I am not just proposing some technical quibbling, either, when I speak of fluid drama. A film must flow; it must carry the spectator along with it; it must never stand still and pose, nor mutter words intended to explain the action. Titles or sound, it makes little difference: both are interruptions of the drama's rhythmic flow. Sound is the stronger, sharper, more jarring interruption, that is all.

Beyond that, sound is for those who cannot see sounds. By the right use of the camera, any sound may be reproduced and carried out to the mental ears of the audience. Here we come upon the most drastic division between the two types of audiences. The majority has no mental ears. For this majority, the talking films were made, however little aware of it the pioneers may have been. Any man with the ability to think should have seen that, ten or fifteen years ago; yet producers went into talkies with trembling steps—and then, foolishly, went the whole hog and wiped out silents. Among all the idiotic things of which movie magnates have been guilty, that was the most insane; and they have perpetuated some priceless bits of buffoonery. Priceless is the word; these clownings have cost the producers and investors more than one fortune.

No; the silents must not disappear. If they do, we will lose fluid drama, our mental ears, and all the subtle nuances of this new art. There is room for Harold Bell Wright in literature, as well as for James Branch Cabell. There is room, in the movies, for both talkies and silents. We may be a standardized nation; but there are among us about one million people down whose throats you cannot ram a product they do not like. And I maintain one million buyers are not to be sniffed at, even in this day when success is measured in multiples of millions.

## Revues and Reviews

### "The Hollywood Revue of 1929"

M-G-M's most ambitious sound production appears in Hollywood this week. A new achievement in films is promised. Surely the names that have contributed to its making indicate its pretentiousness, and its innovations promise interesting moments for the premiere audience.

### The Hollywood Review of 1929

Our own review brings to you a flashing resumé of the week in news.

A compound digest of the activities of the theatre world—with constructive interludes in special articles.

A Newspaper in Magazine form, readable for the layman as well as the professional. The week's reading given to you at the lowest price possible.

Join our growing subscribers' list. Our rates are given to you below. Clip and mail with Check or Money Order.

<b>Rates:</b> 6 Mo.—\$2.50 1 Yr.—\$5.00 3 Years \$10.00	<b>Hollywood filmograph</b>	<b>Phone:</b> HOLLYWOOD 6024 Dept. D
Warner Brothers Theatre Bldg. Hollywood, Calif.		
Please enter my subscription for the period of _____ for which I enclose the sum of \$_____ Name_____ Address_____ City_____State_____ Phone_____		



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
Darmour 5823 Santa Monica Blv. (Darmour Casting) HO 8704	Mickey McQuire Alberta Vaughn and Al Cook	Al Herman Al Herman	J. A. Duffy J. A. Duffy	Jim Brown Jim Brown	Mickey McQuire Series "Record Breakers"	E. V. Durling E. V. Durling	Preparing Shooting
James Cruze HE 4111	Eric Von Stroheim Gaston Glass	James Cruze Walter Lang	Vernon Keyes	Ira H. Morgan Ira H. Morgan	"The Great Gabbo" "Soul of the Tango"	Ben Hecht Arturo S. Mom	Shooting Preparing
Chaplin—HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totharch	"City Lights"	Chas. Chaplin	Shooting
Columbia Office HO 7940 1438 Gower St.	All-Star Graves & Holt	Geo. Archainbaud Erle C. Kenton Frank Capra	Buddy Coleman	Joe Walker	"The College Coquette" "The Broadway Hooper" "Flight"	Gertrude Orr Graves-Capra	Shooting Preparing Shooting
Fashion Feature Studio Holly 2911	All-Star	Geo. W. Gibson	M. E. Fulton	Ed. Esterbrook	"Fashion News"		Shooting
First National GL 4111 Burbank, Calif. (Bill Mayberry, Cast'g) Bobby Mayo, Asst. HE 1151: 10-11: 3-4	Eddie Buzzell Irene Bordoni Marilyn Miller Colleen Moore Leatrice Joy	Merwin LeRoy Clarence Badger Jno. Francis Dillon William Seiter Jno. Griffith Wray	John Damery James Danne Ed Marin	Sol Polito Sid Hickox John Seitz	"Little Johnny Jones" "Paris" "Sally" "Footlights and Fools" "A Most Immoral Lady"	Hope Loring Carey Wilson Forrest Halsey	Preparing Shooting Preparing Shooting Shooting
Fox—HO 5501—5000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	O'Brien-Chandler Paul Page-Lola Lane	John Ford Ben Staloff	Eddie O'Searna Sam Wurtzel	Joseph Valentine	"Salute" "Girl From Havana"		Shooting Shooting
Mack Sennett—GL 6151 4204 Radford Ave. N. Hollywood GL 6155							
Metro-Goldwyn-Mayer EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Joan Crawford Greta Garbo Lon Chaney Marion Davies Greta Garbo Love-King Haines-Page John Gilbert All-Star All-Star	W. S. Van Dyke Jack Conway Clarence Brown George Hill Robt. Z. Leonard John Robertson Charles Reisner Harry Beaumont Lionel Barrymore Tod Browning Wm. De Mille	Red Golden Dave Howard Arthur Rose Frank Messinger W. Ryan E. Taggart	Clyde de Vinna Oliver Marsh Jack McKenzie Henry Sharp P. Marley	"Trader Horn" "Jungle" "Anna Christie" "The Bugle Sounds" "Marianne" "The Single Standard" "Road Show" "Speedway" "Olympia" "13th Chair" Untitled	Richard Schayer Thalberg-Butler Lawrence Stalling Bess Meredith Byron Morgan	Shooting Preparing Preparing Preparing Shooting Preparing Shooting Preparing Preparing Preparing
Metropolitan—GR. 3111 1040 N. Las Palmas Christie (Evelyn Egan, Casting) —GR 3111	Harold Lloyd Miller-Claire Cance and Grapewin Caddo Prod. All Color Cast	Mal St. Clair Spencer Bennett Neal Burns Howard Hughes William Watson	Lloyd-Anderson Tom Story Art Black	Lundin-Kolher Ed Snyder Gus Peterson	"Welcome Danger" "Police Serial" "Go Easy Mable" "Front Page" "The Lady Fare"	Staff Geo. A. Gray	Shooting Preparing Shooting Preparing Preparing
Paramount—HO 2400 5451 Marathon 11 A.M. to 1 P.M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	George Bancroft Maurice Chevalier All-Star All-Star All-Star All-Star All-Star All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton William Wellman Lothar Mendes Victor Schertzinger Victor Fleming Edward Sutherland Edward Soman	Unassigned Unassigned Unassigned Chas. Barton Bob Lee Unassigned Henry Hathaway Ivan Thomas	Unassigned Unassigned Unassigned Henry Gerrard Harry Fishbeck Unassigned J. Roy Hunt Rex Winty	Untitled "The Love Parade" "Behind the Makeup" "Woman Trap" "Illusion" "Youth Has Its Fling" "The Virginian" "Fast Company" "Kibitzer"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ Burke-McCormack Train-Sheldon Robson-Baker Owen Wister Ring Lardner Shore-Swerling-Mintz Robinson Marion, Jr.-Heath- Lloyd Corrigan	Preparing Preparing Preparing Shooting Preparing Shooting Shooting Preparing Preparing
Pathe—EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Ina Claire Alan Hale	Marshall Neilan Fred. Newmeyer	Tom Held Gordon Cooper	David Abel John Mascall	"The Awful Truth" "Sailors' Holiday"	Arthur Richman Joseph F. Poland	Shooting Shooting
RKO—HO 7780 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A.M. to 12 P.M.	3 Moore Bros.	Mal St. Clair	Jimmy Anderson		"Side Street"		Shooting
Roach—EM 1151 1 P.M. to 3:30 P.M. Casting, Joe Collum	Harry Langdon Our Gang	B. Foster Robert McGowan	Jack Roach John Sandstrom	George Stevens Art Lloyd	"Red Hot" Untitled		Shooting Shooting
Tec-Art—GR 4141 5360 Melrose	Mascot All-Star International Smitty Comedies Lia Tora Pickwick Prod. Raymond McKee Mary Philbin	Richard Thorpe Desider Pek Harry Edwards Julio DeMoraes Frank O'Connor Roland Asher Leander De Cordova	B. McEveky Paul deGaston Bert Clark Jack Richardson	Ray Riese Henry Cronjager Billy Williams Blake Wagner	"King of the Congo" "Why Women Love" Untitled "Mary, the Beautiful" "Dangerous Desires" "Cutie and the Beast" "Sentinel Light" "Romeo and Juliet"	Harry Sinclair Drago George V. Carlisle Tynan-Caruth	Shooting Shooting Preparing Preparing Preparing Preparing Preparing Preparing
Tiffany-Stahl—OL 2131 4500 Sunset Blvd. Sid Algiers	Virginia Valli All-Star	Reginald Barker James Flood	M. K. Wilson	Harry Jackson	"Rise and Fall of a Woman" "Whispering Winds"	Frances Hyland	Preparing Shooting
Telefilm Studio OL 2111	Aileen Ray	Leo Maloney	A. L. Schaeffer	Bill Noble	"Overland Bound"	Beebe-Kain	
United Artists 11-12 A.M., 3-4 P.M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	All-Star Norma Talmadge All-Star	Herbert Brenon Lewis Milestone Thornton Freeland	Roy Lissner Nat Watt Roger Heman	Karl Struss Ray June Robert Planck	"Lummox" "Tin Pan Alley" "3 Live Ghosts"	Elizabeth Meehan Jules Furthman Max Marcin	Shooting Preparing Shooting
Universal City 10 A.M. to 12 A.M. HE 3131 (Harry Garson Casting) B. Brown, Asst. HE 3151	Kingston-Merrill Laura La Plante Crawford Kent Arthur Lake All-Star Bobby Nelson Sid Sailor Reginald Denny Paul Whiteman Tryon and Kennedy	Henry McRae Wm. Wyler Ray Taylor Gus Meins Edward Laemmle Jack Nelson Sam Newfield Wm. James Kraft Paul Fejos Del Lord	Jay Marchant Wm. Reiter Doc Joos Arthur Mull Joe McDonough Fred Frank Al Gould Norman Deming Ansel Friedberger	Unassigned Robt. Cline Jerry Ash Wilford Cline Forbes Unassigned	"Tarzan the Tiger" "Love Trap" "Ace of Scotland Yard" Untitled "The Drake Murder Case" "The Kid Comes Home" Untitled "No. No, Napoleon" "King of Jazz" "Barnum Was Right"	Edgar R. Burroughs Sam Neufeld Reginald Deuny Bartholomae-Boyd	Preparing Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing
Warner—HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5342 Sunset Blvd. Vitaphone—OL 2136	Pauline Frederick Ted Lewis John Boles John Barrymore Charlotte Greenwood	John Adolphi Archie Mayo Ray Enright Alan Crosland Lloyd Bacon	Frank Shaw Eddie Saunders William McGann G. Hollingshead Tenney Wright	Barney McGill Ben Reynolds Dev Jennings Tony Gaudio Van Trees	"Evidence" "Is Everybody Happy" "Song of the West" "General Crack" "So Long Letty"	Jackson-Star	Shooting Shooting Shooting Shooting Shooting



# MILLS FOR SHOES

Theatrical and Street  
Footwear



We Furnished  
EVERYTHING IN  
FOOTWEAR

For the Following  
Recent Productions:

## "HOLLYWOOD REVUE of 1929"

PARAMOUNT  
"DANGEROUS  
CURVES"

With Clara Bow

"BURLESQUE"  
With Hal Skelly

WARNER BROS.  
"THE GOLD  
DIGGERS"

JAMES CRUZE

"THE  
GREAT GABBO"

Fanchon and Marco Ideas  
and Productions

and Many Others



# MILLS

Theatrical and Street  
Footwear

Established Since 1920

RETAIL STORES

6270 Hollywood Blvd. 643 S. Olive  
Phone GLadstone 0903 10th Floor  
Los Angeles Factory—WEst. 2071

THE LAST WORD  
IN SOUND RECORDING

The  
RCA PHOTOPHONE SYSTEM

*at The New*

## MACK SENNETT STUDIOS

*Covering Twenty Acres*

NOW AVAILABLE TO ALL PRODUCERS



A Few of the Recent  
Productions Synchronized  
and Recorded Here

Henry King's Super-Special "SHE GOES TO WAR." A United Artists Release.

Tiffany-Stahl's "TWO MEN AND A MAID"  
Tiffany-Stahl's "NEW ORLEANS"  
Tiffany-Stahl's "MIDSTREAM"  
Tiffany-Stahl's "WHISPERING WINDS"

A MACK SENNETT two-reel comedy special in NATURAL COLOR with RCA Photophone sound track on the color film. (The first of its kind—Now in production.)

Two big MACK SENNETT super-special 100% Talking Feature Comedies. in course of production.

Two-reel MACK SENNETT TALKING COMEDIES. Series of twenty for Educational release.

With the RCA Photophone System we can give you QUALITY with ECONOMY. Our sound stages and recorders have been operating since October, 1928.

## MACK SENNETT STUDIOS

 Studio City, North Hollywood, Calif.





A  
B  
C

stands for that tremendous  
Roland West melodramatic  
musical hit, "ALIBI"

represents RONALD COLMAN'S  
sensational success  
"BULLDOG DRUMMOND"

*presented by Samuel Goldwyn*

brings you one of the greatest  
moneymakers ever made,  
MARY PICKFORD'S  
"COQUETTE"

*There gentlemen —*  
is the A B C of how Big Business  
is being done at the Box-Office.

Hundreds of theatres, where these  
ALL-TALKING pictures have played  
will tell you it's the greatest rule they  
ever followed.

You can always depend upon  
**UNITED ARTISTS**  
providing exhibitors with the best for-  
mulas for making theatres prosperous.

*Save your dates for new lessons.*



*This bird  
doesn't know  
his A B C's  
but he'd better  
learn P D Q  
if he wants to  
hang out his  
S. R. O.*



JUNE 22, 1929

Published

# HOLLYWOOD filmograph

JUNE 22, 1929

Vol. 9

No. 25

Weekly





*Announcing ~*

FORMAL OPENING Sat., June 22

Hollywood and Vine Sts.  
Newest Shops

*Invite You To Attend  
This Opening Event—*



THE CROSS-KEYS  
SODA *and* LUNCHEONETTE

ORANGE  
EUREKA

THE ORANGE  
HEALTH DRINK

*Cool  
and  
Refreshing*

6507 Hollywood Blvd.  
GLadstone 8670



THE LOCK  
SPECIALIST  
W. USATEN  
1709 N. Vine St.

ANNOUNCING  
FORMAL OPENING  
Hollywood  
Hat and  
Toggery

6305 Hollywood Blvd.  
Under Management of  
JACK GREENBERG  
FULL LINE OF  
MEN'S FURNISHINGS  
(Formerly Hollywood Hat Shop)  
Santa Monica at Western

*New  
and  
Smart*



Features of the week in the Equity matter:

Frank Gillmore's speech at the Writers' Club on Monday, during which he outlined the exact aims of his organization, clarified many points and announced that his organization had received the support of the American Federation of Labor and the Central Labor Committee, affiliated union, of Los Angeles.

Gillmore also offered to debate Equity aims with the doubters in the organization, and suspended the first Equity member who was known to have signed a non-Equity contract, Charles Quatermaine.

Equity also claimed that the local newspapers were extremely unfair to their organization, pointing out that the truth is being garbled by the several dailies leading the fight against the organization.

The agents gathered together for the purpose of determining their position in this situation. John Lancaster offered a resolution, which in substance was to back the producers against the Equity, but the resolution failed to go through when Ben Hershfield, another agent, suggested that the present matter should be handled by the conflicting parties, with agents taking a neutral stand in the whole affair.

Equity held another meeting on Thursday at the Writers' Club, and this time E. G. Buzzell, secretary of the Central Labor Council, addressed the meeting and assured the gathering of his organization wholehearted support. He also emphasized the fact that there are 5,000,000 organized workers in this country, most of whom are moviegoers, and that they will take cognizance of the dissenters in the Equity organization and will "do their stuff."

Fred Datig, chairman of the casting directors' committee, announced that since June 5 164 Equity members had signed the regular producers' contract. The list included some of the more prominent members of the Equity organization, with many recent arrivals from the stage prominent in the list.

The Equity dissenters for the week include Noah Beery, Edmund Lowe and Helen Chandler, with Beery receiving the most publicity due to the fact that it had previously been reported that he had spoken publicly in favor of Equity.

Sid Grauman says "Au revoir" to the theatre world, but we have the feeling that it cannot be for long. Grauman is young, full of vitality, and a man with a tremendous assortment of ideas suited mainly for the particular field from which he has just bid farewell. Rumor is, that Grauman will start breaking ground for another theatre, and if it is true, we can look forward to some new sensations with the new theatre.

## Equity's Second Meeting Report In Detail

### THIRD WEEK OF FIGHT

*Equity Makes Three Strong Points Against Producers; Gets Support of American Federation of Labor*

The Actors Equity Association made three substantial points in the past and third week of the Equity-Producer deadlock, gaining the official support of the American Federation of Labor; establishing the fact that actors cannot be loaned to other studios unless their contracts specifically state so; and establishing the fact that managers with power of attorney, cannot force Equity actors, whom they represent, into accepting work through non-Equity contracts.

In a letter to Paul Dulzell, executive secretary of Equity in New York, President William Green of the American Federation of Labor said:

"You may rely upon this great movement to assist in your campaign of organization among those employed in producing talking-motion pictures.

"You and your associates are deserving of this support because your effort to improve the living standard, and working conditions of those employed in this great motion-picture industry is a most laudable and commendable one.

"Please tell me, at any time, how far I can assist you and rest assured that I will gladly respond insofar as it lies within my power to do so."

Offsetting the proposed plan of the producers to loan players among the various companies affiliated with the Hays organization, Frank Gillmore, Equity president, who is here conducting the actors' campaign, stated that Equity would not recognize any right of a producer to loan a player to another studio, unless the player's contract specifically stated that such was to be the case. Such contracts are reported to be in the minority.

Gillmore's move was made on the theory that the producer to whom a

Continued on Page 6

### Producers Charge 164 Equity Actors Have Deserted Ranks

Producers struck their first official blow against the Actors' Equity Association this week, when they announced through Fred Datig, chairman of a committee of casting directors, that 164 Equity members had signed non-Equity contracts since June 5.

The report from Datig, who is Paramount's casting head, as to Equity members said to have signed non-Equity contracts, follows:

Gerald McKay, Gustav Von Seyfertitz, Bela Lugosi, Richard Carle, Clarence Goldert, James Donlan, Roland Young, Nance O'Neil, Gretchen Holland, Norma Lee, Eva Denison, Charles Quatermaine, Andre Beranger, Leona Spellman, Madeline Seymour, Hedda Hopper, Mary Forbes, Helene Millard, Eugenia Besserer, John Miljan, Holmes Herbert, Edward Peil, Jr., Edward Clayton, Robert Stevenson, Billy Taft, Ivan Lebedeff, Dot Farley, Laura Hamilton, Gordon De Main, Evelyn Hall, Ilka Chase, Peter Gawthorne, Arthur Stone, Bert Sprotte, Jack Ackroyd, Jack Stambaugh, Gertrude Chores, Gloria Gray, Jim Spencer, Myrtle Stedman, Stuart Erwin, Douglas Gilmore, Reginald Dandy, Sidney Blackmer, E. J. Ratcliffe, Robert Edeson, Eunice Claire, Jack Duffy, Ford Sterling, Louise Fazenda, Raymond Turner, Wheeler Oakman, Ben Hall, Carl Stockdale, Albert Roccardi, Anton Vaverka, William Von Hardenberg, Margaret Fealy, Henry Fink, Emelie Melville, Albert Gran, Russ Powell, Tenen Holtz, E. H. Calvert, Miriam Seegar, Charles Sellon, Lionel Belmore, Golden Wadams, Albert De Winton, Rosalind Charles, Josephine Hall, Helene Friend, Lee Kohlmar, Kay Hammond, John Loder, William Orlamond, Arthur Hoyt, Olive Tell, Don Alvarado, Theodore Von Eltz, Edwin August, Irving Bacon, Arthur Housman, Bert Morehouse, Ed Brady, Sammy Blum, Nick De Ruiz,

Continued on Page 5

### Academy Flayed by Buzzell; Hint at Labor Boycott

Acting as chairman of the second Equity members' meeting, held Thursday night, June 20, at the Writers' Club, Frank Gillmore, President of the Actors' Equity Association, opened the meeting with the reading of a telegram from William Green, president of the American Federation of Labor, who reiterated his declaration of organization support, and requested information on specific means of aiding Equity in their fight.

A second telegram, from the New York Equity Council, was read, denying recent press reports to the effect that a council member had stated that the present Equity fight was purely that of the New York actor as against the motion picture actor. The telegram appears in full elsewhere in this issue.

#### "The Renegades"

Mr. Gillmore then dealt with the four renegade members whose public statements against Equity's present policy led to a challenge issued at last Monday's meeting. He reported having received a letter of resignation from Louise Dresser, and stated that she had been informed that resignation at this time is not permissible, and that official action would be taken shortly with regard to her status.

Marie Dressler also wrote, regretting that she had made previous plans to attend a picture premiere, and would be unable to respond to the invitation to appear before Equity members to state her views.

Continued on Page 7

### CONTENTS OF THIS ISSUE

EDITORIAL—page four.  
WHO'S WHO—by Harry Burns—page four.  
FLAHERTY, Creative Inonoclast—by Harry Carlisle—page eight.  
GILLMORE'S SPEECH—page ten.  
AL ROCKETT, as seen by Bert Levy—page eleven.  
REVIEWS and PREVIEWS—page thirteen.  
THEATRE—page fourteen.  
SUMMARY and Dialogue of "Broadway"—by Harry Carlisle—page sixteen.  
PSYCHOLOGICALLY Speaking, by John Mand, analyzing "Thunderbolt"—page 24.  
NEW YORK—pages thirty-one, thirty-two and thirty-three.  
BULLETIN—page thirty-four.

### ON THE COVER ERLE C. KENTON

The director of Columbia's most recent success "Father and Son" now enjoying a long run at the Embassy Theatre, New York. The picture was recently seen at Pantages in Los Angeles, receiving paeans of praise from the critics, and especially Kenton's fine and sensitive direction. He is preparing another feature for Columbia, the details of which will be announced later.

Erle C. Kenton is a product of the comedy lots, having first directed many units for the various comedy producers. Advancing to the stage of a director of dramas, his work has been characterized by intelligence, and an unusual attention to details and realities.



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

HOLLYWOOD 6024

**HARRY BURNS, Editor**BERT G. BATES, *Associate Editor*

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, *President*AUBREY BLAIR  
*Executive Vice-Pres.*O. M. SOLINGER  
*Second Vice-Pres.*C. B. HIRONS  
*Treasurer*T. H. THORNTON, *Secretary*New York Headquarters:  
236 West 44th StreetChicago Office:  
3668 Michigan Boulevard

VOL. 9

SATURDAY, JUNE 22, 1929

No. 25

ONCE in a great while the producers of pictures will get tolerably excited at the ways of the exhibitor. Just now it happens to be the comedy producers who are irritated, and it all starts with the exhibitor's lack of judgment in shelving comedies.

The shelving of a comedy is not usually the sign that it is unfunny. On the contrary, what is happening is that the exhibitor decides after looking at the film in private that it is not worth showing in his theatre. Exhibitors will look at a comedy in a cold projection room, or in the early mornings in their own theatre, and then will decide. It is unfair to the audience as well as to the producer. Little does the exhibitor realize that the making of comedies by the reputable producer is backed by years of experience in the field, and the development of a comedy is a more difficult proposition than the making of a feature.

The producer makes his comedy only after practical experience with audiences. Each comedy is previewed and if the anticipated laughs fail to materialize, the scenes are taken out and new scenes inserted. If these fail further cutting and further shooting of new laugh matter are made. The finished product at least will contain laughs as indicated by several preview audiences, and not alone by the calculated experience of the producers. Yet exhibitors at a glance will discard with a flurry of the hand what this experience has proven to have value.

Not so many years ago, a young fellow was making comedies. He tried to sell them to the first-run houses, but the exchanges were unsuccessful. Finally an executive connected with the studio making these comedies prevailed loud and long, and in the end successfully induced a first-run theatre to run the picture called "Somewhere in Turkey." Needless to relate, that picture went over, and that the young chap, named Harold Lloyd, was to later gain somewhat of a reputation in the comedy field, but what is more important is the fact that the picture had been sold to others, but the exhibitors would not chance the running of the pictures and laid it aside.

It may be an old story, but the same condition prevails today. The stage presentation, which reached its highest peak several years ago, relegated many first class comedies to a place on the shelf. The case of a local manager is worth repeating. The presentation was the big thing, with a comedy used as a filler principally. But one week the show was a bad one, the picture poor, and the stage show worse. Frantically he tried to get something that would enliven the proceedings for his audience. An exchange manager saved the day by suggesting that he run one of his company's comedies that the manager had shelved for months. He did so, and gave the show whatever life it had.

In Chicago, quite recently at the North Side Theatre—a first-run house—Educational booked "Zip, Boom, Bang," Jack White's first talker, topped by an expensive feature and the usual lavish stage show. The feature and show were panned unmercifully, and the little comedy was praised by the critics. By the end of the week the comedy had top-billing over both the feature and the stage show.

We mention this merely to show the trend in the times. With the stage presentation practically doomed to extinction, the little two-reeler is once again to find its proper place in the picture house. Only it is hoped that the exhibitor may now realize that the comedy producer is not working on a luck basis, and that his comedies are made with as much care, and, as we have pointed out before, are a great deal more difficult to make than the longer picture. Exhibitors would do well by allowing their audience to see comedies before shelving them!

## Let's See---Who's Who By Harry Burns

### Anita Stewart

IF THERE was a doubt about Anita Stewart's appeal for audiences, it was dissipated by her recent tour of the country on the RKO-Publix vaudeville circuits, through which she has been appearing with tremendous success for the past six or seven months. Originally started as a trial, to see if her voice and personality would go, the tour was extended because of a degree of success which brought her realms of publicity and much



public acclaim.

Her act consisted of a few songs and a monologue in which she answered questions about Hollywood and its stars. It went over with a bang.

She recently arrived in Hollywood, and after a short rest intends working in talking pictures. It is likely that offers will be made, but, should no arrangement be made by present producing units here, it is likely that she will star in independent productions backed by her manager, George Converse.

### Irving Cummings

TO Irving Cummings has fallen the honor of having his recent picture for Fox chosen as the first presentation at the new theatre to be opened by Fox in San Francisco on June 28. The title of the picture is "Behind That Curtain," and the leading players are Warner Baxter and Lois Moran.

Mr. Cummings established himself in the medium of talking picture direction as the result of the co-direction of "In Old Arizona" with Roaul Walsh.

Previously a stage actor of quite some repute, Cummings left the stage to enter pictures in 1909. In the course of a few years he graduated into directorial ranks, and was soon established as one of the leaders in his field.

He has directed outstanding hits for the Fox organization, amongst them being "Romance of the Underworld," "Dressed to Kill," "Pigs" and "The Country Beyond."

Mr. Cummings was born and educated in New York City. He is a member of the Mayfair Club and the Masquers. His favorite sports are football and tennis.



### Fred Niblo

SEEING America last' is Fred Niblo and Enid Bennett's experience. After visiting every foreign country for picture work or vacations, Mr. and Mrs. Niblo start this week on a 700-mile motor tour of America and Canada. They expect to be gone until September on a three-months' leave of absence. Upon his return, Mr. Niblo will complete another feature on his Metro-Goldwyn-



Mayer contract.

This will be Mr. Niblo's first vacation in three years. He is taking complete camera and graflex equipment, keeping an eye on locations for future pictures. They will take turns driving, and are equipped for camping en route.

Among the points of interest they expect to visit are the Grand Canyon, Zion National Park, the Navajo Indian reservations, the Painted Desert, the Petrified Forests, Colorado, Yellowstone Park, Glacier Park, Banff, Lake Louise, Vancouver, and return by way of Seattle and San Francisco.

Mr. Niblo just completed John Gilbert's first talking picture, "Redemption."

### Elinor Flynn

THIS young lady was one of the first motion picture silent players to join the ranks of speaking actresses when the talkies came along. That is due to natural ability and high adaptability plus a considerable amount of stage training. Elinor has played with Benny Rubin in a talking comedy short at Universal, also with Pat Rooney, and an Al Nathan dialogue production at the Tec-Art studio.

Just recently Miss Flynn underwent an operation on her nose, and her appearance is greatly improved. She is now quite recovered and ready to start work again.

Miss Flynn is still in her teens. She was born in Chicago in 1910, and educated at St. Xavier's and the Loretta Academy there. She studied piano, dramatic art, and dancing in addition, and at various times throughout her childhood played kiddies' parts on the stage. Her debut in New York was made with "Criss Cross," the Broadway production of Fred and Dorothy Stone. She was selected from this show by Joseph Kennedy in April, 1927, and was sent by him to Hollywood with her parents.





## Harry Burns Back From Trip to Broadway

After five months in New York, where he opened permanent offices for Hollywood Filmograph, Harry Burns, the editor, is back on the job. Mr. Burns arrived on Thursday, June 13, from the big city, and immediately resumed his offices with this paper.

While in New York he gained the friendship of many of the leading motion picture and stage satellites, and established the paper on Broadway with a fine circulation. Filmograph now can be purchased in the leading hotels and newsstands in the Times Square sector.

Mr. Burns is glad to report to his many friends who have shown an interest, the complete recovery of his mother whose sudden illness called him to New York.

## Producers' Charges of Desertion, Continued From Page 3

Charlie Stevens, Sam Nelson, Charlie Byers, Eva Rosita, Harry Semels, Gladden James, Hugh Crumplin, Rita LaRoy, Mildred Harris, Charles E. Evans, Norman Cannon, Mona Maris, Gwendolin Logan, Helen Phillips, Joe E. Brown, Purnell Pratt, Marion Byron, Sally O'Neill, Powell York, Edward Martindel, Kyrle Bellew, Phillippe De Lacy, Frank Lacteen, Michael Visaroff, Jack Deery, Lee Moran, George Cooper, Francisco Maran, Johnny Arthur, William Norton Bailey, Phillips Smalley, H. A. Morgan, Jocelyn Lee, Lew Kelly, Charlotte Lilliard, Clarence Burton, Jack Pipson, Basil Radford, Louise Bates, Jay Hunt, Frances Stewart, Isabelle Keith, Fritz Stephani, Paul Panzer, Pop Garson, Charlotte Ogden, Dave Grant, E. J. Ratcliffe, Geraldine Bailey, Harold Nelson, Kate Kent, Louis Stern, Joyzelle Jonier, Leo White, Henry Hebert, W. Wallace Jones, Walter Brennan, Claire Thomas, Fritz Feld, Jess Cavin, Jules Cowles, Fred Peters, Nora Lane, William Bortram, D. R. O. Hatswell, George Marion, Henry Otto, Helen Gilmore, Rolfe Sedan, Georgia O'Dell, Slim Summerville, Mary Grant, Al Ferguson, Mae Hall, Kithnou, Virginia Ainsworth, Vera Lewis.

Frank Gillmore, Equity president, who is directing the Actors' fight here, stated early Friday that on first glance the list seemed patently exaggerated, and false in many instances, but that all those mentioned would be personally investigated, and if found to have broken their organizations' ruling would be immediately suspended.



## FORTY ON WARNER PROGRAM

*Using Much Color and Many Will Be Done in Silent Form; Every Sound Release Will Be an All-Talker; \$2,000,000 Improvements*

The complete \$15,000,000 production schedule of Warner Brothers for the 1929-30 season was announced this week by Jack L. Warner, vice-president and production executive. Studio improvements to cost approximately \$2,000,000 and the acquisition of a number of big stage and musical successes, were also announced.

The new program is the biggest ever attempted by Warner Brothers, and calls for a program of 40 talking pictures, all full dialogue, and using much color photography. A number will also be made with silent versions, where it is found to be judicious.

The building and equipment program which will involve the expenditure of at least \$2,000,000 has already been launched at both the main studio on Sunset boulevard and the auxiliary (old Vitagraph) studio in East Hollywood.

Three new sound proof stages to be completed at the auxiliary studio, each to cost \$200,000, are included in the improvements launched. Each is to be completely equipped for the talker production. All other facilities and equipment are likewise being expanded. These include chiefly the recording department, film laboratories and editing departments, personnel offices, and various mechanical divisions.

Among the outstanding story properties acquired are "Golden Dawn," the Hammerstein operetta in which Walter Woolf will be starred, to be filmed throughout in natural color; "General Crack," the popular novel, to serve as a starring vehicle for John Barrymore; "The Green Goddess" and "Disraeli" which will star George Arliss.

Several original operettas are to be filmed, Sigmund Romberg and Oscar Hammerstein II, two of the outstanding musical-dramatists in their field, having been signed to devote themselves personally to these productions which will be produced under their directions.

Stars signed by Warner Brothers for the program include: Al Jolson, John Barrymore, George Arliss, Monte Blue, Thomas Meighan, Dolores Costello, Pauline Frederick, Ted Lewis, Charlotte Greenwood, Sophie Tucker, Edward Everett Horton, Myrna Loy, H. B. Warner, Lois Wilson, Marian Nixon, Grant Withers, Lila Lee, Louise Fazenda, Winnie Lightner, Joe E. Brown, Frank Fay, Conrad Nagel, Walter Byron, Walter Woolf, Noah Beery, Ann Pennington, Lowell Sherman, Conway Tearle, William Courtenay, Armida, Raquel Torres, Lupe Velez, Patsy Ruth Miller, Alice Joyce, Ralph Forbes, Hobart Bosworth, Betty Compson, Nancy Welford, Lilyan Tashman, Arthur Lake, John Boles, Vivienne Segal, James Kirkwood, Sally O'Neil, Alice Day, Chester Morris, and many other celebrities.

The directorial and scenario staffs have been augmented materially to meet the demands of the heavy pro-

### WHAT'S WHAT IN LOCAL UNIONS

Crafts unionized in the studios at present are the cameramen, electricians and stage hands, make-up artists, musicians, scene painters and sound mechanics. The latter group who have only been here a short time, since the sound revolution started, have been unionized but a few months. They have been included in the International Alliance of Theatrical Stage Employees and Motion Picture Operators, Local 37, the local that has jurisdiction over the stage hands and electricians in the studios.

At present there are 350 of these sound mechanics who have joined the union. They include all of the various branches of sound recording and mechanics. Reason for joining the union: they claimed they were brought here at very low salaries, understood all of the methods of recording, only to have some one in charge who knew little or nothing about the craft get the credit as well as the high salary.

duction schedule. Directors now include Lloyd Bacon, Al Green, Michael Curtiz, Archie Mayo, Roy Del Ruth, Howard Bretherton, Ray Enright and John Adolphi.

Scenarists and playwrights placed under contract include Joseph Jackson, Julian Josephson, Walter Anthony, J. Grubb Alexander, Harvey Thew, James Starr, L. G. Rigby, B. Lakenan, Francis Powers, Robert Lord and Arthur Caesar.

Lucian Hubbard and Anthony

### Roach Technicians Combat Comedy Sound Blasts

Elmer R. Raguse, Victor engineer in charge of the Hal Roach sound recording staff, has perfected a system by which blasting is eliminated on all high pitched sounds, it is claimed.

"Comedy recording requires a technique all its own," Raguse explained. "It is far easier to make a smooth reproduction of ordinary voices and conversation than of fun-making sounds, but we have been able to construct a controlling apparatus which enables us to prevent the thundering blasts usually recorded by smashes, falls, bangs and loud voices."

Recording of the Laurel and Hardy comedies has given the engineering staff the most trouble, he says.

"Laurel and Hardy's pictures are pure slapstick, with the attendant crashes, explosions and other fun-making noises. The children of Our Gang, with their high-pitched voices and noisy pranks, rank second to Laurel and Hardy in the necessity for care in recording.

Coldeway have been elevated to positions as production supervisors, functioning under Darryl Zanuck, associate executive, and with William Koenig, general studio manager.

The song writing department, now a regular division of production, has been increased to 12. They are Ray Perkins, in charge; Al Dubin, Joe Burke, Harry Akst, Grant Clarke, Herman Ruby, M. K. Jerome, Al Bryan, Eddie Ward, Michael H. Cleary, Ned Washington and Herb Magidson.

The entire schedule of 40 productions announced by Warner include: "The Hottentot" starring Edward Everett Horton; "The Gamblers" with an all-star cast headed by H. B. Warner and Lois Wilson; "The Time, The Place and The Girl" with an all-star cast including Grant Withers and Betty Compson; "Honky Tonk" starring Sophie Tucker; "Skin Deep" starring Monte Blue; "The Sap" starring Edward Everett Horton.

"In the Headlines" with an all-star cast including Grant Withers and Marian Nixon; "The Argyle Case" starring Thomas Meighan; "On With the Show" with an all-star cast featuring Betty Compson and to be released in natural color; "Say It With Songs" starring Al Jolson; "Gold Diggers of Broadway" with an all-star cast and in natural color throughout.

"The Green Goddess," starring George Arliss; "Hearts in Exile" starring Dolores Costello; "Song of the West" with an all-star cast headed by John Boles and Vivienne Segal and in natural color throughout.

"Is Everybody Happy?" starring Ted Lewis; "General Crack" starring John Barrymore; "Evidence" starring Pauline Frederick; "So Long Letty" starring Charlotte Greenwood; "Under a Texas Moon" with an all-star cast and in natural color throughout, starring Frank Fay.

"Disraeli" starring George Arliss; a third starring vehicle for Edward Everett Horton; a second starring vehicle for Pauline Frederick; an all-star outdoor production; "She Couldn't Say No" starring Winnie Lightner.

"Golden Dawn" with an all-star singing cast and in natural color throughout; "Second Choice" starring Dolores Costello; "Isle of Escape" starring Monte Blue and Myrna Loy; a second starring vehicle for John Barrymore; "Mammy" starring Al Jolson; a mystery story (untitled) with an all-star cast; "Hold Everything" with an all-star musical cast; "Fame" starring Dolores Costello; "Congratulations" starring Edward Everett Horton; a third starring vehicle for Pauline Frederick; "Those Who Dance" starring Monte Blue; an all-star vehicle yet untitled; three starring vehicles for Rin-Tin-Tin; an all-star vehicle yet untitled.



# Week's Activities In Equity Shop Fight —Continued from Page 3.

player was loaned was not a party to the original contract, and that the loaning of the player would be tantamount to a new affiliation, and in such instances Equity would demand the use of a full-Equity cast, or the player would be breaking with the organization.

Equity's third point was established when plans for bringing a suit by several managers holding power of attorney on the grounds of restraint of trade (by Equity's forbidding players to sign and thus depriving the manager of revenue) were called off.

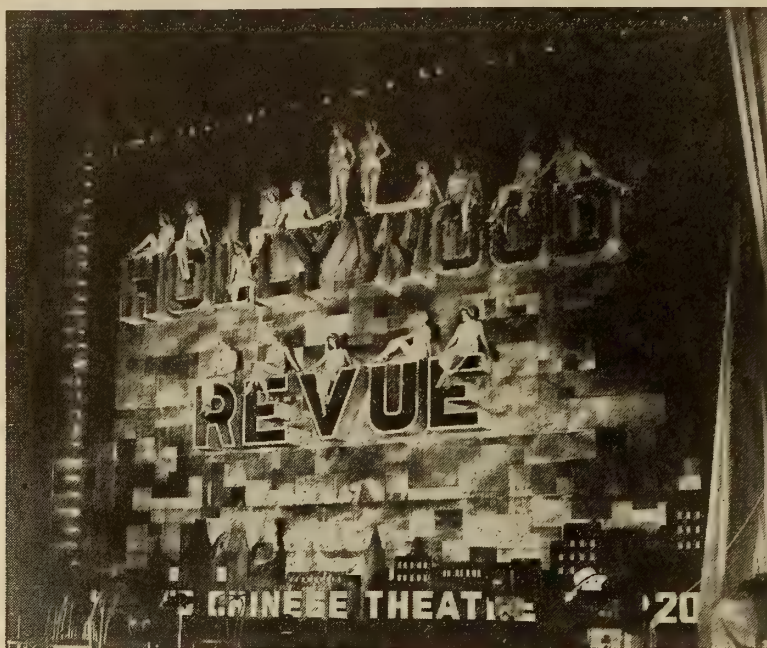
The reason was that in law, according to opinion, a power of attorney cannot obligate the person granting that power to act contrary to his established beliefs, just as it cannot force him to act contrary to his religious or political beliefs.

The first Equity meeting was held at the Writers Club on Monday, with George Arliss as chairman, and Frank Gillmore the speaker. (Gillmore's speech appears in full, starting on page 10 of this issue.)

Gillmore opened the meeting by reading a telegram from William Green, president of the American Federation of Labor, endorsing the Equity move, which brought prolonged cheers from the crowd of 1500 Equity members which filled the Writers' clubhouse and flowed out into the grounds. They were enabled to hear the proceeding through

Continued on Page 8

## M-G-M Living Sign Jams Traffic



Over 10,000 people witnessed the unveiling of M-G-M's living sign, advertising the "Hollywood Revue" of 1929, on last Tuesday night. The novel gag at the corner of Wilshire and Shatto, brought out the biggest jam of cars and traffic that that district has ever seen. Bessie Love unveiled the sign. Entertainment was furnished by Ukelele Ike, Charlie

King, Gus Edwards, the Baltimore Trio and Miss Love.

Built by the studio, the sign is 40x35 feet in size, and is the first of its kind to be built in this country. On the opening night models were used, but the following nights will see cut-outs used in the exact places where the girls had posed. The idea is credited to Pete Smith, head of the M-G-M studio publicity department.

## Richman Was Here in the Early Days of Hollywood

Harry Richman, who arrived here this week, to start on his first starring talker for United Artists, is no stranger to Hollywood or the older members of the picture colony.

Richman's role in his initial talkie—the story of a small town song-plugger who wins success after innumerable setbacks—parallels the narrative of his own career.

## Hardy Is Unanimously Chosen to Remain Masquers' Head

Sam Hardy is the unanimous choice of the Masquers' Club to succeed himself as president of the organization, with the election to be held June 25. This is the first time in the history of the club when a president or harlequin has headed the ticket for the second time.

For the pesterate, the new nominations are Robert Armstrong, Pathe featured player; Melville Brown and Albert Ray, well known directors, with Harvey Clark and Lawrence Grant, members of last year, continuing in office. John M. Sainpolis is the new selection for pantaloons, succeeding Earl Fox. Others on the ticket are in the same office as last year.

## Gloria Swanson Talker, 'The Trespasser,' Gets Started

Gloria Swanson's first 100 per cent talking and singing picture, now well advanced in production under the direction of Edmund Goulding, who also is the author of the story, has been titled "The Trespasser," and will be released as her third United Artists picture.

Supporting cast includes Robert Ames, Kay Hammond, William Holden, Purnell Pratt, Mary Forbes, Henry B. Walthal, Blanche Friderici, Marcella Corday and others. Cyril Gardner is film editor, Lonnie D'Orsa, assistant director, and George Barnes and Gregg Toland, first and second cameramen.

## Group of Shops Opened Saturday

The Hollywood Boulevard-Vine Street shops composed of the business firms of Hartford Drive-Yourself Cars, Hollywood Hat and Toggery, Cross-Keys Soda and Luncheonette, Eureka Orange Health Drink Stand and the Locksmith Specialist, opened Saturday, June 22. These shops, constructed by Carl Laemmle, are among the most modern along the boulevard and located as they are should enjoy a marvelous business. Elsewhere in this issue will be found the page announcement of the special opening on Saturday.

## FIRST NATIONAL'S SCHEDULE

*Seven Specials and Road Shows on Production List for 1929-30; All-Talkers Feature Schedule, Calling for \$15,000,000 Expenditure*

Stage stars are to join with the motion picture favorites now under contract at First National, in the presentation of this program. The stars for the new program include Colleen Moore, Marilyn Miller, Richard Barthelmess, Corinne Griffith, Billie Dove, Irene Bordoni, Alice White, Dorothy Mackaill and Jack Mulhall. Featured players are Leatrice Joy, Lois Wilson, Jack Buchanan, Eddie Buzzell, Douglas Fairbanks, Jr., Loretta Young and James Ford.

Seven of the year's productions are to be super-specials and released as road shows. They are: Colleen Moore in "Footlights and Fools"; Marilyn Miller in "Sally"; Richard Barthelmess in "Son of the Gods"; Irene Bordoni in "Paris," "No, No, Nanette," and "The Isle of Lost Ships."

More than a million dollars has been spent in improvements at First National studios during the past year, making it possible to produce and record nine pictures simultaneously. The 1929-30 program includes:

Colleen Moore in a story of theatrical life, "Footlights and Fools," adapted from Katherine Brush's story of that name. Richard Barthelmess in two pictures, one of them "Son of the Gods," from the story by Rex Beach. Corinne Griffith in "Lilies of the Field," from William Hurlburt's stage

play, and "Back Pay," from the Fannie Hurst story.

Billie Dove in four pictures, the first to be "Give This Girl a Hand," a night club story by Fannie Hurst. Four Dorothy Mackaill pictures, including "Hard To Get," a comedy by Edna Ferber; "The Great Divide," from William Vaughn Moody's stage play; "The Woman On the Jury," by Bernard K. Burns, and "The Queen of Jazz." Alice White in "The Girl from Woolworth's," "Playing Around," by Vina Delmar; "Sweet Mama," and an untitled picture. Leatrice Joy in Townsend Martin's "A Most Immoral Lady," "The Furies," by Zoe Aikens, and two untitled pictures.

Jack Mulhall and Lois Wilson will each appear in four pictures. Their first to be made together is "Dark Swan," by Ernest Pascal; a second they will team in is "In the Next Room," a mystery play. Douglas Fairbanks, Jr., in four pictures, including "The Careless Age," "Fast Life," "The Forward Pass," a collegiate story, and "Spring Is Here," from the Glenn Hunter stage success. Loretta Young will be co-featured in all of these.

Several individual star and all-star pictures include:

Marilyn Miller in the screen version of her greatest stage success, "Sally,"

with a splendid cast, including Alexander Gray, Pert Kelton, T. Roy Barnes, Joe E. Brown and Ford Sterling. "Paris," starring Irene Bordoni, with Jack Buchanan featured. "No, No, Nanette," from the musical comedy, with Bernice Claire, stage favorite, in the title role. "The Song of the Flame," from the famous operetta of that name by Otto Harbach and Oscar Hammerstein 2nd.

"The Isle of Lost Ships," with Virginia Valli, Noah Beery and Jason Robards. "Little Johnny Jones," adapted from George M. Cohan's stage success, with Eddie Buzzell and Sally O'Neill. "Loose Ankles," from the famous stage comedy by the late Sam Janney.

Directors represented on the program include Clarence Badger, Reginald Ford, William Beaudine, Eddie Cline, John Francis Dillon, Alexander Korda, Mervyn LeRoy Lloyd, William A. Seiter, Irvin Willat, Millard Webb and John Griffith Wray. The basic payroll of the studio now includes more than 1100 workers, with a sliding force of 2000 additional names.

The producing staff under A. L. Rickett includes John McCormick, Walter Morosco, Ray Rickett, Ned Marin and Robert North, with Hal Wallis as studio manager and C. Graham Baker in charge of the scenarists.



# Full Details of Second Equity Meeting

—Continued from Page 3.

From John Gilbert a telegram was received, stating his dissentient view-point with regard to Equity's present move, and declaring that the difference of opinion had not in any way lessened his respect for the basic principals of the association. (This telegram also appears in full elsewhere in this issue.) No reply had been received from Lionel Barrymore up to the time of the meeting.

Commenting on these answers, Mr. Gillmore declared that he still regarded these and other dissentient members as maintaining a false and untenable position, one which indicated absolute lack of loyalty to their fellows. His likening the situation to that of a declaration of war, demanding submission to group interests once the die has been cast, brought forth prolonged applause.

Assuring the producers of courteous reception, he invited them or their representatives to appear upon the platform at the next Equity meeting, to be held at the Women's Club on Hollywood Boulevard next Monday night at 8:30 p. m., with a view to debating the question at issue.

## Recalls 1919 Campaign

The present campaign, he next declared, is curiously like the 1919 campaign for stage recognition of Equity, and then provoked laughter by hoping that the present situation would bring about another organization of "fidoes."

Dealing with Noah Beery's statement, he reminisced at some length about past association, recalling trouser days when he and Beery were in the same show when the manager wanted to capitalize on an "unusual" success and play a 9:30 a. m. extra show. Gillmore alone demanded extra pay on that occasion, and he was glad to recall that Noah Beery benefited to the extent of "at least three or four dollars."

He repeated in detail a recent article in "Equity" Magazine, in which the history of the movement for the forty-eight-hour week and Equity recognition were discussed, summarizing by stating that the producers' declarations that the present demands are a "bombshell" are utterly false, and that as far back as 1922 the matter was discussed with Hays and Cecil De Mille, who approved Gillmore's suggested contract at that time, only to reverse their views almost immediately. In 1925 he again discussed the matter with Hays, who this time was accompanied by Schenck. An invitation to come to San Francisco from New York resulted shortly afterwards, being accompanied by a request that his journey would not be heralded in the press.

## Gillmore as "John Parker"

Complying with this request, Gillmore registered at the Palace Hotel in San Francisco as "John Parker." After some delay he was invited to meet Hays and Schenck at the St. Francis Hotel, where he was greeted with a Press Release which had been prepared by "an army of lawyers," and which provided for penalizing Equity members who arrived late on the set, but ignored Equity's demand for organization recognition.

The meeting came to nothing, and

## John Gilbert Sends Telegram

Frank Gillmore's challenge to John Gilbert, Louise Dresser, Marie Dressler and Lionel Barrymore to open debate on their published views attacking Equity's current stand, drew blanks this week.

The first three couldn't come and Barrymore was yet to be heard from.

Mr. Gilbert's telegram follows:

MY DEAR MR. GILMORE: I REGRET THAT I WILL BE UNABLE TO ATTEND THE EQUITY MEETING TONIGHT STOP AS TO YOUR INVITATION TO DEBATE MY VIEWS ON THE PRESENT EQUITY SITUATION PLEASE KNOW THAT MY VIEWS ON THE MATTER ARE VERY SIMPLE AND ENTIRELY IMPERSONAL STOP THE FACT THAT I HAPPEN TO VOTE DEMOCRAT INSTEAD OF REPUBLICAN DOES NOT LESSEN MY BELIEF IN THE CONSTITUTION OF THE UNITED STATES STOP IF MY VIEWS DIFFER FROM YOURS IN PRESENT SITUATION IT NEED NOT IN ANY WAY LESSEN MY RESPECT FOR YOU NOR MY CONVICTIONS IN THE BASIC GOOD IN EQUITY PRINCIPLES STOP I HAVE NO AXE TO GRIND AND IN EXPRESSING MY VIEWS IN ONLY GIVE VOICE TO THE OPINION OF MANY MEMBERS OF EQUITY WHO SHARE AN EQUAL RIGHT OF SELF EXPRESSION WITH THOSE WHOSE OPINIONS ARE TO THE CONTRARY STOP PLEASE PAY MY RESPECTS TO MY FELLOW MEMBERS AND PERMIT ME TO REMAIN

SINCERELY YOURS

JOHN GILBERT.

One of the best known wags in the show business, who is heartily in favor of Equity, said he was prepared to answer all those whom Equity members term "traitors" with one word. A check-up is now being made to find out what the word is.

upon request Gillmore visited Los Angeles. After a weary wait, still as "John Parker," he was at last visited by Schenck and invited to dinner at the latter's beach home. Again the meeting fell through. Hays declared on this occasion that the situation was "not ripe" and that the producers would have to be won over to Equity's demands one by one. Gillmore returned to New York with the assurance that Hays would

shortly reopen the matter. He never did.

Again, two years ago, at the time of the cut, Equity was invited to take action by Los Angeles members. At that time the local council was unanimously in favor of pursuing Equity's policy of motion picture recognition. But support fell away when the producers' attempt to cut salaries was dropped. It was renewed later, however, and the present fight is the result of a referendum.

"I shall always come to the aid of the actors when called upon," declared Gillmore. "It is purely a matter of common sense that the actors should be organized and recognized. That is bound to come, and, three months after it happens, the producers will be so pleased that they will claim the credit."

## Two Expulsions

In the course of the meeting he announced as a "sad duty" that the council had ordered the official expulsion of Albert Gran and Ilka Chase for breach of Equity rules.

J. W. Buzzell, secretary-treasurer of the Central Labor Council of Los Angeles, was the speaker of the evening. He stated that trades unionists of Los Angeles have been watching developments in the Equity struggle with considerable interest, and repeated Gillmore's statement at Monday's meeting to the effect that the 146 affiliated unions of the council had through their delegates voted complete endorsement of Equity and intend to aid the actors in every way possible.

"The answer to the cry of the producers that no union is necessary is contained in the history of organized labor in that no demand is made for organized self-protection unless conditions compel it," he declared. "And the only thing that can organize workers in any trade or profession is rotten conditions."

"M. P. A. Is Vampire"—Buzzell

He referred to the Motion Picture Continued on Page 15

## NEW M-G-M RELEASE SCHEDULE

*Two Hundred and Thirty Releases on New Program, With Duncan Sisters and Van and Schenck Added to the Star List; Many New Players*

M-G-M's release schedule for the new season starting in August, calls for two hundred and thirty releases. Announcement was made by Nicholas Schenck at the organization's annual sales convention in Chicago this week.

Forty pictures of superior length will be made with dialogue, music, sound effects, color and all other devices which have marked the most tremendous year of advance in the history of the films.

Sixteen feature-length pictures will be made with both dialogue and sound effects and as silent pictures, for those theatres not yet equipped.

These fifty-six productions will not include several super-features for which general release dates are indefinite.

The Hal Roach studios will supply thirty-two two-reel comedies.

Twenty-six Metro Movietone acts are scheduled. Twelve M-G-M color-tone Revues will be made. The M-G-M News will issue 104 editions.

Picture stars in talking pictures—many film favorites being heard for the first time—will dominate the production schedule, the bulk of which will be made at the Culver City studios of the company, though M-G-M has added more than sixty noted stage players to its list of a hundred or more stars and featured players.

Nineteen of these feature releases

will have as individual stars, Greta Garbo, Norma Shearer, Marion Davies, Joan Crawford, John Gilbert, Ramon Novarro, Lon Chaney, William Haines, Duncan Sisters, Buster Keaton, and Van and Schenck.

"Hollywood Revue of 1929," just being given its world's premiere now, and Cecil B. DeMille's "Dynamite," probably will be available for general release this fall, and are in addition to the fifty-six other pictures to be made in the new plans.

A huge building program is in progress at Culver City grounds, the chief feature of which is the largest sound stage in pictures, combined with a perfectly equipped theatre to seat 1500 persons.

In the list of forthcoming productions Greta Garbo will be heard on the screen for the first time, in Eugene O'Neill's "Anna Christie," an all-dialogue picture.

One of the initial releases of the new program will be John Gilbert's first talker, "Redemption," directed by Fred Niblo from the Tolstoy story. To follow, he will appear in "Olympia," Ferenc Molnar's drama of royalty, which will be directed by Lionel Barrymore.

Marion Davies will be heard for the first time in "Marianne," directed by Robert Z. Leonard.

Norma Shearer's "The Last of Mrs.

Cheyney" gives the star of "The Trial of Mary Dugan" another all-dialogue picture.

"Trader Horn" is now being made in the wilds of Africa by Director W. S. Van Dyke. Buster Keaton's first will be a specially written musical comedy. Van and Schenck, the popular vaudeville pair, will appear in a film featuring their popular songs.

Tod Browning will make "The Thirteenth Chair," from Bayard Veiller's noted stage mystery play.

King Vidor's novel all-negro special, "Hallelujah," will soon be ready for big openings.

William DeMille's next will be a drama from the French, translated and directed as a dialogue picture, to follow his highly successful "The Idle Rich."

Joan Crawford will next appear in "Jungle," from the Saturday Evening Post story, with Jack Conway directing.

The Duncan Sisters will make a singing and dialogue feature with the title of "Cotton and Silk."

Harry Beaumont is now finishing "Speedway," a fast-moving comedy-drama with William Haines, in which the Indianapolis auto races are used for fiction purposes. Story is by Byron Morgan, who wrote the series of

Continued on Page 23



# FLAHERTY—CREATIVE ICONOCLAST

*An Impression of the Man Who Sailed for the South Seas to Make an All-Color Silent Motion Picture in the Face of the Talkie Vogue*

By HARRY CARLISLE

"NANOOK of the North"—Robert J. Flaherty—"Moana of the South Seas"—and now—Bob Flaherty is on his way to the South Seas to make another picture, this time in color, and with F. W. Murnau as co-producer and director.

Flaherty's name has always been associated with beauty in pictures, just as Murnau's has been significant of advanced technique and dramatic effectiveness.

Flaherty is a ruddy, hearty individual, mentally and physically active almost without pause. Seldom does he seem quite relaxed. He cannot sit still for long, but rises from his chair and strides the room constantly. He smokes cigarettes with the same hurried tempo that he unfolds his thoughts—thoughts that are keenly analytical, pungently witty, informative, stimulating, and covering a wide assortment of subjects in an incredibly short space of time. It is typical of him that he flies to extremes in thought as he hitherto has flown to extremes with regard to picture making locales. He admires the mechanical aspects of civilized life in themselves but damns them for their effect on the human being. He identifies the unspoiled primitive with the highly civilized, and echoes the thought with satirical and refreshing phrases anent the inhibitions of mass life, patriotisms, dogmas, and general inanities.

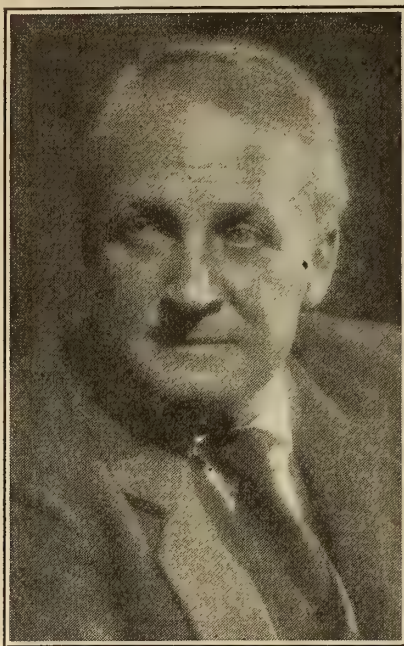
He pays little attention to his clothes, which are a mere matter of convenience; he terms handsome leading men "drug store clerks out of work." From a discussion of Eskimo amours at sixty below zero, he swings to an interpretation of life in the Antipodes, pointing out that it is "sexless" in the sense that civilized people know it because it has none of the false trappings and romantic delusions with which we surround it. And in the next sentence he has seized another conversational cue and is dissertating upon the possibilities of color as a dramatic medium, and the stupidities perpetrated by the general run of producers.

He is seldom conscious of "proper" decorum, and when at the lunch table is apt to lounge forward, leaning heavily upon his elbow while discussing the most abstract forms of art. He has nothing but scorn for the type of "social vacuity" and nicety so much a part of Hollywood life, and is equally indifferent to Hollywood's commercial aspects. He has no money sense, spends freely, is embarrassingly generous and gives presents on the slightest provocation; and, by that token, is easily imposed upon.

Flattery makes Flaherty flush. He shuffles uncomfortably when his work is praised, albeit he knows his own worth as a creative artist—and also knows his limitations. For the latter reason he never ceases talking intently of the ultimate technique of picture making—a technique which was dimly being grasped just prior to the

advent of talking pictures, and which has been temporarily thrust into the discard.

"Fluidity—the essence of the medium," he declares, "has been abandoned in favor of static dialogue. To my mind talking pictures, unless they



discover a more advanced technique than is evident in present productions, should be confined to society drama."

This does not mean that the old silent form was near its ultimate goal. On the contrary, Flaherty points out that the real, the ultimate values of screen expression as an art form have not yet been achieved. A handful of people have come near to dim recognition of essential technique. Chaplin, for instance; though in many of its aspects he, too, is groping.

The interviewer had in mind Flaherty's own film of New York, a picture confined entirely to the nuances of massed buildings, atmospheric overtones, mechanical pulsations; there was not a human pictured throughout, and the whole was as interpretative of a definite mood of the city as a sonata is descriptive of mood. And yet, the picture was generally dismissed as "a news-reel of New York skyscrapers."

Flaherty would be the last man to claim thorough understanding of the ultimate technique which he desires. Nevertheless he has contributed to the screen a form of beauty which is largely abstract, and indicates his leanings. Music can be expressed by motion; drama may be expressed without using the human agency—such is his premise.

He hopes some day to undertake the picturization of that very baffling subject, New York in all its moods and phases.

He is alive to beauty and all about him. He finds compensation for the insignificant phases of life in the shreds of imaginative expression such as the names Indians give their children, and the simplicities of unspoiled people. He is, by force of circum-

stances, an iconoclast. But no weariness is evident; his iconoclasm is vigorous, healthy, and—creative.

His present mission to the South Seas is not that of a wilfully blinded egotist. He knows that many people are already wearied of the novelty of talking pictures, and that many of those who formerly declared forcibly that the silent picture was dead, now welcome the relaxing influence of silence and rhythmic movement. Furthermore, granted the standard of previous pictures, his new one is assured a genuine welcome by people of artistic appreciation.

His choice of color is based upon careful experiments. Further experiments will be made on locations with a portable camera, before actual shooting with Technicolor cameras is done.

Although the color medium is far from perfect, it nevertheless permits rich gradations. Its most stringent limitation is perhaps that of photographing skies, which always come out with green-blue. With the sea it is a different matter due to association of thought-impression, as the sea varies in shades of green-blue, and in this connection permits artistic license. Cloud masses will be substituted for the gaping sky, as splendid blacks and whites are gained with the color camera. Reds are obtained with ease, though care must be taken in composition because of their visual dominance; they too easily detract from the dramatic tableau.

Smiling reminiscently, as we had been discussing his hectic days at Culver City when a story was "missing," Flaherty declared: "We have a story. A love story. We intend making Paapeete our cable base, and for two months will experiment with cameras and prepare the production. I expect the entire operation will take about six months."

With the addition of a few more creative artists such as Flaherty and Murnau to the picture field in America we would be assured general advance and worthwhile accomplishment.

Flaherty is frank, genuine, and a delightful contrast with the numerous sycophants attached to the picture industry. That he is not a good business man is to his advantage as an artist. We look forward to his forthcoming picture with a great deal of pleasure.

## Gleason - Armstrong to Be Co-Starred by Pathe

James Gleason and Robert Armstrong will be co-starred in "Oh Yeah" at the Pathe studio, with Tay Garnett directing. The story was originally titled "No Brakes" when it ran in the Saturday Evening Post. Gleason wrote the adaptation, continuity and dialogue for the screen play. The exterior shots will be made in Oregon.

## EQUITY FIGHT

Continued from Page 6

microphones placed around the building.

With the exception of the Monday meeting, and a later one held on Thursday (fully reported on page 3 of this issue), the activities of the fight were confined to further issuance of newspaper attacks on Equity's stand by various players, which were answered in issues of the special newspaper which the Actors' Organization is issuing twice weekly.

The Los Angeles daily newspapers gave Equity side of the controversy no hearing or support throughout the week.

Possibilities of one of a number of national figures being chosen as mediator in the affair, with the two parties being brought together for amicable arbitration were reported late in the week, with no definite action being taken to date.

It is known, however, that powerful influences are at work to effect an ending of the conflict, which looms increasingly important as each day passes.

Equity, it is known, has a large sinking fund, combined with the support of organized labor, and according to Frank Gillmore, is prepared to fight it out on the same lines "all summer," believing that economic pressure will force the Producers to give in eventually.

The Producers on the other hand, remain persistent in their attitude of refusing recognition to Equity, under-cover comment being that Equity is "licked" at present.

A large bloc is of the opinion, however, that Wall Street will intervene for some sort of settlement, should the situation shortly develop any production stringencies.

No official opinions were expressed on either side as to how long the present deadlock would exist, but opinion was general, even on the part of Equity leaders, that the entire proposed Equity contract could not be put through, even in the event of peaceful arbitration.

The keynote of general discussion was "Compromise," with radicals in both camps predicting utter victory for their side.

## Radio Inaugurating Co-Direction System

Radio Pictures is inaugurating a system of co-directors on sound pictures. The system was first tried on "Half Marriage" when Russell Mack collaborated with William J. Cowen in the rehearsals of the talking picture in which Olive Borden will be featured.

Announcement of several directorial teams for future pictures was made this week.

A. Leslie Pearce and Lynn Shores will direct "The Delightful Rogue," Rod LaRocque's first all-talker.

Frank R. Craven, who is to direct and play in William Le Baron's farce "The Very Idea" will have a picture director, as yet unassigned, to work with him on the film and Russell Mack has been assigned as dialogue director on "Rio Rita" which Luther Reed will direct.



# Moving Along With the Movie Parade



*Above—Margaret Ganna—Of stage and screen. She has been seen in many stage plays and would be a distinct asset for talking pictures. Her characterizations are intelligently developed, aided by a charming and flexible voice.*

*Below—Frank Richardson—Who made his first screen appearance in "The Fox Movietone Follies, lending to the affair a good voice and a fine personality. His next assignment with Fox is in the Janet Gaynor picture "Sunnyside Up" in which Richardson plays an important role.*



*Raquel Torres—One of the outstanding finds of the last several years. Miss Torres was seen first in "White Shadows," in which she created a sensation. She has been loaned by M.-G.-M. to Warner Brothers, where she is playing opposite Frank Fay in "Under the Texas Moon."*



*Above—James Ford—Young First National featured player, who was discovered by Corrine Griffith and has appeared in many of this company's pictures during the last year. He is now appearing in "Little Johnny Jones," and has appeared in "Twin Beds," "House of Horrors," "Outcasts" and "Prisoners," the latter two in support of Miss Griffith.*

*Below—Nina Sergava—A Russian actress formerly with the Chauve Souris, who has just been signed by Larry Darmour for important work in his comedies.*





# GILLMORE'S EQUITY SPEECH

*Address Delivered by Mr. Frank Gillmore, President of the Actors' Equity Association, on June 17 at the Writers' Club*

I AM going to touch upon a few points on which the producers have greatly erred.

Though I did not hear it myself, yet I am told that Mr. Cecil DeMille stated that we were not members of the American Federation of Labor. This is incorrect. We are and always have been since 1919. Confusion perhaps arose in his mind because of the fact that on the American Federation of Labor list of affiliated bodies the name of Actors' Equity Association does not appear, but the explanation is simple. We are technically a branch of the Associated Actors and Artists of America which is our International. From that International which covers every section of the acting profession, we hold a branch charter and the Actors' Equity Association and Chorus Equity Association have votes something like twenty to one compared to all other branches put together. Some of the other branches of the Associated Actors and Artists of America are the Hebrew Actors' Union, German White Rats, the Choral Alliance for grand opera choristers, etc.

If you don't know it already, perhaps it may interest you if I tell you that I am president of this International, just as I am of the Actors' Equity Association. I also beg to inform you that we are members of several States Federation of Labor and that we have recently joined the Central Labor Council of Los Angeles, which, by the way, strengthens our position immensely.

This is a great piece of news. On Friday I was the so-called "speaker of the evening" at the regular meeting of that body. Mr. Charles Miller also spoke, and we were enthusiastically received for which we thank them here now.

(The resolution of the Central Labor Council appears in full as a separately boxed item on page 15 of this issue.)

A few newspaper men and others have told me that the producers state that we have laid down an ultimatum and we have given them no opportunity to discuss with us the present crisis. That is not accurate. In my letter to the producers posted June 4, I told them that the contract was, considering its great importance, perhaps somewhat hastily put together and that if it was considered by them to be onerous and would unfairly tax them in operation, we were quite willing to discuss any of its clauses across a table, and if one side could not convince the other, then the Actors' Equity Association was quite willing to put disputed points up to independent arbitration so long as the producers would guarantee to abide by the award just as we would. I don't believe a more generous offer has ever been made by any other body of employees, so please don't let them deceive you on that point. The offer is, of course, open today just as it was when it was first made.

There has also been some criticism of the forty-eight-hour week condition, but surely that is a big far fetched. Many unions have a forty-four hour week and some have even a forty-hour week, and I have never yet heard of any union which was so generous as to offer a forty-eight-hour week. But even then we don't say that they shall not work more than forty-eight hours, but we do say that for every hour over forty-eight, they shall be paid. That, as I see it, will not cost the producers an additional penny, but will promote greater efficiency and consequently greater economy in all of the studios.

You know as well as I do that at a certain hour the crew all walk out and another crew takes its place, but the actor has to continue. Does it not rile you to think that the actors should be treated in this way that the Producers should have an association, and yet refuse to recognize yours. Have they such a contempt for us that they don't think we're entitled to an association. There can be no doubt that

## CHARGE BOLD FACT DISTORTION

Serious charges of deliberate distortion by the daily newspapers were brought out in a telegram received on Friday by the local Equity office from the Council of the Actors' Association.

The telegram, printed herewith, speaks for itself:

NEW YORK, June 20, 1929.

—As situation gathers speed enthusiasm of members here increases. Only one production being done here, Helen Morgan in "Applause." Pathe, Metro-Goldwyn-Mayer, Warner Brothers studios doing nothing. Tonight we will have Central Trades and Labor Council pass resolution endorsing our efforts to establish Equity Shop policy in studios so that we can protest our members in their working conditions. This fight is not for New York actors but for all actors no matter where located. Newspapers deliberately distort statements made here to give impression that New York wants to control California studios; we deny emphatically that any representative of Equity ever said this. Our members should not be fooled by this beclouding of the real reason for Equity demands. Best wishes from all of us for successful meeting.

## ACTORS' EQUITY COUNCIL.

we are, and we will insist upon that recognition. When that has been brought about they will learn that Equity is one of the best institutions that has ever been introduced into the motion picture industry.

I have heard that several producers have stated that if the members have any complaint they can call on the Academy of Motion Picture Arts and Science. Now I am not going to attack the Academy. I believe, indeed I know, that there were many sincere men who started it, but the result as far as we are concerned is that no actor will take his complaint to them because he fears the blacklist. It must be so otherwise the Academy would be flooded with complaints. Yet I doubt that it has been called upon to adjust anything in the last six months.

(It was at this point that practically the entire assemblage burst out into loud and prolonged laughter. Another outburst of derisive laughs greeted Gillmore's representation of working conditions, reported to have taken place on a certain night set recently. It is contained in the following paragraph):

Regarding hours of work, an interesting story was told me the other day. It was a night scene and all the characters were on horseback. Everyone rehearsed and rehearsed and then the shooting began under the burning, blighting lamps, and this went on hour after hour until finally the animals commenced to droop. This was brought to the attention of the director, and by, I presume, the owner of the horses, who didn't want his animals to suffer, so the order was given that the doors be thrown open and the horses led out into the open for a change of air, and then the director turned to the actors and said, "We will now go to the next scene."

Continuing on the question of hours, I wish to ask the producers how many of their stars have specified in their contracts the number of hours which they will work per day, and if that number be in excess of forty-eight a week? In cases where no limitation is set, I would further ask them how many of their stars do not quit when they are tired, saying: "I guess you had better take another scene—I am through?"

The extra people work eight hours a day, and after that they are paid for overtime. So you see the top and the bottom are provided

for and it is only the talented class between whose comfort and health are not considered but I guess they would not even consider the top and the bottom if they did not have to.

There have been all kinds of ugly rumors about Equity members who have deliberately evaded their obligations and signed the producers' form of contract. Up to date we have investigated nearly every one of these and at the moment we have only confirmed one.

(At this point Gillmore interjected a statement not included in the written copy of his speech, given to newspaper men. He stated that the party mentioned was Charles Quatermain, and that he was temporarily suspended from the organization. The announcement drew a gasp and prolonged hisses from the audience.)

All such members will be rigorously dealt with. By the power invested in me I shall temporarily suspend them and the Council will make that suspension permanent as soon as it has had time to put the matter through according to the Constitution. There are other members who have not technically broken the resolution of the Council but who have been far more troublesome. I refer to those who have given out statements to the newspapers detrimental to the policy of the Association. I wonder by what argument they satisfy their consciences. Every one of these members when he signed his application for election to Equity, solemnly affirmed he would abide by the Constitution and By-Laws, also obey the rules, orders, etc., of its properly constituted officers. Then, as I see it, all those people as forewarned since to solemnly affirm is the same, in my opinion, as taking an oath.

There is another thing apparent on the face of it, that they are absolutely indifferent to the welfare of their fellow players, that they are selfish egotists. If not, why did they not follow course which should be pursued by every high minded man or woman. They knew that this action of the Council was in the air. They knew that in response to scores and scores of complaints the Council had authorized Mr. Miller, our representative here, to issue a questionnaire. That was last September. They must have known that the returns from these questionnaires came in pretty slowly and were signed after careful consideration, and they must have known, if they were the least bit interested in their fellow players, that there was likely to be a majority in favor of the present move. The press was full of it, some of the trade papers even prophesied almost to a day when the first shot would be fired. They why did they not during that long period call a meeting of their fellow players? Why did they not voice their objections to the Council? Why did they not say what was on their minds before the die was cast? There is an old proverb, "There is no use closing the stable door after the horse has been stolen," and there is certainly no good protesting about an irrevocable action particularly when they could have done so beforehand at a time when it might have been effective. I say that this action on their part is a cruel thing. To lead us to believe since silence means consent, that they have no objection and then, after hundreds are absolutely pledged to a certain course to suddenly come out and not only injure the cause of all these others, but their individual positions. If, however, these deserters of the cause suddenly saw the light, there was one course they should have followed, and which might have mitigated the censure of their fellow members, and that was to have called at the office and have seen me or Mr. Miller, but no they denounce their Association, declared that there were no abuses without even paying us the courtesy of asking for proofs.

After Lionel Barrymore's declaration, I immediately sent him a long telegram and invited him to come to the office and to bring a group of his friends there, too, and I indicated that if I could not convince him of the justice of our stand then at least he would be in a better position to arraign us than he would be without such a visit.

One lady who wrote against us is a sweet woman. I have had the pleasure of meeting her and I am sure you have loved her yourselves, but one cannot help but question the impartiality of her views when her husband happens to hold a very important position in one of the big studios.

Another lady came up to see me last Thursday week in the office, June 7th—twit. She was most affectionate. She even honored me by placing her arms around my neck and kissing me on both cheeks to say nothing of the mouth. She was most sympathetic, and was good enough to state that she felt that now and then I would need perhaps a quiet little dinner away from hotels and restaurants and she cordially invited me to take such a meal at her home. Apparently we were the dearest of friends, in absolute accord one with the other, and then three days afterward I find that she

has practically denounced the Association and its officers in the papers.

I don't want to set up any individual as a target to be shot at even if he has wronged us, but I feel so strongly about this that I had to go into it at some length.

That is all a part, I suppose, of such a campaign as this. We have our disappointments, but I want to assure you that there is another and brighter side and that is the one which shows the acts of our many loyal friends. I have seen more than a hundred men and women in the last ten days come into the office and with a gentle pride relate that in obeying the orders of the Association, they had refused this or that offer. In many cases they were five-year contracts and of course in scores and scores of others they were for a considerable period. We love them, we bless them, there are no finer than these.

I have also been impressed by the fact that many of our members have not even related their sacrifices and I have happened to hear of them only indirectly, so, therefore, I conclude by stating that in spite of a few derelictions of duty this present crisis has shown a loyalty and even a grandeur on the part of the actors which surpasses anything I know except perhaps that which happens in times of national crises.

There seems to have been a confusion in the minds of our members about day workers and I want to make it clear to you all that day workers whether they happen to be important actors or whether they are only bit and character men can only sign up on the Actors' Equity Association contracts. We have now a specially prepared form which they can use. It will contain all the fundamentals of the one week contract form, except clause 3 which specifically refers to those engaged by the week.

Another point I want to make clear is that members who are in arrears are still members until their resignations have been accepted by the Council and that no resignations are accepted in times of crises like the present. In acting in this fashion the Council is only following the special provision in its Constitution and By-Laws, so if an actor should tell you that he has not paid up his dues for five years and is therefore not under the jurisdiction of the Association you can tell him his error and remind him that the penalty which attaches to those who break our instructions is in all cases the same.

I have been informed on good authority that there is prevalent in Hollywood a practice that might result in many actors discovering that what they deem to be a good contract is legally nothing but a valueless gesture. I understand that certain contracts which actors have been called upon to sign lately have been retained by the producers and that the actor has not received his signed copy. It might be interesting for you to know, if you do not already know it, that a contract is not a contract until it has been delivered so that, in my opinion, many of the contracts alleged to have been issued since June 5th are practically valueless.

If, by any chance, the producers should win this battle, which is not conceivable, many of these contracts might be repudiated if they did not suit the purpose of the producers. What could the holder of such a contract do about it? If he went to law, he might never get another job. If he went to the Academy, he might be in the same position, and I don't think the producer is going to settle just because a man comes up and says, "Please, sir, you promised me sixteen weeks' work and you have only given me two."

I wish to say that Miss Louella O. Parsons was mistaken when she stated in her column that Ronald Colman and other aliens now working in pictures would be in any way affected by Equity Shop. As far as the screen is concerned, we should not attempt to interfere with any who are here already, neither would we check the importation of foreign players who might be featured, such as Chevallier, but of course we would frown on any wholesale importations of unimportant people.

The newspapers are continually trying to damage us by stating that Equity desires a CLOSED SHOP. Equity Shop is not a closed shop. It is as far removed from a closed shop as the poles. It is the most open shop in the world since the producer is able to pick his cast wherever he pleases so long as the one engaged is willing to become an Equity member and there is no reason why there should be any hesitation on his part so to do, as Equity will protect him in his contract and will protect the producer also. So long as the producer is willing to live up to his obligations, and we have not made them onerous, he has nothing to fear from us. The producer must naturally desire that the actor he employs should give his best work and what will better insure this than to relieve the actor of all worries about the equities of his engagement.

The actor is an artist and at times even small things will upset him, then what must be the result when major causes are there to annoy him?

I have heard one or two complaints about the fact that we did not immediately call meetings. But there was no reason to do so since you had already passed on the Equity Shop policy. Upon my arrival I discussed the question of meetings with ten or twelve representative members, and they all agreed that it would be better to wait ten days or two weeks.

I don't need to warn you that you can expect very little support from the big daily newspapers of Los Angeles. Some of them have always fought an organization of

Continued on Page 25



# AL ROCKETT - - - As Seen By BERT LEVY

HERE comes, I suppose, into every man's life, moments when he foolishly imagines himself a cynic. At such moments, the world appears to him as if seen through dun-colored spectacles. Humanity is selfish—there is no justice—no friendship—the times are out of joint, and—oh; well, the climax of self-inflicted despondency is reached when the victim of sordid thoughts stretches out his puny hands to heaven and declares—there is no God, and then waits defiantly, like Sinclair Lewis, for God to strike him dead for his blasphemy. As if God would pay the least attention.

For days I had been held indoors by a trifling illness, and to while away the time had steeped myself in the works of modernistic Russian authors and Henry Fabre. I emerged with the rotten feeling that nature is a slaughter house and that every breathing thing lived for its stomach alone. Those who have read Fabre will know what I mean. He knocks on the head all of one's pet ideals and seeks to prove that love, beauty, justice, etc., are not divine inspirations, but merely the will to live, even if one has to devour those one loves in order to do so. As I said before, I had emerged from my books with a rotten feeling. In a nutshell—I had plunged deep and came up with a piece of mud. It was somewhat in this conceited mood that I called upon Al Rockett and he gave me the darnedest spiritual licking I ever had in my life and taught me the meaning of the proverb "A great thing is a great book, but, greater than all, is the talk of a simple man."

After fifteen years of interviewing for a New York newspaper, Al Rockett was to me just another assignment, and I approached him in a blase, let's-get-it-over-with, spirit. I looked in vain around the wall of his office for the usual framed mottoes and waited, with a chip on my shoulder, for him to tell me (as it the custom with the interviewed) of his good works and what he had done to uplift the film business.

I was prepared for all the orthodox executive platitudes regarding what Capital had done for Labor and how the interviewed one had risen from poverty and squalor to riches and affluence by his own indomitable spirit and pluck—only to find myself gazing into the face of a smiling boy (he is forty but looks twenty-three) who was tendering an abject apology because he had kept me waiting.

I was completely disarmed. He dispensed with the usual preliminaries by neglecting to offer me a cigar, or inquire after my wife, family and general health, but plunged directly into the business at hand. I had come, of course, prepared to ask him the usual time-worn questions regarding future production, etc.—but he swept this all aside with:

"Don't let us talk of pictures, camera-angles, technique, talkies and color—that has all been discussed a million times—everything that can be said at the present time has been said."

I was at a loss how to proceed, for, here was a man, the executive in charge of West Coast production for



First National-Vitaphone pictures, who has the task of turning millions of dollars into celluloid each year. He has the making of decisions involving the purchase of stories, the hiring of directors and actors, the suitable casting of stars and the supervision of the final editing, cutting and titling as well as the dialogue and sound in over fifty feature length pictures and more than a dozen super-specials during the year—and yet he did not want to talk about pictures!

From his intimate associates I had heard something of Rockett's somewhat romantic early years. At seventeen, young Al went to work in a smelter to help support his mother. At that time, his brother, Ray Rockett, was a superintendent in the Missouri Pacific Railroad offices. In order to augment his meagre salary at the smelter, young Rockett got a job playing the piano at night in a movie theatre—one of those dingy affairs in a former store, then called a "jitney show" because the admission was a nickel. He was the whole orchestra combined, and the show usually consisted of a one or two-reel melodrama, a couple of half-reel slapstick comedies, and a newsreel. Eventually his brother moved to California and got the job of purchasing agent for Universal Pictures Corpora-

tion, then a struggling little concern in Hollywood with but one outdoor stage. Al followed later and obtained a small job in the production department till, eventually the Rockett boys asked and received the chance to make two-reel "Westerns" for the company.

The story of the years that followed reads like an average scenario. The struggle the Rockett boys had to put over a film of the life of Lincoln is too well known in the industry to speak of here, suffice it will to say that when they finally emerged successfully in their venture it established them as producers and both were given positions in that line at First National's New York studios. When the New York studio was closed Al came to the coast and was eventually appointed manager of west coast production. As I said before—I learned all of the foregoing from Mr. Rockett's associates. Mr. Rockett did not say a word about his early career. He talked only of the Faith that has lifted him to the commanding position he occupies today. It is a faith that has healed and comforted countless thousands in every country and in every language in the world. It has attracted to its churches myriads of other creeds who have followed its teachings and reached spiritual heights beyond their dreams of at-

tainment. Here was a motion picture executive speaking only of God. I could scarcely believe my ears when I heard him say—"every morning as I come across the pass to reach my office I thank God for my job and my faith in my fellow man. My job is a big one, I work hard and there are times when I am faced with problems that are mighty hard to solve, but there is a Divine inspiration which meets every human need, and I am shown the way. Of course, I am drawing a big salary, but money does not mean a thing to me—I mean to say that it is not everything to me. It enables me to give my wife, family and my mother the necessary comforts of life; beyond that I do not look."

Digging down into a drawer, Al Rockett produced a printed Biblical text, and laying it on the desk before me, said, "In the spirit of this quotation I humbly try to order my daily life, and I have never known it to fail me." He paused for a moment and continued: "I think every man and woman in the film business should hold the thought that it is the best and the happiest business in the world, and—"

"That's all very fine, Mr. Rockett," I respectfully interrupted, "very fine—for you—you are at the top of the tree, and to use your own words, you are getting a big salary and everything that is good in life is coming your way, but, what about the men and women who are not so successful, those who are out of a job—how can they thank God every day and feel that it is the best and happiest business in the world? Do you know anything of those who are struggling for a bare living and of those who are in distress?"

"Yes!" he answered quietly. "I make it my business to know everything, and since you ask me so bluntly, I am forced much against my will to tell you that I have not been neglectful of the men and women of our organization who have experienced hard times. I have given much of my personal salary at various times to them perhaps for no other reason than I am grateful that I am able to count my own blessings."

I believe Al Rockett is sincere. It is impossible to look into his face and hear his voice without feeling his sincerity. I don't believe that he was talking for publication. The writer didn't mean a thing in his young life. In the ardor of his spiritual convictions he had forgotten the object of my visit, and we talked for an hour of things too sacred to repeat. I felt like a fellow who had come to scoff, but remained to pray.

As I said before, Al Rockett gave me a darn good licking and made me ashamed of the thoughts I held just before I met him.

I left him with the thrill experienced by the doubting kid who has just heard that there is a Santa Claus. Thanks, Al.

The music world has lost an old friend and staunch supporter with the passing of J. Witmark of M. Witmark & Sons.



# The Stage Sally Becomes Sally of the Films



Marilyn Miller

*The outstanding musical comedy star of the stage, who is at First National making "Sally," one of her outstanding stage successes. Miss Miller has had the longest string of successes of any star on the stage, her last being Mr. Ziegfeld's production of "Rosalie." She has great charm, is a splendid comedienne, can sing, and is noted mostly for her exquisite dancing. Add beauty, and you will find the reasons for her striking achievements in the theatre.*



# Pictures---Reviewed and Previewed

## Review

### "M.-G.-M. HOLLYWOOD REVUE"

Directed by Charles (Chuck) Reisner.  
Music by Gus Edwards.  
Lyrics by Joe Goodwin.  
Musical score and orchestra under personal direction of Arthur Lange.  
Dances by Sammy Lee, assisted by George Gunningham.  
Dialogue by Al Boasberg and Robert Hopkins.  
Conrad Nagel and Jack Benny, masters of ceremonies.  
Song Interpolations by Nacio Herb Brown, Arthur Freed, Dave Snell, Louis Alter, Jessie Greer, Ray Klages, Martin Broones, Fred Fisher, Jo Trent, Andy Rice, Ballard MacDonald.

Photography by John Arnold.  
Settings by Cedric Gibbons and Richard Day.

Costumes by David Cox.  
Cast: John Gilbert, Norma Shearer, Joan Crawford, Bessie Love, Lionel Barrymore, Ukulele Ike, Stan Laurel and Oliver Hardy, Anita Page, Nils Asther, Brox Sisters, Natova and Co., Marion Davies, William Haines, Buster Keaton, Marie Dressler, Charles King, Polly Moran, Gus Edwards, Karl Dane, George K. Arthur, Gwen Lee, Albertina Rasch Ballet and The Rounders.

**Y**OU can't go far wrong by predicting that the "Hollywood Revue" will be one of the outstanding box-office successes, in a year crowded with hits. It has the ingredients that make for financial success, a long list of names, plenty of talent, a great bunch of songs and elaborate staging.

Since the revue is plotless, we are for once afforded the opportunity of eliminating discussion of this detail, and will swing immediately into a few words of praise for the many who have contributed to its making, with an occasional gentle dart of criticism.

The picture runs along in the same fashion as a stage musical revue, number following rapidly on number. They are introduced first by Conrad Nagel, master-of-ceremonies, and then by Jack Benny, who assumes the master-of-ceremonies function for most of the balance of the evening. Mr. Nagel's introductions were those of an M. C. on an opening night, while Mr. Benny lent a brilliant, witty personality that helped considerably in keeping the piece moving.

The opening number "Bones and Tambourines," a futuristic, white-faced minstrel interlude, served to introduce Nagel and Benny, who in turn introduce "Ukulele Ike" Edwards and Charles King. The song, a snappy number, was written by Fred Fisher.

Then follows "Minstrel Days," written by Gus Edwards, Dave Snell and Joe Goodwin, with June Purcell and the M-G-M ensemble singing "Low Down Rhythm," a real hot one written by Raymond Klages and Jesse Greer.

Joan Crawford introduced to the world of sound singing and dancing "Gotta Feelin' For You" in which she is assisted by the Biltmore Quartette. They do a great deal better with it than Miss Crawford, who dances acceptably. The song was written by Louis Alter and Jo Trent and is one of the best in the production.

Charlie King obliged with a ballad, in the next spot, that is bound to be popular. It is called "Your Mother

and Mine," written by Gus Edwards and Joe Goodwin, and the way King sang it easily sold the number. It had an effective reprise.

Nagel proves to Charles King that he can also sing, by rendering "You Were Meant For Me," with Anita Page somewhat as done in "Broadway Melody." Miss Page looked adoringly into his eyes, while he sang on. King, who had doubted Nagel's vocal ability, shrank considerably in a camera gag after the rendition of the song—and we are still wondering why?

"Lil Clifflie" Edwards, one of the outstanding performers in the production, came in again, and sang with the ensemble another Edwards-Goodwin number, and a good one too, called "Nobody But You."

William Haines put in an appearance, and by ripping and tearing Benny's clothes giving his contribution to the revue, and it isn't much.

Benny introduced next the ever so small Bessie Love, who by a trick of photography came bounding out of his coat pocket. She increased in size, both physically and as an actress, for she and Marie Dressler are the outstanding performers in the female contingent. And what personality the little lady evidenced in this picture? She sang a recitative one called "I Never Knew I Could Do a Thing Like That," another number written by Edwards and Goodwin.

Marie Dressler came next with Polly Moran, and after some crisp dialogue with Jack Benny, was left to sing alone, one of those clever musical comedy songs, for which Miss Dressler is known. It is called "For I'm the Queen" and was written by Martin Broones and Andy Rice. Her rendition of it was one of the high spots in the show.

Then we had two magicians, Laurel and Hardy. And what they didn't do to the opening nighters! Whether in talk or silent there are few operating for fun's sake to vie with them. If you're looking for that big laugh, see Hardy take the flop into the nice creamy birthday cake.

Using "Tommy Atkins On Parade," a number by Nacio Herb Brown and Arthur Freed, Marion Davies sang pleasantly and also danced her little contribution to Mr. Rapf's big show.

Concluding the first part of the show, the ensemble sang "Strike Up the Band," written by Fred Fisher.

Since tableaux are necessary in all revues, the one used here was "Tableau of Jewels," fairly well done, with the song better than the tableau. Written by Fred Fisher, and sung by James Burroughs.

Buster Keaton then arrived here to do one of those humorous burlesques on the Indian serpent dancers. Incidentally the music arrangement is by Arthur Lange, who has also provided the score and directed the orchestra. Mr. Lange is one of the best of the arrangers for popular music, and in this picture, he demonstrates his talents convincingly.

Splendid orchestrations liven up the entire action.

Having written the largest amount of songs for the production, and with little else to do, except help generally, they have also given the genial Gus Edwards one of the leading numbers to sing. "Lon Chaney Will Get You If You Don't Watch Out" was provided with music by Gus, with John T. Murray writing the lyrics, and is helped by good staging and some pretty girls—and Gus.

The best of the acrobatic adagio teams, Natova and Company, was secured for this production, and to those that have never seen them before, they will provide a genuine thrill.

What was expected to be one of the outstanding bits of the entire revue falls very flat. "Romeo and Juliet By Comparison" was apparently a good idea as devised by Joe Farnham, but Jack Gilbert, who makes his talking debut here, is just not there. Gilbert should obtain a great deal more coaching before doing more talking. Norma Shearer was a great deal better, lending a charming personality, and her beautiful self, which photographed nicely in color.

The outstanding number of the show is "Singin' in the Rain" by the two who wrote "Broadway Melody," Nacio Herb Brown and Arthur Freed. It will be one of those overnight sensations. We shall hear enough of this song by the end of the next six months, but meanwhile its presence in the revue and the manner in which it has been staged by Sammy Lee, will make it the unit to be talked about longest in the piece.

After it came the comedy number, "Charlie, Ike and Gus," with Charlie King, Ukulele Ike and Gus Edwards, in a setting of the old tin-type days. The number as sung by the three was a riot, to be followed by another version called "Italian Trio" in which the boys shifted to burlesque Neapolitans, and in which the very clever Ukulele Ike excelled. They could have used Ike more in this production, for his comedy and mugging is on a par with his singing and playing. Following the boys came "Marie, Polly and Bess," with Marie Dressler, Polly Moran and Bessie Love, and they repeated the comedy success of the boys. They all combined for a sextette doing "Strolling Through the Park One Day."

The picture closed with Charlie King singing "Orange Blossom Time," still another tune by Edwards and Goodwin. The scene was done in Technicolor with the Albertina Rasch Ballet, and the entire ensemble came together for a gorgeous finale, in which "Singing in the Rain" was heard again.

Credit is due Charles (Chuck) Reisner, for molding the production, and not permitting it to step off in devious channels, which could easily have happened, in a production as experimental as this one. Sammy Lee,

one of the best of the stage dance directors, turned out some fine ensemble work. Credit is also due George Cunningham, who assisted Lee.

The dialogue was written by Al Boasberg and Robert Hopkins, and let's state that the boys did a mighty good job of it. This review would not be complete without some mention of the photography and the man responsible for it. There are effects that have not been used previously in pictures, ideally suitable for this type of production, and very well arranged by John Arnold, the Revue's cameraman.

All in all a mighty good show, with M-G-M reaping plenty on this one, with a generous bow to Mr. Rapf who created and engineered the production to its completion.—Kingston.

## Review

### "THE RAINBOW MAN"

A Paramount Musical All-talker.  
Reviewed at the Paramount Theatre.  
Directed by Fred Newmeyer.  
Adaptation by Frances Agnew.  
Story by Eddie Dowling.  
Songs by Eddie Dowling and Jimmy Hanley.

THE CAST: Eddie Dowling, Frankie Darro, Marion Nixon, Sam Hardy, George Hayes, Lloyd Ingraham, the Rounders Quintette.

Eddie Dowling's "Rainbow Man" catches more than has any other film story of the backstage regions at a true evaluation of the tawdried glories and the glorious tawdriness of the show business.

Dowling's production, despite a number of glaring technical faults, and photographing and editing that approximate the haphazard fashioning of many serials, grips the spectator with its humanness—up to the final reel.

Here it overflows into dripping sentimentality, in which Dowling steps from the stage of the theatre to enact with Marion Nixon the silliest love scene yet displayed in the talkies.

Eliminate this final unreal and hokey climax, and you have a fine picture, one that just falls short of greatness, and one which, despite its obvious lack of production "weight," is far superior in naturalness and sincerity to vastly more elaborate contrivances of a similar nature.

It is evident that this film was considerably of an experimental nature. And it is evident, too, that Dowling has poured into the enactment of the trite story (which he wrote himself) the stored up experiences of many years in the show business.

Dowling, producer and star of a number of musical shows, displays a very likeable screen personality and gives a very sincere performance as the young chap in a minstrel show who has taken in a youngster whose Dad was killed in an accident while doing an acrobatic act. Much of the story centers around these two. And Frankie Darro, playing the boy, gives one of the best performances by a youngster in the talkies.

Marion Nixon, as the daughter of the actor-hating hotel keeper, establishes herself in a much more prominent position for talkers than she occupies.

Continued on Page 27



# Theatre, Vaudeville and Melody

Conducted By AL. KINGSTON

## Movietunes

More than ever it is evident that local musical talent is being overlooked by picture producers. After all, Los Angeles audiences offer a fair example of what theatre-goers throughout the country expect.

There are men in this locality who for many years have maintained a degree of popularity with their audiences which should make them candidates for berths in the production of pictures.

As an example, we mention Rube Wolf, who has been master-of-ceremonies and musical director in and around Los Angeles for a number of years. Not alone has he proven his worth as a comedian, but how many remember his Sunday concerts which several times were a big drawing asset?

Overlooking his stage qualifications, take into consideration his ability as an arranger and conductor of the most difficult selections. For years prior to his debut as master-of-ceremonies, Rube Wolf had a fair reputation as the conductor of symphony

orchestras at a number of the leading picture houses on the Coast.

Then, again, it might be a good idea to mention that Mr. Wolf can write melodies, either popular or symphonic. Only lately he co-authored with Sam Coslow a tune called "What Does It Mean To Me?" It is more than likely this tune will be set to a picture at the Paramount studios as soon as a spot can be arranged. Other songs that have emanated from this chap's thinking cap are "Rose of the Lane," published by Harms, Inc., and "Do You Love Me?" which was exploited by Sherman Clay.

Incidentally, Wolf is not only a favorite in Los Angeles. In several lengthy stays in San Francisco picture houses, he has established himself there as the town's favorite master-of-ceremonies.

"Babe" Glick and Dave Gordon, radio artists from San Francisco, have arrived in Los Angeles. Several requests were made from a few of the studios for this pair to come here to make tests. This is the result of Miss Glick's voice over the air creating quite a sensation around the Coast and over the National Broadcasting Company's programs. It has been said this miss is a dead ringer for Helen Kane, the New York musical comedy favorite.

"A Year From Today," written by Al Jolson, Ballard MacDonald and Dave Dreyer, has been designated the theme song for Norma Talmadge's first talking picture, "Tin Pan Alley." The song, written around an incident of the picture story, is an integral part of the drama of "Tin Pan Alley," which is, as its name implies, a motion picture with the famous music center of New York.

## A CHATTER CHORTLE

Necessity of getting "hot" news to please the fans, is causing complications for chatterers. Not content with the usual happenings of the studios, they find it necessary to contrive or develop romances, engagements and what-nots, in order to please "their public."

The most recent happening, when a vigorous denial was made by both parties of an engagement reported in one of these fan columns, was the result of some kidding that took place at a beach party. Searching for news this writer asked every guest what were the happenings of interest about, with the guests finally getting together and framing an engagement of a pair who were present at the affair. The idea was to string it along, until the "newsie" was ready to leave and then to reveal the true facts, but the sad part of it came when the story was phoned, and actually printed before its dubious origin was made known by the writer.

Next day came apologies and denials, in the columns of the fan writer, and all will be quiet until the next hypothesized story comes along.

Eddie Ward, New York composer, has arrived in Hollywood to write added songs for "Paris," which stars Irene Bordoni at First National-Vitaphone Studios.

Earl Burnett's entire Biltmore Hotel dance orchestra is being used by James Cruze for a big cafe scene in "The Great Gabbo."

Bert Kalmar and Harry Ruby, two of the best known song writers on Broadway, arrived here this week, to write for Radio Pictures.

A comedy song, "Clowning," will be sung by Charlotte Greenwood, Grant Withers and Bert Roach in "So Long, Letty," the stage farce which Warner Brothers are now making into a Vitaphone production under the direction of Lloyd Bacon. Grant Clarke and Harry Akst are the authors of this piece.

## "Paris Bound" Closing

Final week of "Paris Bound" starts at the Hollywood Music Box Monday night. The Hollywood run is being curtailed to give San Diego the play next week, with San Francisco to follow.

Betty Farrington has just finished on a leading role in the Columbia all-talker, "The Fall of Eve."

## Review ORPHEUM THEATRE

Week of June 15.

The first half of the current bill swung into action as a unit with the Fourteen Brick Tops, girl jazz band, surrounded by Collegiate atmosphere. Working in revue style as a whole but billed individually, they served to maintain the vaudeville idea of entertainment.

Ada Brown, colored mammy type, on next, put the house into an appreciative mood. Her delivery of songs was by far the best heard at this house for quite some time. Encore after encore was hardly enough. Madie and Ray followed next. These youngsters are neat workers. Versatility is nothing to these kids. All sorts of dance routines nicely executed brought them a reception.

The Runaway Four supplied the comedy in the next stanza. Plenty of laughs with their acrobatic antics. Then came Barry and Whilege with smart comedy gags. Class act for next-to-shut spot on any bill. Working again in the finale of the first half the girl band played, danced, and some of the femmes warbled a song or two. Good outfit for this class of entertainment. The young lady named Bobbie Grice is gifted with fine personality to head this musical organization. Handles a mean stick and sells the band for plenty.

Irene Franklin started the second half after intermission. Her comedy character songs were received very nicely. Buck and Bubble, held over for a second week, tied the show up in a knot. This team will top any bill before long. Can't keep the youngsters down.

Bill Blomberg and his Alaskan Dogs closed. Fables and News completed the bill. KINGSTON.

## New Show For Egan

"The Old Shoe," starring Percy Haswell (Mrs. George Fawcett), will be the attraction at the Egan Theatre beginning Tuesday night. The play is an original by Georgia Haswell Fawcett, the daughter of the star and George Fawcett.

William Raymond plays opposite Miss Haswell. Miss Fawcett directed the production.

Supporting players include Marjorie Hollis, King Kennedy, Bill Leicester, Edna West, Wharton James, Rod Hickok, Effie Smith and Charles Gary.

## New Bill Headlined by Collegiate Show

The first all-girl R-K-O Collegiate Show is headlining the bill at the Hillstreet this week in conjunction with the feature talkie, "Two Men and a Maid," co-starring William Collier, Jr., Alma Bennett, Eddie Gribbon and Georgie Stone.

Also on the bill are Madie and Ray, Clara Barry and Orval Whitledge, Mimi Rollins and the Runaway Four.

THE SMASHING HIT!  
**"VALPARAISO"**  
CHARLES BAYHA  
MUSIC CO.-INC.  
1587 BROADWAY - NEW YORK

HOLLYWOOD  
MUSIC BOX  
HOLLYWOOD BLVD.-COWEN  
GR. 4152

NOW  
PLAYING

**"PARIS BOUND"**  
presented by  
O.D. WOODWARD by arrangement with  
ARTHUR HOPKINS  
NITES BEST SEATS \$1.50  
MATS. WED. SAT. 25¢-51¢  
A clean comedy  
about adultery

MORE STARS  
THAN THERE ARE  
IN HEAVEN  
SINGING  
TALKING  
DANCING

METRO GOLDWYN MAYER'S  
**"HOLLYWOOD  
REVUE of 1929"**  
TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>

**GRAUMAN'S CHINESE THEATRE**



## EQUITY MEETING

Continued from Page 7

Academy as being in the nature of a vampire of the type presumably found in South America, which hovers over a tired victim, flapping its wings and exerting a soothing and cooling influence, retreating when the victim stirred; then approaching again until the victim completely relaxed, and pouncing down to sink its fangs into the throat and suck out the life blood.

## Labor Boycott Hinted

The plans of the labor council with regard to the situation have not been formed as yet, he declared, and asserted that even if they were he would not publicly state them at this time. He then pointed out, with regard to the statements of Noah Beery and others, that five million members of the American Federation of Labor will be informed of "the truth of the situation," and will "remember their duty and do their stuff." Continuing this thought, he pointed out that it is the public at large who in the last analysis make huge salaries for public entertainers possible, by attending theatres; and that, furthermore, trades unionism is to be credited with raising the salaries of workers to the point where they find it possible to attend theatres regularly. For this reason such men as Beery and Gilbert owe a debt to organized labor.

Briefly summarizing labor struggles in Los Angeles, he mentioned one strike which lasted for twenty-two months, and advised the actors to take heart in the struggle, to fight against all appeals to their imaginations by subversive propaganda on the part of the producers, and make the world, if only by virtue of struggle for truth and justice, a better place to live in.

Gillmore again took the platform at the conclusion of Mr. Buzzell's speech, to make announcements and introduce Clark Silvernail, who made a speech generally appealing to the morale of the actors. Equity, he asserted, stands for a "mutuality of respect of server and served, and justice for the server."

He concluded his speech with the statement: "The theatre depends for its dignity upon the loyalty of its apostles."

## Questions Asked

The meeting was then thrown open to questions regarding Equity's proposed contract. Two questions were asked. The first dealt with day work and weekly arrangements. In each case, replied Gillmore, the Equity contract principles obtain. The second question was with reference to silent pictures, the actor stating that he had been offered a part in such a production, and asking if the Equity contract, which refers to "sound and dialogue pictures," referred to all-silent films. He was answered in the negative, but was told that any addition of sound whatsoever would bring the picture within the scope of the Equity contract demands, and the necessity for a full Equity cast.

## Horton Finishes Another

Erward Everett Horton has finished his eighth short "talker for Education" entitled "The Wrong Medicine," directed by Lesley Pearce. Enid Bennett played the leading feminine role.

## PARAMOUNT ANNOUNCES PROGRAM

Two Hundred Talking Productions on New Season's Program; Arlen, Brent, Chatterton, Carroll, Cooper and Powell to Be Starred

Plans for the presentation by Paramount of 200 talking and musical productions during the new season starting August 1 were announced this week by Jesse L. Lasky at the Paramount-Famous-Lasky corporation's annual sales convention at the Coronado Hotel, St. Louis.

Signing of a score of noted stage stars, elevation of six popular film players to screen stardom and inauguration of a talking newsreel also were announced by Lasky.

Through its world-wide producing and releasing organization, Paramount will distribute 68 feature-length productions; 80 one and two-reel short features and 52 issues of the new Paramount Sound News.

Paramount stars and featured players who have made good in the new medium of talking pictures are: Clara Bow, George Bancroft, Richard Arlen, Charles Rogers, Richard Dix, Evelyn Brent, William Powell, Gary Cooper, Clive Brook, Mary Brian, Nancy Carroll, Baclanova, and Esther Ralston. Harold Lloyd is now making his first dialogue production.

Many faces and voices have been brought from the musical comedy stage. This list including the Four Marx Brothers, Dennis King, Moran and Mack, Mary Eaton, Oscar Shaw, Helen Morgan, Dan Healy, Maurice Chevalier, Jeannette MacDonald, Gertrude Lawrence, Helen Kane and Richard Gallagher. Another group from the legitimate theatre includes such names as Jeanne Eagels, Ruth Chatterton, Walter Huston, Claudette Colbert, Hal Skelly, O. P. Heggie, Chester Norris, Edward Crandall, Charles Ruggles, Kay Francis, Harry Green, Florence Eldridge, Fredric March and Laura Hope Crews.

The six featured players who will be starred are: Richard Arlen, Evelyn Brent, Nancy Carroll, Ruth Chatterton, Gary Cooper and William Powell.

Thirty-six of next season's featured films will belong in the category of "specials," while the remainder will be starring pictures with all of Paramount's stellar favorites.

Besides the big productions, Paramount will present an elaborate program of short features in sound, including 24 two-reel Christie talking plays, six Paramount comedies of two-reel length, and a total of 50 novelty acts, screen songs and talkartoons, all one reels.

There also will be 52 issues of the Paramount Sound News and 104 silent issues, thus assuring theatre owners who play the Paramount product of a complete show in sound.

The big feature productions to be released next season as enumerated by Lasky are:

"The Four Feathers," with a cast headed by Clive Brook, William Powell, Fay Wray, Richard Arlen and Noah Beery.

"The Mysterious Dr. Fu Manchu," in all-talking melodramatic Oriental mystery

story by Sax Rohmer; with Warner Oland, Neil Hamilton, O. P. Heggie, Jean Arthur and William Austin; directed by Rowland V. Lee.

"The Cocoanuts," starring the Four Marx Brothers in a lavish singing, talking and musical film version of their Broadway hit. Mary Eaton and Oscar Shaw, New York favorites, head a large u O l r R s p o r t i n g favorites, head a large supporting cast.

"The Dance of Life," from the stage hit, "Burlesque," by George Manker Waters and Arthur Hopkins with Hal Skelly, the original Skid, and Nancy Carroll co-featured. This is a talking, singing and dancing picture with an elaborate Follies revue filmed in Technicolor. It was directed by the team of John Cromwell and A. Edward Sutherland.

"Why Bring That Up?" presenting Moran and Mack, the Two Black Crows, in their first talking comedy. The supporting cast is headed by Evelyn Brent and Harry Green. This is to be a singing and dancing spectacle. Octavus Roy Cohen wrote the story.

"Glorifying the American Girl," with a story by J. P. McEvoy and Millard Webb. Mary Eaton and Dan Healy head an all-star cast with many scenes in Technicolor. Millard Webb is directing. Music was written by Irving Berlin. Walter Donaldson and others.

"The Love Parade," original romantic operetta with Maurice Chevalier and the direction by Ernst Lubitsch. Ernest Vajda wrote the story from the play, "The Prince Consort," and the libretto is being prepared by Guy Bolton, the lyrics by Clifford Grey and music by Victor Schertzinger.

"The Vagabond King," starring Dennis King in the romantic operetta of the same name. Ludwig Berger is the director.

Harold Lloyd's first talking comedy, "Welcome, Danger," Directed by Malcolm St. Clair. Produced by the Harold Lloyd Corporation for Paramount release.

"Charming Sinners," adapted from W. Somerset Maugham's drama, with Ruth Chatterton, Clive Brook, William Powell, Mary Nolan, Montagu Love, Laura Hope Crews and Florence Eldridge. Made under Robert Milton's direction.

"Fast Company," a full-dialogue production adapted from Ring Lardner's play, "Elmer the Great." Jack Oakie, Richard "Skeets" Gallagher and Mary Eaton head the cast, and Melville Brown will direct.

"Woman Trap," based on Edwin Burke's one act playlet, "Brothers," with Hal Skelly, co-star of "Burlesque," Evelyn Brent and Chester Morris. William A. Wellman is directing.

"The Lady Lies," based upon the stage play of the same name by John Meehan, with a cast headed by Walter Huston, Claudette Colbert and Charles Ruggles. Hobart Henley is the director.

"Escape," a talker version of John Galsworthy's play which was one of the New York hits of last season, to be directed by Basil Deane. Clive Brook will head an all-star cast.

"The Return of Sherlock Holmes," by Sir Arthur Conan Doyle, feature Clive Brook, Evelyn Brent and Warner Oland. It will be a Rowland V. Lee production.

"Behind the Makeup," with Hal Skelly, Esther Ralston and William Powell in the principal roles. Robert Milton will direct.

"Youth Has Its Fling," with Jean Hersholt, Fay Wray, Phillips Holmes and Kay Francis in the chief parts. Victor Schertzinger will direct.

"The Gay Lady," starring Gertrude Lawrence.

"Kibitzer," which will feature Harry Green, supported by Mary Brian and Neil Hamilton.

"Sarah and Son," from the novel of the same name, featuring Ruth Chatterton.

"The Man About Town," adapted from Charles Brackett's College Humor serial, "ointed Heels," starring William Powell with a supporting cast that includes Esther Ralston, Helen Kane, Richard "Skeets" Gallagher and others. A. Edward Sutherland will direct.

"Illusion," from Arthur Train's novel. The cast features Charles "Buddy" Rogers and Nancy Carroll, with June Collyer, Regis Toomey, Kay Francis and Paul Lukas. The direction is by Lothar Mendes.

"The Children," all-talking version of the Edith Wharton story.

"The Greene Murder Case," from S. S. Van Dine's mystery novel, with William Powell. Frank Tuttle will direct the cast which includes Jean Arthur, Florence Eldridge and Eugene Pallette.

"The Virginian," the adaptation of Owen Wister's stage drama, with Gary Cooper, Walter Huston, Richard Arlen and Mary Brian.

"The Lost God," with Richard Arlen in the title role. Dramatization of John Russell's story of the same name with direction by George Abbott.

"Sweetie," musical comedy of college life and the stage, with Nancy Carroll, Helen Kane, Jack Oakie, William Austin, Phillips Holmes, Frank Ross and others, directed by Frank Tuttle. The original story is by George Marion, Jr., lyrics by Marion and music by Richard Whiting.

"Applause," Beth Brown's novel of the same name, to be directed by Rouben Mamoulian, with a cast headed by Helen Morgan.

Paramount will present Clara Bow in four talking pictures. In one of these pictures, Miss Bow will be directed by Richard Wallace, who made "The Shopworn Angel" and "Innocents of Paris."

George Bancroft will also do four. The first, "The Mighty," is to be directed by John Cromwell.

Maurice Chevalier will be starred in two talking, singing and dancing productions.

Jeanne Eagels with a supporting cast of Broadway stage actors in an all-dialogue adaptation of "Jealousy," the play which ran for six months on Broadway. Directed by Jean deLimur.

Richard Arlen, one of the six new stars, who proved qualified for talking films, will play in three starring productions.

Charles Rogers will make three star pictures.

Nancy Carroll will be presented in "Dancing Eyes," by George Marion, Jr., a romance of Irish life, and two other pictures.

Gary Cooper will be offered in three starring productions, the first of which, "Medals," the screen adaptation of Sir James M. Barrie's "An Old Lady Shows Her Medals," is to be directed by Richard Wallace.

William Powell is to have four starring vehicles.

Evelyn Brent will also have four vehicles, the first of which will be a William Wellman production.

Ruth Chatterton will be starred in two vehicles.

Richard Dix, who scored a marked success in "Nothing But the Truth," his first dialogue production, will be presented in one starring picture, "The Love Doctor," already completed.

A full-length all-comedy drama, produced by Al Christie, will be included in the program and will have an all-star cast.

"The Soul of France," by the French government, synchronized with a score and sound effects, also will be released by Paramount, and "Hungarian Rhapsody," produced at the Ufa studios of Germany, concludes the schedule. "Hungarian Rhapsody" is a silent film, enhanced by a synchronized special score. Dita Parlo is featured with Lil Dagover and Willy Fritsch.

## Camp Here for Conference

Walter Camp, president of Inspiration Pictures, Inc., arrived here this week for his annual production conferences with Henry King and J. Boyce-Smith, vice-president. Further discussions will be held on Mr. King's next picture, "Out of the Night," by Rida Johnson Young, which is scheduled to go into production by August 15th. Camp will be here for a month.

## Labor Council's Resolution

## RESOLUTION OF CENTRAL LABOR COUNCIL OF LOS ANGELES

Labor Temple, 532 Maple Avenue, Los Angeles, California. June 14, 1929.

WHEREAS, For many years working conditions of those engaged as actors and performers in the production of theatrical shows were, for the most part, of a very deplorable character, and

WHEREAS, There was formed the Actors' Equity Association, a labor organization, of such stage performers, affiliated with the American Federation of Labor and embracing all such performers from chorus to stars, and

WHEREAS, Through the strength of this organization, most all of those wrongs have been remedied and Equity contracts are now in practically every theatre in the land, and

WHEREAS, The conditions under which actors and performers are employed in the motion picture studios, are as a reflective result of Equity's efforts, far better than those which formerly existed in the legitimate theatres. There are, however, many deplorable conditions of employment of those performers in motion picture studios and the situation has prompted the Actors' Equity Association to go about the complete organization of the performers employed in these motion picture studios, which, to a large degree, has now been accomplished, and the Actors' Equity Association is insisting, for the protection of its members, upon the establishment of Equity (Union shop) contracts for all of its members so employed.

NOW, THEREFORE, BE IT RESOLVED, That the Los Angeles Central Labor Council, in regular meeting assembled, that the whole hearted moral support of the Organized Labor Movement of this city be offered to the Actors' Equity Association at this time, and that the officers of this Council be and are hereby instructed to co-operate with the officers of Equity to the end that Equity shop conditions be established in the motion picture studios of this city and vicinity.

Signed  
J. W. RUSSELL, Sec'y-Treas.,  
E. H. MECHNER,  
H. SHERMAN,  
C. M. MURPHY.



# Summary and Dialogue of

# "BROADWAY"

## A Universal All-Dialogue Picture

By HARRY CARLISLE

**A**S IN the case of other stage plays adapted to the screen, full advantage is taken of the wider scope for action permitted by screen technique. The action of the original play was confined to one set, the back room of a cabaret, all other action being suggested. Greater mobility is gained in the picture by using a constantly moving camera and following characters onto the street or into the cabaret, where action then ensues instead of being reported in dialogue or suggested by stage effects. Consequently, while some scenes were shortened, others were added. The main story threads, however, are unchanged.

By taking characters into the cabaret, spectacle familiar to motion picture audiences is achieved. The camera then either follows cabaret performers back to the central scene of plot development, or cuts away from them to take up and develop one of three distinct but converging threads of plot. This suffices to bridge time-lapses without the use of fade-outs, and the picture retains the rapid tempo of the play—rapid tempo which was gained by an unusual number of exits and entrances.



**T**HE story opens with a series of impressionistic shots of New York life—the crazy quilt of drama and crime and bootlegging and noise and shoddiness and glamour that is "Broadway." Then the cabaret, a huge place decorated impressionistically in mood with the city, is introduced. Swung on a crane, the camera gives a rapid and intimate panorama of the interior, then introduces several of the principal characters. . . .

Roy Lane is a small-time hooper, amusingly egotistic, pathetically ambitious, and genuine though simple. He plans a headline act—some day—with Billie Moore, one of the girls in the cabaret act; and is also in love with her. Billie, one of that rare species for such an environment—a real good girl with virtue intact—is running around with Steve Crandall, a suave gentleman of the underworld. She arrives late for rehearsals after being out with Steve, and is in danger of being fired. Steve, however, exerts his influence on Nick, the Greek proprietor of the cabaret. Roy is antagonistic toward Steve, and protests to Billie. But she resents his interference, in her bewildered dumbness declaring that she shouldn't miss a chance of being out with a rich gentleman like Steve.

Steve is a bootlegger. In Nick's private office he makes a sale of liquor recently hi-jacked from the uptown mob of "Scar" Edwards. Nick is afraid, but cannot combat Steve, who evidently rules the roost downtown.

Steve, jubilant over his sale, plans a party for a Chicago gang just arrived in town, and asks the dancing

"Broadway" required three scripts for screen treatment. The first follows the style of silent continuities, beginning each numbered shot with detailed camera routine, then fully describing pantomimic action, characters and their moods preparatory to "titles." The second is merely a synopsis cueing musical, dialogue and sound effects. The third is the "sound" version, which uses stage play technique with regard to captioning of characters and interpolated business: it parallels the silent script as to scene number, but groups numbered scenes to give unbroken dialogue effect: it also carries instructions for synchronizing to be done after shooting.

On this latter script, together with a study of the released picture, the following presentation is based.



A Scene From "Broadway"

From the stage play by Philip Dunning and George Abbott

Scenario and dialogue script by Edward T. Lowe, Jr.

Directed by Paul Fejos

### THE CAST

Roy Lane.....	GLENN TRYON	Mose Levett.....	FRITZ FELD
Pearl.....	EVELYN BRENT	Dolph.....	ARTHUR HAUSMAN
Billie Moore.....	MERNA KENNEDY	Joe.....	GEORGE DAVIS
Dan McCorn.....	THOMAS JACKSON	"Scar" Edwards.....	LESLIE FENTON
Steve Crandall.....	ROBERT ELLIS	Malzie.....	BETTY FRANCISCO
Nick Verdis.....	PAUL PORCASI	Ruby.....	EDYTH FLYNN
Porky.....	OTIS HARLAN	Ann.....	FLORENCE DUDLEY
Lil.....	MARION LORD	Grace.....	RUBY MCCOY

girls to stay. They agree, then go into their cabaret number, headed by Roy. Steve is talking with his aide, Dolph, when Edwards quietly slips through a side door and confronts them. Steve faces him with composure, and says he's got a nerve to come busting in like that. Scar has come without a rod to have a showdown. He accuses Steve of poaching, and says it's understood that the territory above 125th Street belongs to his outfit.

STEVE: You own everything above 125th Street—is that it?

SCAR: We stocked that territory and we got a right to it. And nobody—get that, nobody—is goin' to cut in from down here. (Pause.) An' you hi-jacked another of my trucks last night—an' I'm here to tell you you can't get away with it.

STEVE: You're looking for trouble—is that it?

SCAR: From now on 125th Street is the dead line. Get me?

STEVE (arching): Yeah?

SCAR (infuriated): Yeah?

STEVE (short laugh): "Well, that's just dandy, Scar. An' now—if you've spoken your piece you can take the air.

SCAR (Steve's manner makes him livid. He steps closer to Steve, threatening): I happen to be the guy who can clean up a few murder mysteries in this town—I suppose you don't know who knocked O'Connell off.

(Off scene, in the cabaret, sounds the orchestra, loudly playing a Battle number.)

DOLPH (taut, crosses behind Scar): What are you talking about?

SCAR (livid): And who dumped his body up in Harlem—so my mob would get blamed for it?

STEVE (rigid): What the hell are you driving at?

SCAR (turns to Dolph): Take your hands off me, or I'll bust your damned face! You guys can't put me out of business.

(Scar is facing Dolph. Steve is in back of Scar. Steve quickly pulls out his gun and presses it against Scar's back and fires once. Scar pitches forward. Dolph catches him.)

DOLPH (in a panic): Geez, Steve—what have you done?

STEVE (remaining cool): Get hold of him under his arms—quick—walk him out of here.

They are just going through the doorway when Roy and Billie appear on the stairway leading from the dressing rooms. Roy asks who the drunk is, and Steve says he's just one of the boys. The incident closes, apparently without significance, when Roy and Billie hurry into the cabaret for their next number.

Scar's body is dumped on a truck, and Steve has to bolster up Dolph's waning courage.

Chorus girls quarrel . . . Roy and Billie constantly bicker over her association with Steve . . . the cabaret is in full swing . . . Steve warns Dolph to keep his nerve up, then he corners Billie and asks her to forget seeing the drunk being helped out—saying that he was a well-known politician. She promises, easily swept away by his flattering interest in her. He gives her a valuable diamond bracelet, and she agrees to attend the party. Roy, seeing Steve embracing her, interrupts them and sends Billie upstairs. Steve is sore, but, regarding Roy as a sap, foregoes the pleasure of busting his jaw, and instead invites him to stay at the party—as an entertainer. Roy, at the first opportunity, telephones a pal in Trenton, Billie's home town, to send her a wire saying her mother is ill. . . .

Then Dan McCorn, from police headquarters, saunters into the back room and approaches Steve. He asks casually if Steve has seen Scar lately.

Steve responds indifferently, and registers surprise when told that Scar has been found dead in a truck 'round the corner. McCorn mentions the approximate time of the shooting.

STEVE: Well, I've been here all evening—haven't I, Nick?

McCORN (smiling): I didn't ask you for an alibi, but since you mention it—let's have it.

STEVE (realizing he's pulled a boner): Why, Porky—and Nick was here part of the time. Billie Moore, too—one of the girls—most anybody could tell you they all saw me.

Porky, a genial aide to Steve, staggers in and almost gives the game away unconsciously, until warned by Steve. McCorn doesn't miss a thing. Smiling, cool, and with his tongue in his cheek, he remarks that some guy shot Scar in the back, which was a rotten break; then he saunters out again.

Outside he encounters Pearl, and recognizes her as Scar's girl. She admits her identity later, when he gets her alone, and says she's keeping an eye on Steve's outfit. McCorn, after starting to tell her that Scar has been murdered, decides against it, saying that he'll see her after she has finished for the night . . . She later overhears mention of Scar's murder, and almost faints.

The Chicago guerillas come into the  
Continued on Page 21





ALFRED ALLEN

*Well known as a character actor, who has played an officer in "The Flying Fleet," the M.-G.-M. picture which starred Ramon Novarro. His good work in that picture resulted in his being chosen to play the part of the doctor in "Speedway" another M.-G.-M. production, starring William Haines and directed by Harry Beaumont.*



LEONORE COFFEE

*A successful scenario writer of the silents who has already achieved success in writing for dialogue pictures. At present she is writing the dialogue for "The Bishop Murder Case," an M.-G.-M. picture.*



ALBERTA VAUGHN

*An R.-K.-O.-Darmour star of shorts. Miss Vaughn has for long been associated with comedy though in the past year she has made several feature-length pictures in which she has shown a distinct flair for dramatic work.*



## Film Bureau's New Art Theatre in Construction

NEW YORK, June 19.—Construction will begin immediately on the building which will house the 300-seat motion picture theatre on East Fiftieth Street which the Film Bureau a volunteer organization formed ten years ago by prominent members of New York society to promote intelligent interest in better motion pictures, will operate next winter. Many prominent New Yorkers have purchased stock in the corporation. The building will contain the executive offices of the Film Bureau and of Little Picture House, Inc., together with the offices and business headquarters of organizations interested in the development of the motion picture both as an entertainment and as one of the most important factors in the educational field today.

## Robbins Music Staff Is Reorganized

NEW YORK, June 19.—Jack Bregman, general manager of Robbins Music Corp., has reorganized his staff. Billy Chandler, formerly of Ager Yellen & Bornstein, is manager of the professional department, assisted by Billy Axtman, formerly of Berlin, Inc. Harry Hoch, formerly with Bibb-Lang, is now manager of the band and orchestra department, and is assisted by Al Skinner, brother of Frank Skinner well-known arranger. A program of complete renovation will soon be underway to remodel and enlarge the present quarters.

## Millard Webb Back

Willard Webb has arrived in town. After many months in New York, where he produced for Famous Players "Gentlemen of the Press" and "Glorifying the American Girl," Webb has returned and will direct the next Billie Dove picture for First National.

Webb returned with Mary Eaton, star of the stage and featured in the "Glorifying" picture and to whom he is engaged.

Buddy Valentine has just returned from the coast where he succeeded in having a number of his songs published.

## Equity Holds Up Pathe Talker

NEW YORK, June 19.—Equity's first actual move in holding up a production came here this week, despite that the main center of the battle with Producers is in Hollywood.

Pathe's "On the Stairs," which had been in rehearsal for over a week, was called off and the cast, including Pedro De Cordoba, Betty Lawford, Cyril Keightley and Ernest Douglas, all stage players, after one day of work.

No contracts with the actors had been signed, it is reported.

## Educational Program

*Includes Mack Sennett, Coronet, Lupino Lane, Jack White, Lloyd Hamilton, Mermaid and Tuxedo Talking Comedies*

Educational's program for the season of 1929-30 will consist of seventy-six all-talking two-reel comedies, twelve releases of Lyman H. Howe's Hodge-Podge Series, made with synchronized score and sound effects, and 104 issues of Kinograms, released twice weekly.

The two-reel talking comedies will be released in seven groups, consisting of from six to thirty to the series. These include the Mack Sennett, Coronet, Lupino Lane, Jack White, Lloyd Hamilton, Mermaid and Tuxedo Talking Comedies.

The largest individual group of comedies Educational has in its new lineup is the Mack Sennett Talking Comedies, of which there will be thirty. Sennett has also just completed "Jazz Mamas," an all-color, all-talking, all-singing and all-dancing comedy—one of the most pretentious offerings of its length ever produced. Virginia Lee Corbin is co-featured with Vernon Dent.

The Coronet Series consists of six comedies, starring Edward Everett Horton. The six subjects are "The Eligible Mr. Bangs," "Ask Dad," "The Right Bed," "Trusting Wives," "Prince Gabby," and one as yet untitled.

In "The Eligible Mr. Bangs" Horton is supported by Mabel Forrest Florence Eldridge and Johnny Arthur. Ruth Renick and Winston Miller are in the cast of "Ask Dad." In "The Right Bed" the cast includes Betty Boyd, Mabel Forrest and Wilson Benge, while "Trusting Wives" has Natalie Moorehead, Helen Ferguson and Shep Camp in important roles. Rita Carew and Gordon DeMain appear in "Prince Gabby." Hugh Faulcon directed the first three Coronets, while Leslie Pearce is responsible for the direction of "Trusting Wives."

Lupino Lane will have eight two-reel talking comedies: "Ship Mates," "Buying a Gun," and six others.

There will be six Jack White Talking Comedies, which the producer will personally direct or supervise. "Zip! Boom! Bang!" introduced the series, followed by "Cold Shivers." Next will be "Lovers' Delight" and then "Look Out Below." Raymond McKee is featured in the first two and last named, while Johnny Arthur and Pauline Garon are co-featured in "Lovers' Delight." Myrtle Glass and Jimmie Conlin vaudeville headliners, are in the supporting cast of "Zip! Boom! Bang!" while the lineup of players in "Look Out Below" includes Raymond McKee, Thelma Todd, Jerry Drew, Robert Graves, Monty Collins, Ray Turner and Alice Buchanan. Jack White directed "Zip! Boom! Bang!" and "Lovers' Delight," while Stephen Roberts is responsible for the direction of "Cold Shivers" and "Look Out Below."

Lloyd Hamilton will make, in all, twelve two-reel talking comedies on the new program. Completed so far are "His Big Minute" and "Don't Be Nervous," with "Hold 'Em Tarzan" now in production. Harry Edwards

is producing this series for Educational. The first two comedies were written by Gilbert Pratt and directed by William Watson. "Don't Be Nervous" claims the distinction of being the first picture to use double photography in a film employing a sound track. In this Hamilton, playing a dual role, talks to himself. His leading lady in "His Big Minute" is Gladys McConnell, while Rita LaRoy plays opposite him in "Don't Be Nervous."

The Mermaid Talking Comedies use one of the oldest and most famous of all comedy brand names. There will be eight of these two-reel talking Mermaids. The talking series will be made with entirely new casts and story material. "The Crazy Nut," the first of the series, is now available. Franklin Pangborn, John T. Murray and Vivien Oakland have the principal roles.

Educational will also release six Tuxedo Talking Comedies and Lyman H. Howe's Hodge-Podge Series will continue, in its screen magazine style, with the addition of full synchronized score and sound effects. They will be issued once a month, "A Moving Movie Show" being the first to be released on the new schedule. The Hodge-Podge Series will be recorded by the E. W. Jones Research Laboratories.

The Lane, Jack White, Mermaid and Tuxedo Talking Comedies are being produced at the Educational Studios, fully equipped with the RCA Photophone recording system. The Mack Sennett Comedies are being made at Sennett's own studio at Studio City, while the Lloyd Hamilton and Coronet talking units are working at the Metropolitan sound studios.

## Jack Joyce Returns

Jack Joyce, who recently returned to Hollywood after making several tours for Publix, managed to write a number of stories in between jumps and tour picture presentation shows a day, for which several of the major companies are reported negotiating.

At present Joyce is coaching a few of the bigger players in diction and voice delivery for the talkers.

## RKO ENGINEERS GAG CAMERA

Engineers on the Radio lot have perfected a silencer for the sound cameras, which will do away with the sound proof booths, it is claimed.

The silencer is a small rubber and composition box, which fits tightly over the camera itself and enables it to be cranked by motor anywhere on the stage without causing disturbing noises. The device will be used for the first time in filming and photophoning "Rio Rita."

## Columbia Lining Up for British Film Production

NEW YORK, June 19.—Joe Brandt, president of Columbia Pictures, is now in Europe on a second trip to further international producing alliances of the organization. Brandt is now completing negotiations for the formation of the Clumbia Talking Pictures Corporation of Great Britain, Ltd. New concern is a subsidiary of Columbia Pictures.

The British Company, which will be financed by London bankers, will be controlled by Columbia Pictures Corporation through the ownership of 4,000,000 ordinary shares out of the total to be authorized and issued of 6,000,000 ordinary shares, and will produce pictures under the direction of Columbia directors in England.

Under the terms of the deal Columbia Pictures Corporation will distribute products of the British Company in the United States and other portions of the world exclusive of Great Britain and the Irish Free State.

Having practically launched all arrangements for the production of foreign talking pictures, Brandt, during his second trip to England, will also complete negotiations with the British subsidiary of the Victor Talking Machine Company for the joint production of a series of foreign shorts. An agreement similar to that now existing between the two companies in America will in all probability be followed out. The arrangement, in brief, calls for the appearance of Victor's legitimate, recording and operating stars in a group of talking shorts to be produced by Columbia.

## New English Premier on Movietone Release

NEW YORK, June 19.—For the first time in history an English premier will deliver a message directly to the people of America immediately following his election. Beginning this week Ramsay MacDonald, recently elected, will be seen and heard in theatres practically throughout America.

The scenes were photographed on the grounds of his home at Hampstead, London, early in the morning on May 31, the day following his election. They were rushed to Southampton and onto the France, were met down the bay in New York, and were developed, printed and shipped within a few hours by Fox Movietone.

## Arrive for Convention

NEW YORK, June 19.—M. J. Meseri of Barcelona, Spain, managing director of the Paramount Spanish organization, and David Souhami of Rome, managing director of the Italian organization, arrived in New York last week on the S. S. Paris to attend the annual Paramount sales conventions and to confer with E. E. Shauer, general manager of the Foreign Department, regarding distribution plans for the coming year.



## New Roof Theatre Will Have Ultra New Construction

NEW YORK, June 19.—A rooftop theatre equipped for radio broadcasting and for the showing and recording of sound, color and three-dimensional motion pictures is being constructed above the new Amsterdam Playhouse at Forty-second Street and Broadway by A. L. Erlanger.

A sound proof glass curtain which may be lowered in front of the stage will enable the broadcasting of any sort of performance from a tap dance to a grand opera without intrusion of sounds from the auditorium while the audience looks on through amplifiers.

It will be possible at the same time, it is stated, for cameras and microphones to record the performance, and when television is perfected for the scenes on the stage to be broadcast visually.

The new playhouse, to be called the Aerial Theatre, is to be finished in September.

## Distribute For Klein

NEW YORK, June 19.—The British International Film Distributors, Ltd., of London, have acquired from the Edward L. Klein Corporation of New York, the United Kingdom rights to a musical novelty film featuring Flora Le Breton, British film actress, who is now appearing in America. The Klein Corporation controls the distribution of this novelty in the foreign markets.

## Gest Signs Lou Holtz

NEW YORK, June 19.—Morris Gest has engaged Lou Holtz for a featured role in his new musical production for the fall. Holtz is now appearing at the Roxy, simultaneous with the injection of the new element of comedy in the Roxy programs.

## Buy New Monte Blue Story

Warner Bros. have acquired the motion picture rights to a story by Marc Edmund Jones as a starring vehicle for Monte Blue. Title will be "Skin Deep," though the author called his story "Lucky Damage." Gordon Rigby has been signed to write the continuity and Ray Enright to direct. Betty Compson will have the leading feminine role.

## Bertram Johns With Browning

Bertram Johns has been added to the cast of Tod Browning's production of "The Thirteenth Chair" at M-G-M in a comedy part.

## Obituaries

John McKinnon, conductor of the Troupers' Orchestra, died on last Wednesday. Funeral services were held at the Hollywood Cemetery Chapel on Saturday, the Troupers conducting the services. James Gordon delivered the eulogy, with Chaplain Edward Kimball officiating.

Edward Middleton, stage director and member of the Troupers, was buried on Thursday, services being held at the undertaking rooms of Strothers Bros.

## Academy's Sound Survey

*To Be Conducted on Same Lines as Incandescent Light Investigation; Covers Basic Sound Problems*

A survey of motion picture sound production problems in all the larger Hollywood studios is now being made under the auspices of the Academy of Motion Picture Arts and Sciences. The survey is preparatory to a projected series of investigations and tests to present the basic methods for solving sound problems common to all the studios. It is believed many fundamentals can be profitably standardized without affecting the exclusive processes being developed by the various studios. Co-operating with the Academy and the studios are the Technical Bureau of the Association of Motion Picture Producers, the Radio Corporation of America, and Electrical Research Products, Inc.

The project is planned along the same lines as the Academy inquiry into incandescent illumination conducted last year in co-operation with the American Society of Cinematographers and the Producers' Association, which was followed by great improvement of both carbon and incandescent lighting in motion picture production.

Following the collection of data, to which Lester T. Cowan of the Academy staff has been assigned, a report summarizing the sound picture problems which all the studios have encountered will be presented to a joint meeting of the producers' branch of the Academy and the heads of the studio sound departments. A series of specific tests and experiments may then be undertaken for the purpose of co-ordinating the experiences of different studios and standardizing the best practice on non-competitive sound recording methods. The Academy survey will also include the problems of the director and the writer of talking pictures.

Studios and various groups of research engineers are working toward eight general objectives, to meet the present requirements of the sound technique as different from the silent. All are making attempts to silence the camera. The sudden emergency several months ago resulted in sound stages being constructed in a variety of ways. Set treatment is a matter of daily concern, as is also lighting. Recording practices vary widely among the studios, each having its own particular system.

A number of studios and laboratories are bringing out wide film and the study of color has recently been intensified.

Nine principal studios are included in the Academy survey: First National, Fox Company, Metro-Goldwyn-Mayer, Paramount, Pathe, R. K. O., United Artists, Universal, and Warner Brothers.

The Academy program also in-

cludes continual contact with the various laboratories where new inventions are being perfected, facilitating the researches of university scientists where these affect motion picture problems, and the promotion of studios of the technicians' branch using the sound projection equipment recently installed in the Academy quarters in the Roosevelt Hotel.

## No Special Stages

James Cruze is proving to the satisfaction of the entire picture industry, it is claimed, that talking pictures can be produced without so-called sound stages.

All the settings of "The Great Gabbo," with at times no less than 500 persons appearing, were photographed and recorded by James Cruze on his own stages without rebuilding. Camera booths, of course, were required.

## Arthur-Garon Featured

Johnny Arthur is co-featured with Pauline Garon in "Lovers' Delight," a new Educational-Jack White talking comedy.

## Clemens With Hammond

J. H. Clemens, formerly associated with the Nick Harris Detective Agency, is now assistant chief with the Hammond Detective Bureau.

## IN APPRECIATION

To Whom is May Concern:

After spending five months in New York, and returning to the post of Editor of Hollywood Filmograph, I take this means of thanking Louis E. Heifetz, who not only served in the capacity of Editor, but worked so hard with his associates, Harry Carlisle and E. H. Gibbons, to change the size and standard of this publication to what it is today during my absence.

Hollywood Filmograph and the motion picture industry have benefited by their effort, and it is only fair, that at this time this tribute should be paid to them in appreciation of their services.

HARRY BURNS,  
President-Editor.

## Westmore Makes-up "Revue"

George Westmore is the artist responsible for the make-up work in "The Hollywood Revue of 1929." Mr. Westmore, the outstanding make-up artist in Hollywood, is responsible for many of the fine creations in make-up seen on the screen. He is one of the pioneers in screen make-up, and there are in addition to himself the Westmore sons, all of whom are outstanding in this work.

## Pathe Plans Filming of 'Greenwich Village Follies'

NEW YORK, June 19.—Pathe has arranged with Morris Green of Jones and Green, known as "Bohemians Inc.," for the rights to film the "Greenwich Village Follies." This all-talking and musical production to be made in color motion pictures will be the 10th Edition of the Follies, and will supplant for the season the usual annual stage presentation.

Morris Green and Al Jones, the producers of the stage versions, will produce the picture which is planned to be of "Special" caliber.

## New De Forest Exchange

BOSTON, Mass., June 19.—J. K. Adams, De Forest distributor for the New England territory, has opened the New England Talking Picture Exchange here, to handle sound pictures exclusively.

## 'Rio Rita' Rehearsals Start

Rehearsals for the Radio Pictures' version of "Rio Rita" are now under way and the musical exaravaganza will go onto the sound stages three weeks later, it was announced today.

Luther Reed, associate producer for Radio Pictures, who adapted the Ziegfeld musical comedy, has assumed active supervision of the piece.

## Warners Sign Gardner

Shayle Gardner, English stage and screen star, who was brought from London to be featured in "Three Live Ghosts" for United Artists, was signed this week by Warner Brothers for the featured role of Dr. Williams in "Disraeli," George Arliss' next starring vehicle.

## Fox Signs Ilka Chase

Ilka Chase has been signed by Fox for one of the feminine roles in "Why Men Leave Home" to be produced as an all-talkie under the direction of Raymond Cannon with an all-star cast.

## Miss Oliver Arrives

Scheduled to be in the supporting cast of Clara Bow's next talking picture, Edna May Oliver, character actress of the legitimate theatre, arrived in Hollywood this week.

## Ernest Laemmle Back

Ernst Laemmle, recently returned from Europe, will shortly be assigned to the direction of a feature picture at Universal. While in Germany Laemmle completed the direction of "The House of Glass" with June Marlowe, when Joseph Levigard, the director, was stricken with illness.

## Gets New Contract

A new contract has been given Gilbert Warrenton, Universal cameraman, following the filming of "Show Boat," the \$1,000,000 super-production.

## E. H. Calvert Signed

E. H. Calvert has signed a long term contract with Paramount.



## Bronsons on Trip

Betty Bronson and her brother, Frank, left Hollywood last Saturday for New York, whence they will sail on the S. S. Homeric for a summer's trip through England, France and Italy. They plan to spend about three weeks at the Lido, Italy's famous resort.

## GRAYCE WILEY

Expert Permanent Waving  
with NINO'S

208 Warner Bros. Theatre Bldg.  
GRanite 6343

## SECRETARIAL SERVICE OF HOLLYWOOD

Mailing Lists, Typing, Accounting,  
Mimeographing, Notary  
415 A. TAFT BLDG.  
GLadstone 6214 GRanite 8867

## SUZANNE LA FLOTRONNE

ATMOSPHERE SONGS

With Your Idea, Words and Music  
Arranged for Publication  
1409 N. McCadden Pl., Hollywood

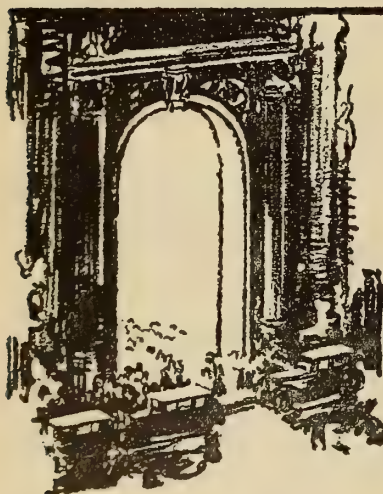
## Watch Hospital



Any watch repaired for  
\$1. Material furnished  
sold at wholesale. All  
work guaranteed 2 yrs.  
Please bring in.  
408 S. Rmwy.  
Opposite "T" Broad-  
way Dept. Store.

# \$1

## THE Doorway of Hospitality



ENTER the doorway of  
this popular hostelry and you feel at home.  
There's an atmosphere of cordial welcome  
which marks the difference between the  
Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch  
of distinction. Pictures on the wall, over-  
stuffed furniture, a floor lamp and reading  
lamp... these are but a few of the features  
that make you feel at home.

Pig'n Whistle Dining Service insures the  
best of food. Therefore, when you are next  
in Los Angeles be sure to investigate.

## THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA

# Talking Up

Robert Montgomery, in the cast of  
"Three Live Ghosts" at United Ar-  
tists, bears a striking resemblance to  
Col. Charles Lindbergh.

Jocelyn Lee and William Bakewell  
have been added to the already  
lengthy cast of the same picture.

John Twist returned to the sce-  
nario department of Radio Pictures  
this week after a three-months' va-  
cation in Europe.

Albert de Winton, who has been  
signed for "The Love Parade" by  
Paramount, is an Oxford graduate,  
and has been an actor and director  
for 46 years.

Lee Kalmar, added to "Kibitzer"  
cast at Paramount, played with Har-  
ry Green in South Africa.

Edgar Norton, in "The Love Pa-  
rade," looks like William Gibbs Mc-  
Adoo, if that means anything.

Tenen Holtz plays Meyer in "Kib-  
itzer."

Henry Fink has been signed for  
an important role in Paramount's  
all-talker, "Kibitzer." Fink will por-  
tray the Greek Kikapoupoulos.

Bebe Daniels and John Boles, who  
are co-starred in "Rio Rita" by Radio,  
were both born in Texas, Bebe in  
Dallas and John in Greenville.

Rosita Marstini, who recently re-  
turned from Europe, is now on a two  
weeks' vacation trip to Swaboda  
Springs.

Serge Oukrainsky, the well known  
ballet master, will leave next week for  
a two months' business trip to Lon-  
don and Paris.

The "Wasps" (Woman's Associa-  
tion Screen Publicists) gave a theatre  
party Wednesday night at the Fig-  
ueroa Play House and witnessed  
"The Yellow Jacket." The affair was  
a benefit for the club's charity fund.

Having completed her work oppo-  
site Edward Everett Horton in a new  
talking picture for Educational Stu-  
dios, Helen Ferguson went to her  
cabin at Lake Arrowhead for a few  
days' rest.

Louise Claire has been re-engaged  
by Cinematone Productions for one  
of the important feminine roles in  
their next picture, yet untitled, which  
goes into production within the next  
few days.

Leon Garfield, who recently com-  
pleted a talking part at Pathe in  
"Big News," a few days ago gave  
an exhibition of life saving for a film  
made to show the efficiency of the  
Santa Monica fire department.

Florence Oakley, stage player, has  
been signed for a role in support of  
Leatrice Joy in "A Most Immoral  
Lady," at First National.

Margaret Fealy, who has been thir-  
ty-five years to the stage, has been  
engaged by Paramount to play in  
"The Love Parade." Her part will be  
the First Lady in Waiting to Mary,  
Queen of Sylvania, portrayed by  
Jeanette MacDonald.

Virginia Bruce, Fargo, North Da-  
kota, high school girl, recently signed  
by Paramount, has also been cast for  
an important role in "The Love Pa-  
rade."

Edgar Norton will play the Mas-  
ter of Court Ceremonies in Ernst Lu-  
bitsch's Paramount production, "The  
Love Parade."

Clarence Geldert and Joel McCrea  
have been assigned important roles in  
"The Thirteenth Chair," Tod Brown-  
ing's all-talking adaptation of the stage  
play at M-G-M. Geldert will play  
"Constable Grimshaw" in the vivid  
murder mystery, and Joel McCrea the  
romantic male lead as "Richard  
Crosby."

Ronald Colman is acting as host  
for his sister, Mrs. Freda Smith of  
Sydney, Australia, who arrived in  
Los Angeles recently to pay him a  
short visit.

## Young Ads to Cast for Kenyon Play's Pre- miere

Additions this week to the cast of  
Felix Young's original production of  
the play, "Top o' the Hill," by  
Charles Kenyon, include Kate Camp-  
bell, Ida Darling, John Webb Dillon,  
Jean Temple and Lucille Douglass.

William Boyd (stage player under  
contract to United Artists), Helen  
Menken and Helen Vaughn had al-  
ready been signed for the leading  
roles in the production which will  
have its world premiere at the Mayan  
Theatre on July 3.

## New Denny Cast

Cast of "No, No, Napoleon," Regi-  
nald Denny's next starring vehicle, in-  
cludes Nora Lane, D. R. O. Hatswell,  
Henry Otto, Slim Summerville, Wal-  
ter Brennan, Fritz Feld, E. J. Rat-  
cliffe and Jules Cowle. The film will  
have both talking and a silent ver-  
sion. William Craft is directing.

## New Maynard Picture

Ken Maynard will produce and star  
in "Golden Bridle," a historical west-  
ern picture with Spanish settings and  
costumes, before he begins work on  
"Kettle Creek," which was to have  
been his first film after his return  
from the Hawaiian Islands.



## Alan Crosland

The noted director, whose most recent success "On With the Show," has been well received in New York. In the above scene Mr. Crosland is seen directing the John Barrymore picture, "General Crack," for Warner Brothers. In the foreground can also be seen Tony Gaudio, the reliable cameraman, who has been associated with Mr. Crosland in several of his productions.



## "BROADWAY"—Continued from Page 16

back room for the party. They are joined by the chorines. Billie and Roy, because of a quarrel over returning the bracelet to Steve, are definitely through. Billie rushes away from one of the gangsters who gets familiar, and Steve holds out protective arms. Then a telegram, presumably from Billie's mother, announces illness and begs her to come home. Roy steps forward and takes charge. But a second telegram, this time in answer to one Billie had sent, is delivered, contradicting the first. Through the astuteness of Mazie, one of the hard-boiled chorines, Billie learns of Roy's trick. Angrily she denounces him. Steve, who has been waiting for this chance, gets the girls herded inside, then, with all his gangsters crowding 'round Roy, punches the latter on the chin.

ROY (getting up): Thanks. Ain't you the brave guy, though—all right—look out for this one! (Makes a rush at Steve. Steve pulls gun.)

STEVE: And look out for this one!

DOLPH (grabs Steve's arm): Steve! They'll hear you!

JOE (The Waiter) (at the door): Cheese it! The dick!

(In the excitement and scuffle, Steve's gun drops to the floor. Roy, seeing red, picks it up.)

ROY: Now—! (Covers Steve)—I guess you'll leave me be.

McCORN (coming alongside Roy): What's the matter, boys?

STEVE: Little argument—that's all.

McCORN (glances at gun): Little argument? So little you pull this? (With a swift movement he takes the gun away from Roy.)

ROY: That ain't mine.

McCORN (arching): No? Whose is it, then?

STEVE (quickly): It's his all right—he pulled it on me just now.

ROY (whirls on Steve): You big liar!

This is McCorn's chance. Realizing that Steve's gun is within his grasp, he makes an issue of the Sullivan Law violation on the part of Roy, pockets the gun, and starts out with him. Rolph senses the strategy and warns Steve. The gangsters surround McCorn, but he overcomes their threats by saying he's got cops planted outside to protect Steve against a possible raid by Scar's mob. They let him go. Billie rushes in as Roy is being taken away, and has a change of heart. Roy shouts and struggles in vain, threatening Steve for wanting to ruin Billie. FADE OUT.

✻ ✻ ✻

ROY arrives at the cabaret next night, bragging of how easy he got out of gaol. Billie is solicitous, but Roy simulates indifference. She tells him, almost weeping, how she went home alone last night, and that she asked her mother about marrying a guy who is poor. Roy, his confidence returning, keeps aloof, but it is evident that they will sooner or later get together; and, what is highly important to him, keep the new act together, with a view to breaking into the Palace.

Steve is not so happy. Someone has taken a shot at him from a taxi—and with a silencer on the gun! Sweat streams down his face and he has nervous tremors. Dolph keeps a look-out in the alley.

Pearl enters shortly after Steve's

arrival, and glances curiously at him as she passes upstairs to the dressing rooms.

Steve's nervousness increases when he learns that McCorn is snooping around again. He stays inside Nick's office, and orders the latter to keep McCorn out.

The entertainment goes on. Nick, to placate Roy, begs him to carry on, and flatters him. And, learning that Porky had married one of his singers, and that both of them are stewed, he asks Roy and Billie to do their new act to fill the gap in the bill. This brings Roy and Billie together once more, and they rehearse, with an interlude of tender reconciliation.

Pearl, between routine in the cabaret, snoops around on her own, and overhears Steve bragging to Nick that he killed Scar. Her face contorted with hate, she hides behind doors leading to the alley.

(Incidentally, this is one of the dialogue changes in the script. In the play Pearl does not overhear Steve make such a statement, but his guilt is implied.)

Steve, restless, emerges from the office. Pearl appears behind him.

PEARL: (Softly) Turn around, rat—(Steve wheels)—I don't want to give it to you like you did him—in the back.

STEVE: (Terrified. He can't move) Don't—don't—

PEARL: I'm giving you more chance than you gave him—I'm looking at you—and the last thing you see—before I give it to you—is Jim Edwards' woman—who swore she'd get you.

STEVE: (Backs to door) Don't—don't kill me—don't—

PEARL: (Contemptuously) Whine, you rat—(She fires. There is a curl of smoke upwards from the gun) I knew you would.

Steve lurches and falls into the opening of the office door. Pearl looks hurriedly around, hides the gun, and goes upstairs.

In the ante-room McCorn is pushing past Nick. He reaches the inner office and discovers Steve—dead! Nick, scared to death, says that he thinks the hoofer must have done it. But McCorn shakes his head. He glances up the stairs, to where Pearl is seen coming down in costume for her next number in the cabaret. She is nervous, and pauses as she hears . . .

McCORN: No—it wasn't Lane.

NICK: Sure! He's been trying to get him—he's been lyin' about him.

McCORN: (Turns partly towards the stairs, where Pearl is standing) No—it wasn't Lane—it was suicide.

(Pearl, fascinated by what she hears, walks slowly downstairs and crosses to the door, where she sits limply on a chair.)

NICK: Suicide?

McCORN: Sure. Here's Steve own gun—with one chamber empty.

NICK: I thought you took that last night.

McCORN: I gave it back to Steve, today.

NICK: But Steve said—

McCORN: I said I gave it back to him today—he knew I was going to pinch him, so he took the shortest way out. I'm calling headquarters to report it suicide—so that's what it is.

(Pearl stares, fascinated by what McCorn is doing for her. She doesn't doubt that he knows the truth.)

NICK: All right—all right whatever you say.

McCorn locks the office door and keeps the key while awaiting the coro-

ner. He passes Pearl on his way into the cabaret, and says quietly: "Pull yourself together, kid."

Roy and Billie, followed by the enthusiastic chorines who have been watching the specialty try-out, come from the cabaret. Roy is dubious about the success of the act, but generously excuses Billie for something that went wrong. Then he is handed an agent's card inviting him to accept booking for his act in Chambersbury and Pottsville. There is

great enthusiasm. He embraces Billie, and she responds happily. Next moment, hearing the cue for the next ensemble number, he is curtly whipping the girls into line. They go prancing into the cabaret . . . and now the camera swings wildly around, showing a panorama similar to that which opened the story—the hectic night life of New York—Broadway with all its fantastic facets, as seen in a night club. . . FADE OUT

THE END

## Advantages of an Income Trust Estate

### Many Financial Problems Avoided

No responsibility of investment. Funds in trust yield income immediately and continuously.

Income not contingent on property values.

Scale of living can be safely established and surely maintained.

Money cannot be borrowed by friends or relatives to invest in business ventures.

No personal attention necessary.

### No Expense of Management or Collection

WRITE TO

**GREAT NORTHERN  
INVESTMENT SERVICE  
CORPORATION**

WARNER BROS. THEATRE BLDG.  
HOLLYWOOD, CALIF.





## H. B. (Rasty) WRIGHT

The well known Exhibitor who has been appointed Managing Director of the famous Grauman's Chinese Theatre.

<b>RATES</b> 6 Months—\$2.50 1 Year—\$5.00 3 Years—\$10.00	<b>HOLLYWOOD</b> <i>filmograph</i> <b>WARNER BROS. THEATRE</b> <b>BUILDING</b>	<b>PHONE</b> HOLLYWOOD 6 0 2 4 Dept. D
---	---	---

Please enter my subscription for the period of \_\_\_\_\_ for which I enclose the sum of \$\_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Phone \_\_\_\_\_

## One Thousand Men in Big Talker War Sequence

United Artists used one thousand ex-service men, outfitted in British and German army uniforms and equipped for action in the war scenes in "Three Live Ghosts," this week.

In the case of the men who wore the German uniforms, Bert Sutch, technical director, engaged only men who spoke the German language. The voices of both the German and Britisher shouting and screaming at each other as they "go over the top" in "no man's land" and the crashing of cannon, bursting shells and the whine of rifle bullets it is claimed create stark realism never before achieved in motion pictures.

## Joe Poland Signed as Pathe Supervisor

Joseph Franklin Poland has signed a contract with Pathe. Under the agreement Poland will write and supervise a number of subjects on the 1929-30 program.

Poland was responsible for the Reginald Denny, Laura La Plante and Glenn Tryon successes at Universal and piloted Douglas MacLean through his most successful year with Paramount. During this year Poland wrote and supervised "Hold That Lion" and "That's My Baby." For Pathe he created the screen story for "Joe College" in collaboration with Conselman and wrote the original story for "Sailor's Holiday," with adaptation and dialogue in collaboration with Ray Harris.

## Roach Attends Convention

CHICAGO, June 19.—Hal Roach, president of the Hal Roach Studios, is in Chicago attending the Metro-Goldwyn-Mayer sales convention, starting June 15th. He brought with him his latest comedies, including a short trailer of Harry Langdon's first Roach-M-G-M two-reeler.

## M-G-M Re-signs Karl Dane

M-G-M has just signed Karl Dane to a new contract. His latest co-starring picture with George K. Arthur is "China Bound."

## Mary Brian in "Kibitzer"

Mary Brian will play the feminine lead in Paramount's all-dialogue picture version of the stage hit, "Kibitzer," to be directed for Paramount by Edward Sloman. Albert Gran has been added to the cast.

## ON CENSORSHIP

"Self-imposed censorship is unquestionably the only satisfactory screen censorship. Law-enforced censorship is fundamentally wrong," declared Governor Henry S. Caulfield of Missouri in his address at the annual convention banquet of the Paramount-Famous-Lasky Corporation, held this week at the Coronado Hotel in St. Louis.



## OTTO LEDERER

Appears in FOX FOLLIES and Warner Bros.' "HEARTS IN EXILE"

Just finished two Benny Rubin Movietones

Now with Colleen Moore

DINING and DANCING PARADISE

## ROOSEVELT HOTEL in HOLLYWOOD

THE NEW BLOSSOM ROOM IS A SENSATION DANCING TO AARONSON'S COMMANDERS

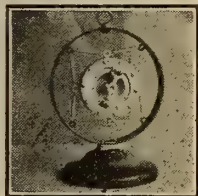
## LYNN COWAN

PAUL TITSWORTH

Theme Songs and Synchronizing



## MICROPHONES



2-Button Type For Public Address, etc., list .....\$25

Standard Broadcast Model, list..\$75  
Condenser Models for Film and Record Work, list \$250.00, \$300.00

Also Desk and Floor Stands, Covers, Cords, etc. Miniature Microphone, Paper Weight, Radiator Ornament. Die Cast, Bronze finish: prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

UNIVERSAL MICROPHONE CO.  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton St.; New York: Gotham Eng. & Sales Co., 50 Church St.; San Francisco: C. C. Langevine Co., 274 Brannon St.

## M.-G.-M. PROGRAM

Continued from Page 7  
auto racing stories for the late Wally Reid.

Lon Chaney's first on the new schedule will be "Thunder," a railroad story, with the Mississippi flood as a background.

Charles Brabin will make a sea story to be called "Ordeal."

Bessie Love and Charles King will team for another stage-life drama in "Road Show." Charles Reisner, who directed "Hollywood Revue of 1929," under the general direction of Harry Rapf, will handle the megaphone on this picture.

Karl Dane and George K. Arthur will be seen in pictures of their own and with other players, as will Wallace Beery.

"College Life," Sam Wood's campus story, will be an early release, as will Edgar Selwyn's back-stage comedy, "Eva the Fifth," written and directed by the famous stage producer.

"The Green Ghost," blood-curdler by Ben Hecht, was directed by Lionel Barrymore.

Clarence Brown is directing "Wonder of Women," with Lewis Stone, Peggy Wood and Leila Hyams.

Greta Garbo's "The Single Standard" has been made in silent form for early showing on the new schedule from the story by Adela Rogers St. John.

To follow Lon Chaney's "Thunder," will be "The Bugle Sounds," a story of the Foreign Legion by Major Pechkoff, veteran of that romantic corps. George Hill will direct, with Chaney playing a tough drill sergeant. Many of the scenes will be taken in North Africa.

Two directors will make S. S. Van Dine's thriller, "The Bishop Murder Case," into a talking picture. Nick Grinde will handle the picture sequences, with Bertram Harrison in charge of dialogue.

Willard Mack will follow his production, "The Voice of the City," with another of his stories of the metropolis.

"Lombardi, Ltd.," "Iris" and "The Misleading Lady," all stage hits, are to be made in this schedule, directors and principals to be selected later.

In addition to the stars already named, the following featured players are now under contract to Metro: Renee Adoree, Nils Esther, George Berraud, Jack Benny, Charles Bickford, John Mack Brown, Edwina Booth, Mary Doran, Josephine Dunn, Cliff Edwards, Gus Edwards, Julia Faye, Raymond Hackett, Leila Hyams, Kay Johnson, Zita Johann, Carlotta King, Owen Lee, Joel McCrea, Myrtle McLaughlin, George Marion, Robert Montgomery, Polly Moran, Anita Murray, Joyce Murray, Conrad Nagel, Edward Nugent, Elliott Nugent, J. C. Nugent, Robert Ober, Anita Page, Basil Rathbone, Duncan Ronald, Dorothy Sebastian, Sarry Starr, Raquel Torrest, and Ernest Torrence.

## 'Songs of the West' Done

Final scenes of "Songs of the West" have been filmed by Director Ray Enright, and the picture has gone to the Vitaphone cutting department on Warner Brothers' lot for editing.

## Ten Songs in First John McCormack Fox Talker

In his first Fox-Movietone production, John McCormack will sing ten numbers, two of them in foreign tongue. Frank Borzage will direct McCormack in his screen debut, and Tom Barry will write the original story. Scenes will be filmed both in Ireland and at the Fox-Movietone studios.

## Players Club Gives One Act Plays

A program of one-act plays was presented by the Players Club of Los Angeles on Thursday at the Wallace Little Theatre in the Belmont Theatre building. The program consisted of a new one-act comedy, "Time Will Tell," by Karl Eugene Gerhardt; "The Monkey's Paw," by W. W. Jacobs, and the one-act skit, "Attuned," by Alice Gerstenberg.

"Attuned" is unusual in that it has only one character, which was portrayed by Many, well-known Orpheum artists. The cast of "Time Will Tell" included Syd Simmons, former leading man of the Players Club of Chicago, Barbara Jane Chandler and Kenneth Croft. "The Monkey's Paw" cast included Elisa Cohn, Syd Simmons, Art Fisher, Newman Lyle and others.

## Production Starts On Beth Brown's Novel, "Applause"

NEW YORK, June 19.—Filming of "Applause," based on Beth Brown's novel of the same title, began this week at the Paramount Long Island studio under the direction of Reuben Mamoulian, with Helen Morgan in the featured role. Other members of the cast include Joan Peers, Fuller Mellish, Jr., Jack Cameron, Henry Wadsworth, Roy Hargrave and I. N. Weber.

Mr. Mamoulian's production staff consists of Otto Brower and Ray Cozine, assistants; George Folsey and Joe Ruttenberg, cameramen; George Hinners, second cameraman; C. Tut-hill and E. Zatorsky, sound men.

## Dorothy Cummings Signed

NEW YORK, June 19.—After considerable search for an actress to play the role of the "Mother Superior" in "Applause," the Paramount talking picture which Reuben Mamoulian is now directing at the Paramount Long Island studio, Dorothy Cummings finally was given the part this week. Miss Cummings will be the only motion picture actress in the cast, the remainder of the players being from the legitimate stage. Helen Morgan, who has the featured role; Joan Peers, Jack Cameron, Henry Wadsworth, Roy Hargrave, and I. N. Weber, the other members of the cast, with the exception of Fuller Mellish, Jr., are making their motion picture debut in this production.

Nick Cogley has been cast by Paramount as a priest in the all-talking picture, "Woman Trap."

## GEORGE OVEY

Phone, North Hollywood 476  
Message, GLadstone 9502

## NINO'S

208 Warner Bros. Theatre Bldg.  
GRanite 6343

"Where Art Is Made in Hair Cutting"

## SCOTT McKEE

Dramatic Sense, Ability,  
Experience, Intelligence  
PHONE GRanite 8438

Six pictures on which  
JOSEPH JACKSON  
worked last year were included  
in the list of box office record  
smashers compiled by the  
Motion Picture News

## AL BOASBERG DIRECTING RADIANT PICTURES For R. K. O.

Phone WYoming 5716  
601 South Cloverdale  
LOS ANGELES

SPECIAL—  
\$500—Permanent Wave—\$5.00  
O'ROURKE OF NEW YORK  
Creating superior waves, using the  
latest methods and finest materials.  
NO FINGER WAVING NECESSARY  
No Kinks or Frizz  
7th Floor Majestic Bldg.  
845 S. B'dway. Open Eves. VA. 6816

## SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

## MARIE LA MARR ELECTROLYGIST

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577



## NEW UNDERWOOD, ROYAL, CORONA, REMINGTON PORTABLES

\$60.00

Terms If Desired

## "ALL MAKES"

Late Model Standard Typewriters,  
Factory Rebuilt, 35% to 70% Dis-  
count. Terms: \$5.00 monthly  
if desired.

## Wholesale Typewriter Company, Inc.

440 S. Spring St. METro. 3442  
Los Angeles, Calif.

STUDIO  
**Evans Smith**  
photographer  
6605 HOLLYWOOD  
BOULEVARD  
HOLLYWOOD - CALIFORNIA 6619

There is no  
"pull" like  
suitable  
photographs.

Professional  
Posing Charge,  
\$12.50, Includes  
25 8-by-10  
photos.



# ABOUT TOWN with CONNIE

See Page 28

PHONE HOLLYWOOD 6024

## WALTER WILLS STUDIO OF STAGE DANCING AND THEATRICAL BOOKING AGENCY

7016 HOLLYWOOD BLVD.

GLadstone 9502

### SUMMER COURSE OF SIX WEEKS BEGINS JULY 8

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

WILLS' GIRLS ALWAYS IN DEMAND

## ATTENTION LOCATION MANAGERS

Hollywood  
Filmograph  
*Announces ---*

### AN ADDED FEATURE SERVICE ---

Complete files and details, concerning new locations in the Scenic Northwest soon available for your use—

Mr. A. (Andy) Gunnard, well known throughout Motion Picture Circles will be in charge of this New Department

*Covering*

OREGON, WASHINGTON, IDAHO and  
BRITISH COLUMBIA

## Psychologically Speaking

Analyzing "Thunderbolt"

By JOHN MAND

THIS is getting on my nerves, this ultra-refined world. I go to a play that will show me a true bad man and he turns out to be a refined and gentlemanly racketeer—a truly appealing human being, a lover of woman, a lover of pets. I loved that rascally killer. Had I been a woman I would have sent him some beautiful flowers. I just know how much the man-murderer would have enjoyed them, sentiment and all.

I go to a play that will show me the secret recesses of the soul of a man who will go the limit to get what he wants and then find that this man has no hidden depths. He is all on the level, a dead game sport. Truly this world is getting too refined. I am taught that there is good in the worst of us and bad in the best of us. The former is just what I didn't want to learn. I know that already too well. I wanted the thrill of seeing fangs, bared knuckles, of hearing howls of pain and rage which are to be expected from a "thunderbolt." Well, I say again and again that the motion pictures fool one all the while. I leave them constantly disappointed.

Not so long ago I complained that I didn't get enough fun out of a circus picture. Now I reverse myself. I got too many good laughs from scenes revolving about lethal chambers. The greatest sob story about a murderer that I can conceive was shown.

George Bancroft is a good actor, no doubt about it. I could find it in my heart to give him character parts that give him a chance to win us all with his probable high qualities of mind and spirit. I am sorry that it hasn't been my pleasure to follow his career. I intend doing so, with apologies to Mr. Bancroft for past neglect.

For example, I would like to see him play the role of an indolent but happy tramp. He is the father type, too, and could grapple problems centering about unruly youth. He isn't suave enough to deliberately kill; that is—to be a motion picture racketeer.

Mr. Bancroft's acting is splendid and so is his voice. I like the apparent ease with which he goes about the business of picture acting and speaking. He is as finished in his way as the more polished type of actor, say Colman or Barrymore.

The story would have developed more depth of feeling in the emotive centers of the audience if they could have witnessed the least bit of bad play on the part of the murderer-hero. Directors don't know yet how little imaginative is the man or woman in front of the screen. If they did they would leave fewer gaps in the unfolding of their plot. The rule should be that it is unwise to leave anything to the imagination. Now I for one wanted to be convinced that George Bancroft, "The Thunderbolt," was a black-hearted killer. But how was I to feel that way about him if the motion picture people didn't give me more conclusive proof of his villainy than that woman and dogs loved him? It was that lapse in technique that

made me feel that even had I been witness to the scene of the legal off-taking of Thunderbolt, I yet would have felt that the thing was staged just because the director wanted to give me proof that this man actually did kill: simply because I had not been convinced by what went before.

It seems to me that it is even more necessary for directors to give step by step the meaning of their play than it is for stage directors. When you actually see people walking about in front of you you can be put into the mood of a story by a sound or a mere gesture. Subtle suggestions can help the audience get the drift of a story. In motion pictures we need to have everything written on black and white, as it were. It wasn't in this case told us from the start by action how great a criminal we were encountering. Words don't tell a motion picture story. Movement alone does. Where was the scene of a killing? There was none. We didn't get it, psychically speaking. We didn't thrill with horror. If we had, the sacrifice of the man would have seemed greater and even the character of the innocent boy would have seemed less limp.

I said at the beginning of this article that I was surprised at the many laughs I got out of this tragedy. Honestly, I felt as though I were attending some bizarre wake. There was even a drink, solitary it is true, that was handed about at the expense of a man who was already as good as dead. I suppose I needn't be so sensitive. Anyway, it was just because the audience didn't consider Thunderbolt such a bad fellow at that, that they took all the laughs they could get and not feel secretly sore at themselves for not showing more sympathy with all of the tragic figures involved in this irregular world.

If the hero of this play was warmly bad, the lady in the story was coldly good, presumably the negative to the positive nature of the villain. Unconsciously the director or possibly with direct intent—I don't know which—the theory that opposites attract was made use of in picturing Thunderbolt and Miss Ritzy as sweethearts. The character of Ritzy wasn't vivid enough to arouse one's sympathy with her troubles and that wasn't wholly good for the picture.

I have heard that birds of a feather fly around together. That is true of racketeers and their associates, male and female. What's the use of trying to convince me or anyone else that a good home-girl weaves in and out of such extremes of environment. I tell you that pictures are trying to become too refined.

### Fort Back at Paramount

NEW YORK, June 19.—Garret Fort, scenario writer at the Paramount Long Island studio, has returned from a vacation in Jamaica, where he spent two weeks resting, following the completion of the continuity for "Applause."



## GILLMORE'S SPEECH

Continued from Page 10

workers although I do not remember that they have ever protested against an organization of employers, but please don't allow yourselves to be affected by that. I don't believe it matters very much to us in the long run what the papers say or even what the producers say, but it does matter what the actors say, and to that actor who may feel weak in his allegiance I venture to repeat the words of Decatur, "My country, may she always be right, but right or wrong, my country."

Some of the agents are our very good friends, but I want to warn you that some of them are in collusion with the producers and therefore you must not pay any attention to what they say. I hope the agents will realize that after all is said and done it is the actors who give them their living and that the actor is at liberty when this fight is over, and after any contract he may have with them is terminated, then to make a change in the agent he employs.

I should like to remind the agents that the Call Bureau was inaugurated to practically put them out of business and yet today we see some of them bowing and scraping before those who endeavored to take away their living.

If there be some of you who have been fortunate and have never known the trials and tribulations of the average screen player, let me remind you that two years ago the same producers who are so virtuous today and are trying to stand before the public as the paternal guardian of the actor suddenly announced that all salaries were to be cut 10, 20 and 30 per cent. Please note that this is referred to in the press as a mere 10 per cent cut. The 10 per cent only affected those whose salaries were below \$100.00, but it was 20 and 30 per cent to those who held better paid positions.

Parenthetically, I may mention that upon this occasion one of the parties who has attacked us in the press sent for me and hurriedly paid up all back dues and also one year in advance.

Every one admits that it was the action of the Actors' Equity Association which defeated that despotic move. Without the Actors' Equity Association who is to say that another and a larger reduction in your salaries would not be suddenly announced?

Some of you may not love us because you do not know us, but I can assure you that for years we have been the silent policeman on the beat which has protected your pocketbooks from depredation.

A touching little story was brought to me the other day from Henry's restaurant and as it is characteristic, and some of you may not have heard it, I am going to tell it here. An actor eating his supper said to his friends, "Well, I have got to pay a \$60.00 fine for speeding; mother's remittance is due; I owe \$40.00 on my car; my rent has to be paid, and I turned down a mighty juicy engagement this morning," and he said it with a smile. The real actor is as brave as anyone in the world.

A word about Norma Talmadge. She seems to have a very good recollection of what appeared in the columns of Equity, since she quoted from an issue three or four years old in her recent interview. I only wish that every member were as well posted, but there are a dozen other editorials of an opposite nature in Equity which I wish she would also take to heart.

For instance, the one in the May number describing the deplorable lot of the bit and character actor who depends on the Central Casting Office for work. If that doesn't wring the heart and stir the indignation of every fair minded man, nothing will. If there were no other abuses than the one described, we should stamp it out. But in my opinion, these interviews were not written by the parties whose signatures they bear, but by press men engaged for the purpose, the object being to undermine your loyalty—no other explanation.

Yes, it is true that we complimented the producers several years ago on their action in starting the Central Casting Bureau. I wonder whether all of you remember exactly how it happened. If not, I will tell you. For years there had been a positive scandal about the way extra people were treated. I'll mention only one of their many grievances. At the end of the day they were given their salary slips and they had to return to the studio to get it cashed, thus wasting much time and carfare. Consequently a number of usurers sprung up and did a fast business in buying those slips at a discount.

That was just one of the grievances. Mr. John Emerson, who was then president of the A. E. A., and I had talked this matter over a good deal and once when he was out here he indirectly brought it to the attention of the Los Angeles Times, which started an investigation and published some very scathing articles about it. The result was that the producers conceived the Central Casting Bureau. Mr. Will Hays was proud of this work and asked me to call on Mr. Fred Beeton and have it explained. I did so, and agreed that it was an improvement. I was thereupon invited to take a place on the board, or in lieu of myself, one of our representatives. I asked, would I as a member of that board have any power to change any man engaged to run it, that is, presuming that I was justified in the belief that he was not performing his duty to the extra people. I was told no, and so, of course, I declined to serve.

As you know, the big contract players

are at the moment on the side lines and unable to help. Many of them regret it deeply, but you must bear in mind that we could not ask them to do an illegal act, since Equity is here to enforce the proper observance of contractual relations between its members and the producers. So, at their own request, we have called upon the thousands of talented motion picture actors of Hollywood, who are the real backbone of the industry, to win this battle, knowing that they will not be replaced by their fellows of the legitimate theatre, and knowing that they cannot be replaced by their fellow artists. We must win, because our cause is just and because in the offing there lies the sympathy and the association, if we need it, of the great American Federation of Labor.

In regard to those agents who are trying to force some of you to accept contracts whether you will or not, on the contention that they hold your powers of attorneys, and that you will be breaking your legal obligations if you refuse to take whatever work they accept for you I will draw your attention to the boxed article in the "Equity News of Hollywood." At this moment I will briefly state that you have no need to be afraid of any threatened action of this nature.

I beg to announce that the next meeting of the Los Angeles branch of the Actors' Equity Association will take place in this hall next Thursday evening, June 20th, at 8:30 p. m., at which time you will be addressed by Mr. Buzzell, secretary-treasurer, of the Central Labor Council of Los Angeles, with which Equity is affiliated.

A further feature of the evening will be, we hope, the attendance here of Lionel Barrymore, Louise Dresser, Marie Dressler and John Gilbert, who are hereby challenged to a debate on the subject which they have expressed themselves so freely in the public print. These ladies and gentlemen are assured that they will be extended every courtesy and we hope that they will have no fear of expressing before their fellow players what they have not hesitated to express in the public prints.

Please bear in mind that the producers per se have never denied a single one of the allegations which we have made against them. Their only statement to the press was that they would continue to use their old contracts. If their case was so strong as they would have you believe through, what we think to be, their mouthpiece, then why don't they appoint a committee and seek proofs? But no, they don't dare do that.

In conclusion let me state that this uprising of the motion picture actors is no passionate gesture of the moment. It is the result of eight years of striving to get the producers to meet us in a friendly conference, and because of their indifference to our efforts this move was the only possible thing to do if we intend to remedy the flagrant injustices which are now so common.

## Vallee Completes New Short Talker for Paramount

NEW YORK, June 19.—Rudy Vallee and his Connecticut Yankees completed another short feature for Paramount pictures this week at the company's Long Island studio, jumping from the Brooklyn Paramount Theatre to appear before the camera. In the one-reel subject Vallee sings two songs, "I Love the Moon," and "I'm Just a Vagabond Lover." Orchestra played, "Yes, Sir, That's My Baby," and "Tiger Rag."

## Wilkinson Re-Signed

James Wilkinson head of the cutting department at the Paramount studios in Hollywood has signed a new contract. Wilkinson has been with Paramount for two years. He was formerly chief film editor and production supervisor for the FBO studios.

## Miriam Seegar Signed

Miriam Seegar has been placed under long term contract by Paramount.

Miss Seegar recently came to Hollywood from London and was signed to the role of the "other woman" in Adolphe Menjou's first all-dialogue picture "Fashions in Love." Her work in that production brought about her contract.

## Inspiration Signs Silvermail

Inspiration has signed Clarke Silvermail to write the dialogue for Henry King's production of Rida Johnson Young's story, "Out of the Night."

## Follow The Motion Picture Stars

to

## MOSCOW INN

8353 Sunset Boulevard

Under Personal Supervision of  
Prince U. Dolgoruky

## DANCING and DINING

Special Features on Sunday

RUSSIAN  
FRENCH  
CUISINE

7-Course Dinner  
\$2.00

No Cover Charge

Special Attention to Wedding,  
Anniversary and Other  
Parties



ALLA MOSCOVA  
Is a Russian Dancer Known the  
World Over  
ROBERT NEWMAN  
Musical Director  
DANCE ORCHESTRA  
featuring: Russian, Egyptian  
and American Numbers  
COSSACK DANCERS  
RUSSIAN CHORUS



ALEX ZNAMENSKY  
The Russian Caruso

an atmosphere that  
is unusual and  
different

PROFESSOR GEO. POZARRO  
and VAHNA  
Famous South American Dancers

FREE PARKING

FREE CHECKING

PHONE CRESTVIEW 4331



## Sea Recording Plant Is Operated on Barge

The first complete recording plant for a talking motion picture to be operated at sea is now in operation at Catalina Island harbor.

The equipment, being used to record yacht scenes for "So Long, Letty," the Vitaphone Warner Bros. production, has been installed on a barge, making it possible to have the barge towed alongside a yacht and the photography and recording done on the spot.

## Fitzmaurice Will Direct Lupe in 'Tiger Rose'

George Fitzmaurice has been signed by Warner Brothers to direct the talker version of Belasco's stage hit, "Tiger Rose," for the leading role of which Lupe Velez was borrowed from United Artists.

## Mascot Production Starts

Mascot Productions, Nat Levine, president, started work this week at Tec-Art Studios on the first of a series of serials with sound. The working title is "King of the Congo," the story having been written by Harry Sinclair Drago. Richard Thorpe is directing the production, with B. McEveky, assistant. Ray Riese is cameraman.

## Whale Paramount Writer

James Whale, the man who directed "Journey's End," Broadway's sensational stage hit, has been placed under contract to Paramount as a dialogue expert.

Whale is now in Hollywood.

## New Cruze Production Starts

Production of "The Soul of the Tango," an all-talker which Walter Lang will direct for James Cruze, is scheduled to commence about July 1st. The screen play of the original, a Spanish novel by Arturo S. Mom, is being written by Frances Guihan. Hugh Herbert, who wrote "The Great Gabbo," is working on the dialogue.

Warner Richmond is portraying a district attorney in "Big News" for Pathe.

## Paramount Ready With Sound News for Next Program

Eighty talking and singing short features, in addition to fifty-two issues of Sound News and 104 silent news releases will be presented by Paramount during the new season, according to an announcement of production officials now in convention. This is the most ambitious short feature program ever handled by Paramount for one season according to Emanuel Cohen, director of the short feature department.

Of the eighty short features scheduled for release on and after August 1, thirty-two will comprise one reel acts, selected from screen songs; six one reel talkertoons; six two-reel comedies of the situation type, and twenty-four two-reel Christie talking plays.

The thirty-two Paramount acts will bring to the screen the leading personalities of every branch of the stage, vaudeville, drama, opera, operetta and orchestral.

## E. B. Wallace At Plaza

The Hollywood Plaza has quite a number of famous film folk as guests these bright summer days. One can see there: Joseph Swickard, Abraham Schomer, John Russell, Al Martin, Al Boasberg, Marjorie Crawford and Ivan Lebedeff. Now E. B. Wallace of London has just joined them. This promising young man is the son of Edgar Wallace, the English playwright and picture producer. The boy is a graduate of Cambridge University and is an engineer. He is to enter a studio in a technical capacity to study American picture methods.

## M-G-M Signs Bugs Baer

"Bugs" Baer has signed a contract to write dialogue for Metro-Goldwyn-Mayer, and will shortly arrive here from New York.

William Slavens McNutt, noted Saturday Evening Post author, and Grover Jones are adapting Robert N. Lee's story, "The Mighty," for George Bancroft, Paramount announces.

## By Bill Attie—95% Nutty

local forecast—drier—wetter . . . al, martin, like harry burns is a nos'paperman . . . all i dont no you read in the nos'papers . . . an' all you read in the nos'papers is ax-c-dents . . . either sum one gets kilt or sum one gets married . . . a movie actor changes his address as orphan as he changes his wife . . . rusty, our office mascot, says 'riters 'two-orphan forget wot they remember . . . the price of coffee and doughnuts half gone-up sins the songsmiths flooded hollywood . . . pat o'malley eating a kosher dinner at henrys . . . actors like to see the ghost walk, the ghost train arrives daily at the vine street theatre, the actors eat . . . vic, our 'buzzer' looking for a filling station ware they sell re-new-ed gas . . . if hollywood is the most healthful place two live in, why so many drug stores . . . asked the editor for a roadster, says i could get along better wid a pair of roller-skates . . . hal skelly cant find a house for sale or to rent wid a cellar . . . everytime i go in swimming, when i get home i gotta take a bath . . . hollywood policemen complain that business is very poor . . . joe botts formerly a noiseless actor, who learned the barber trade by mail, is now working for smith the butcher . . . harvey, the poet, author of 1001 unpublished poems, is now doing a pearl-diving act at the green from the one-arm lunch room . . . n. b. the advertising salesman on the filmograph, can be seen daily except sundays and holidays from 9-5 in the 'show-window' on the 2nd floor of warner bros theatre building . . . p. s. going to a 'feed party' gotta take sumbody along to do the eatin.

## Sidney Olcott Back; to Make British Talker Here

NEW YORK, June 19.—Sidney Olcott, who has been on an extended stay in England and on the continent, arrived in New York this week. Olcott is reported to have a contract to produce a series of special feature productions, silent and sound for a big British studio. A number of these pictures may be produced in Hollywood.

Olcott recently won a suit for breach of contract against British Lion Productions, Ltd., for \$20,000.

He is expected to be in Hollywood within two weeks to make a survey of the talkie situation and Hollywood stages with a view to possible negotiations.

## Buys Berger's "Sin Flood"

"Sin Flood," by Henning Berger, one of the most widely discussed dramas of the present generation, is now the property of Metro-Goldwyn-Mayer. The rights to "Sin Flood" include all music as well as the dialogue.

Dale Wimbrow, the red-headed comedian, is the writer of "Every Moon's a Honeymoon," which has been featured by Rudy Vallee.

"Patriots Preferred" was presented under the auspices of the Students' Dramatic Guild, of which Mabel L. Dorsey is director, on Saturday at the Barker Bros. Auditorium.

## Musical Shows Lead on First National's Schedule

Musical productions predominate in the current heavy summer production schedule at First National. The one dramatic production is "A Most Immoral Lady," starring Leatrice Joy, directed by John Griffith Wray.

However, two other non-musicals are scheduled to start soon: Corinne Griffith in "Lilies of the Field" and Richard Barthelmess in "Young Nowhere."

Among the musical offerings now in production or soon to start are the following:

Colleen Moore's "Footlights and Fools," a story of the theatre in which Miss Moore both sings and dances. William A. Seiter directs.

"Sally," starring Marilyn Miller, the screen version of her greatest musical comedy success. This picture is to be made entirely in Technicolor, with John Francis Dillon directing.

"Paris," starring Irene Bordoni, the screen version of the star's stage success of last season, which Clarence Badger is directing and in which the theatre episodes will also be in Technicolor.

"Little Johnny Jones," George M. Cohan's great musical comedy success, in which Eddie Buzzell, Broadway favorite, has the title role. Mervyn LeRoy is to direct.

"No, No, Nanette," with Bernice Claire, the Broadway stage star, in the title role, and Louise Fazenda and Lucien Littlefield providing the comedy. William Beaudine will direct.

## Another Hollywood Girl Gets Break in Films

Dorothy Lee, 18, came to town this week to start a contract with Radio Pictures. She will work in "Rio Rita." She was met at the train by photographers and reporters. She came off the New York stage. But—

It developed that Dorothy was born in Hollywood and lived 17 of her years just across the street from the Radio Pictures Studio. From the time she was 14 she tried to "crash the gate," but never got a job.

Finally she gave it up, started stage dancing, drifted to New York—and in a year was back home with a fat contract from the very company which had turned her down hundreds of times.

## Change 'Magnolia' Title Again

"River of Romance" has been definitely selected as the final title of Charles "Buddy" Rogers' latest starring vehicle, which is an adaptation of Booth Tarkington's "Magnolia."

Malcolm McGregor, Tiffany-Stahl contract player, left this week for a three-months' trip to Europe, by way of New York.

Betty Blythe returned to Los Angeles this week, after a twenty-seven weeks' tour over the R-K-O vaudeville circuit in her own headline act, "Musical Moods."

## GALEA STUDIO

1247 North Orange Drive

Phone HOLLY 6683

**25 Casting Photos \$10.00**

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

## AUTO LOANS CONTRACTS REFINANCED

By

**BRACE FINANCE CO.**

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES



## REVIEW

**"THE RAINBOW MAN"**

Continued from Page 13

cupied in the silent era. Her voice records well, and the use of speech enables her to express upon the screen much more than her small features permitted in silents. The love story between her and Eddie is very tastefully handled.

Sam Hardy has another built-to-order role as the head of the minstrel show, and he plays it to the hilt. Lloyd Ingraham and George Hayes also contributed good characterizations and the Rounders Quintette injected a number of snappy vocal bits.

Francis Agnew adapted Dowling's story, and Fred Newmeyer directed. It was produced independently by George Weeks and O. E. Goebel under the company name of Sono-Art.

The pleasing songs sung in the production were written by Dowling and Jimmy Hanley. They are: "Sleepy Valley," "Rainbow Man" and "Little Pal." Musical scoring was done by Lou Gottschalk and his orchestra and is nicely blended into the action, though taking considerable license, after the fashion of "Broadway Melody." It's a very interesting production.

E. H. G.

## Review

**"BROADWAY BABIES"**

A First National-Vitaphone Picture. Story by Jay Gelzer.

Adapted by Monte Katterjohn.

Directed by Mervyn LeRoy.

Photography by Sol Polito.

THE CAST: Alice White, Sally Eilers, Marion Byron, Charlie Delaney, Fred Kohler, Louis Natheaux, Tommy Dugan, Maurice Black, Baron Hesse, Bodil Rosing, Aggie Herring, Jocelyn Lee.

**M**ERVYN LE ROY'S latest First National-Vitaphone opus seems to have been aimed straight at the box-office—or can it be truthfully said that it falls short of the mark. It has lavish sets, a snappy story—although as shown at its premiere presentation at the Hill-street Theatre, one which is sorely in need of skillful pruning—and it is enacted by a cast which, from start to finish, knows what it is all about.

First honors go—naturally—to Alice White. She is given an opportunity for the display of all those talents which have placed her in the front rank of the First National roster. She dances—fairly well; sings—in a small but not unpleasing voice, and her figure—well, it's the sort that is guaranteed to make Mister Tired Business Man sit up and take a new interest in life. As one of "The Three Musketeers," a trio of chorus girls which also includes Sally Eilers and Marion Byron—excellent, both of them—she contributes a thoroughly pleasing performance.

Charlie Delaney is his usual dependable self. Tommy Dugan, as his stuttering pal, grabs off the lion's share of the laughs. Fred Kohler, as a new sort of heavy, is splendid, while Louis Matheaux and Maurice Black—heavies, and how!—leave nothing to be desired.

And in all, "Broadway Babies" may be characterized as splendid entertainment—which, to the theatre-owners of the world, whose business it is to purvey entertainment to their patrons—should be happy news.

RICHARD KEITH.

## Preview

"Mickey's Midnite Follies."

Presented by Larry Darmour Productions.

Directed by Albert Herman.

Story by E. V. Durling.

Photography by James Brown.

Sound: J. A. Duffy. Recordist: Chas. Franklin.

R. C. A. Photophone System used.

Cast: Mickey (Himself) McGuire, Delia Bogard, Marvin Stephens, Jimmy Robinson.

**A** TWO-REEL comedy, the first dialogue and sound picture to made by the Darmour Productions, and a deviation from the usual short having sound. In other sound comedies the problem has been, to create action that sound mechanism has retarded. Darmour has solved a problem, by first making a fast action silent comedy, and then adding dialogue and sound where it can have its best effect, and without slowing up the action of the film.

The result—the comedy moves rapidly, with situation mounting situation in snap-like fashion. Bearing in mind that the comedy was made in the nature of an experiment, the finished product though crude in some spots, is highly pleasing.

The first part of the comedy is loaded with action, with sound effects used, with the latter part using dialogue, to aid the fast action. The kids are highly amusing, their antics being natural, and they read their lines particularly well. The laughs are plenty and there is no reason why the comedy cannot find a place on the program of any wired house. After seeing a number of the vaudeville shorts, which are usually static and lack action, a comedy of this type with action predominating throughout, should find a welcome place in any house.

L. E. H.

### Place Power and Water Situation Before New Officials

An outline of the acute situation faced by Los Angeles in connection with their water and electric supplies as a result of the bond election failure will be presented soon to Mayor-elect John C. Porter, the incoming City Council and a group of prominent Los Angeles citizens.

The incoming mayor will be given a detailed statement of the requirements of the Department of Water and Power and his advice will be sought in the most expeditious move to make toward providing the necessary funds for additions and betterments to the city's electric and water systems.

"The absolute need of the two bond issues is just as pressing now as it was the day before election," says H. A. Van Norman, general manager of the Department of Water and Power. "We cannot trifle with such basic necessities as water and electric energy. That most of the citizens realize this is evidenced by the fact that a majority of the voters approved the bonds. Unfortunately, a two-thirds vote is required to permit the issuance of bonds.

Johnny Weismuller, United States swimming champion, is making his motion picture debut this week at the Paramount Long Island studio, where he is appearing in the big musical comedy scenes for "Glorifying the American Girl."

The Only Casting Directory  
For Talking Pictures

REGISTER WITH

## The Voice of the Screen

CASTING DIRECTORY

6362 Hollywood Blvd.

GRanite 1138-1139

Listing Exclusively Artists Having Actual  
Stage or Talking Picture Experience

## EARLE WALLACE

HAS DEVELOPED

MANY OF THE BIG NAMES

IN THE WORLD OF THE DANCE

Studio

Belmont Theatre Bldg.

Vermont at 1st—EX. 1196

## T-BONE RILEY

1733 CAHUENGA AVENUE

8064 Beverly Boulevard

Phone HOLLYWOOD 8398

Specializing in

HOT CAKES

WAFFLES

SPAGHETTI

CHILI CON CARNE

CORNED BEEF HASH (Browned in Pan)

FRIED CHICKEN and BROILED STEAKS

HAMBURGER SANDWICHES

GOOD COFFEE

## JUNE SALES

Values and Variety in  
Gifts for Either the June  
Bride or Graduate . . .



"A Thousand Gifts of Distinction"

### OSCAR BALZER

### SHOPS

• 5510 Wilshire Boulevard  
• 6326 Hollywood Boulevard  
• 6330 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea

### ADELE SIMONOV ELECTROLYSIS

1005 FOREMAN BUILDING

707 SOUTH HILL STREET

PHONE TUCKER 3911

Superfluous Hair, Warts, Moles Permanently Removed

We Use Multiple Needle Method

References From Satisfied Clients

Office Hours: 9 A.M. to 5 P.M.





## Shopping On and Off the Boulevard

### Hollywood's Shops

If I were to choose the shops on and off the Boulevard and attempt to select those that are the loveliest—it would be a difficult task indeed. Those on the Boulevard offer advantages to the shopper which perhaps those off the Boulevard cannot give. For instance, there is the fun of window shopping on the Boulevard and the charm de resistance of not possibly being strong enough to resist temptation. There are a thousand and one things to tempt the buyer in the shops of Hollywood. The shops off the Boulevard offer the advantage of parking space (a feat that is impossible on the Boulevard) and the charm of getting away from the maddening crowd. The shops off the Boulevard are just as interesting as those on, but where ever you buy—that is, if it is in Hollywood, you will find the mode of the hour. Hollywood is fast becoming known as the style center of America.

Dixie McCoy wears a stunning pink Pan Velvet Coat. It is a new model from Lido's.

### "Here Comes the Bride"

June being authentically as well as romantically the month of brides—it behooves us to consider her needs. The wardrobe has probably been completely furnished long ere this, or if it hasn't, the bride will want to select those things herself. If you want to live long in the memory of both the bride and groom and providing you know their taste—a piece of good furniture will be the most appreciated gift selection that you can make. Household furnishings have always been a problem to the romantic young couple who, returning from a long dreamed of and long planned honeymoon, always find their funds more depleted than was originally planned. Of course, they want the best in furniture and would rather go without until that decision is possible. The "going without" may involve a long period of time, but in the meantime a graceful Queen Anne wing chair or a pedestal table will fill that empty space with a large measure of gratitude and beauty—a joy forever.

LAST week I warned you against warm days and urged you to buy those awnings then. I do not claim to be a prophet or a seer, although my prediction has come true and with a suddenness that makes one's head reel. You just won't have cool comfort this summer without awnings, a porch swing and a bright colored canvas chair or two. Can you imagine anything more delightful than to be out in the awning shaded garden with a book and a tall glass of iced something or other by your side? You might even write a book in such surroundings—the inspiration is there.

But whatever else you do, call the Vine Awning Co., GLadstone 5903. You will be delighted with the gay colors and distinctive design of these awnings. 758 El Centro is the address of the Vine Awning Co.

A jade green and vanillanes ensemble was the recent selection of Mrs. Otis Strauss—a symphony in color from the Lido Shop.

SOME years ago Miss Maude Leslie was a well-known actress on both the London and New York stage. She was noted for a complexion which was the envy of all her friends and so much so that after years of withholding her beauty secrets, Miss Leslie was prevailed upon to give them out to the world.

Miss Leslie says that after years of stage work which necessitated changing from one climate to another, she found that the strain of travel made it impossible to get along without the finest cosmetics obtainable. The knowledge acquired, which has resulted in the famous Maude Leslie Beauty Preparations, was acquired only after years of research and familiarity with the finest imported ingredients. Every ingredient used in Maude Leslie Beauty Preparations is extremely beneficial to the skin, and so much so that many, many Motion Picture Stars write Miss Leslie, telling her that they don't know how it would be possible to get along without her wonderful preparations. The make-up of the studios makes it more than necessary that the skin receive extra care and that only the finest beauty preparations be used.

The Maude Leslie Salon is in Beverly Hills. You can call Miss Leslie, who is the wife of Dave Torrance, the well-known Motion Picture Actor, at OXford 4735.

Ann Moran of Milgren's New York, is now with the Lido Gown Shop.

LIDO'S in Hollywood is a Gown Shop of unusual distinction. Original creations are designed and made here for the Motion Picture Stars and other prominent Hollywood and Beverly Hills women. Lido designs for every occasion and to suit the individual. The smartest women in Hollywood wear Lido gowns for these reasons. You will find Lido's off the Boulevard and on an avenue where you will never have to worry about parking. There is always room here, and, too, Lido's is one of the most attractive studio shops in Hollywood. The convenient location is 2103 Highland Ave.

HOLLYWOOD would have to have its Magic Land. This interesting little shop of magic is located right on the Boulevard at 6432 Hollywood.

If you aren't intrigued after leaving Magic Land, and if you don't feel like a kid again yourself, then you have lost your sense of humor, and without that you are lost. Such an array of magic—why, things just aren't what they seem at all in this shop. There are many magic games here, too, that will provide entertainment for both the family and for your friends.



—Courtesy Fashion News.

In the photo above, Lupe Velez wears a Sport Ensemble, white sleeveless dress, green and red trim with white cape.

GERTRUDE LADY DECIES says that the American Sun Suit Bathing idea has not only hit England but all other parts of Europe as well. The Sun Back bathing suit is seen at all the fashionable watering places on the Continent. It is considered quite all right now for tennis players to bare their legs. A bit daring perhaps, but Lady Decies concludes by saying that false modesty is much in the discard as far as her country is concerned.

WHEN Motion Picture stars and directors entertain, they usually call Jerry Vaughan at the Leon Flower Shop. Recently, both Betty Compson and Eric Von Stroheim selected table pieces of unusual beauty from this shop.—Adv.

### BUZZING AROUND WITH VIC ENYART

Ray Rockett telling Pert Kelton that he would like to be at the "Unter der Linden" hoisting a cold stein . . . Paul Whiteman and his many chins at the Breakfast Club . . . Georgie Jessel sparring with some of "Speed" Dado's friends at the Olympic Auditorium . . . Eddie Buzzell at First National wearing green glasses . . . "Chuck" Reisner getting a big hand at the opening of "The Hollywood Revue of 1929" . . . Carl Laemmle, Jr., arranging the table for a luncheon at the Universal commissary . . . Marilyn Miller doing an eccentric tap dance at the midnight show at Warner Brothers' Theatre . . . Claude Jensen, the retired motion picture theatre magnet, leaving his mansion to a golfing go . . . Bess Meredith coming out of Betty and Bill's beauty shop groomed to perfection . . . Jack Dempsey and his former manager leaving aboard a Western Air Express plane for Salt Lake City . . . Bull Montana back in the old home town looking over the Boulevard . . . Pauline Frederick having lunch with a distinguished looking gentleman at the Brown Derby . . . Billie Dove at the Thelians' Club beach wearing a blue bathing suit and a coat of oil . . . Period.

### New Contracts Signed by De Forest for Installations

NEW YORK, June 19.—Among recent contracts signed throughout the country for the new Junior De Forest Phonofilm and Phonidisc, the following theatres are listed:

The Empire Theatre, Zeigler, Ill.; Globe Theatre, Christopher, Ill.; Iowa Theatre, Sheldon, Ia.; Cumberland Theatre, Brunswick, Me.; Park Theatre, Middleboro, Mass.; Opera House, Franklin, La.; Grand Theatre, Benld, Ill., and Brayton Theatre, Long Beach, Cal.

A Junior Phonofilm was also contracted for by the Princess Theatre, Rushville, Ind. The company's New York factory is working at capacity now with plans for enlargement being considered.

### Walter Woolf Signed by Warners for Operetta

NEW YORK, June 19.—Walter Woolf, who recently finished a long season at the Shubert Theatre, New York, in the operetta, "The Red Robe," has been signed by Warner Bros. to make a Vitaphone feature on their 1929-30 program. Woolf left this week for Hollywood to begin work on the picture, advance preparations on which have been under way for some time.

"Golden Dawn," the operetta produced last season by Arthur Hammerstein, has been picked for his first effort. It will be made as an all-natural color, talking, singing and dancing production. Noah Beery and Lee Moran are the only members of the supporting cast thus far engaged.



## Paramount-Columbia Tieup

*Paramount Gets Half Interest in Broadcast Company's System, Planning New Series of Programs With Para-Publix*

NEW YORK, June 19.—Paramount has acquired a half interest in the Columbia Broadcasting System. This arrangement will make available for air entertainment the Paramount personnel and talent combined with the talent which is included in the stage presentations of Publix Theatres, Paramount's theatre operating corporation, likewise many of the favorites of the air will also become available for visual entertainment through the screen and stage of Paramount, Publix and its allied interests.

The Columbia Broadcasting System numbers fifty-three stations in its national hookup with its key station WABC in New York City and leading stations at fifty-two other points. Among its sponsored hours are some of the best known features of the air such as the Old Gold, Paul White-

man Hour, Majestic Theatre of the air, De Forest, Kolster, Radio, True Story, LaPalina, Sonatron, Coco Couriers, and Doc West.

Some of the best known features of the concern are Hank Simmons' Show Boat, U. S. Navy Band, Frederic William Wile's Political Situation in Washington Tonight, Voice of Columbia, U. S. Marine Band, National Radio Forum, Around the Samovar, George Olsen Hour, Vincent Lopez, Guy Lombardo Orchestra, Arabesque and Cathedral Hour.

Columbia expects to move into its new studios in its own building in New York early in August at which time it is planning on a still greater expansion. A new series of broadcast programs under the auspices of Paramount and Publix will be one of the early developments under this new arrangement.

## Goldwyn Gets Friml to Write Original Film Operetta

Rudolph Friml, famous composer, has been signed by Samuel Goldwyn to write an original operetta.

During the last three years since the success of "Rose Marie" and the 1923 "Follies" for which he composed the music, Friml has steadfastly refused to write for the screen. Goldwyn interview\* him in Paris and obtained his consent to do the music for an original operetta to be produced during the coming season.

Friml is the writer of the music for "Firefly," "High Jinks," "Kalinka," "Gloriana," "Tumble In," the 1921 "Follies" and many other successes.

## Roy Del Ruth Leaves on New York Trip

Roy Del Ruth, Warner Brothers' director, is leaving for New York to view the stage play, "Hold Everything." Del Ruth, who has directed "The Desert Song," has just completed for Warners "The Gold Diggers of Broadway," an all-color film that has Nancy Welford and Ann Pennington in the featured roles.

Del Ruth's stay in New York will be a short one, returning shortly to direct a new picture for his studio.

## ANOTHER BET

E. V. Durling, editorial supervisor of Darmour-RKO, and Frank Dexter, technical director of the same company, will take the air route to New York for the purpose of attending the Max Schmelling-Paulino Uzcudun mixup at the Yankee Stadium. Dexter is for Schmelling and Durling is for Paulino. The one who picks the loser is to pay all expenses for the trip.

## Naturalization for Alien War Vets in New Bill

Special naturalization privileges have again for a limited period been extended to alien veterans of the World War as a result of a bill recently passed by Congress strongly backed by the American Legion.

Under this Act alien veterans who wish to become naturalized are now entitled "at any time within two years after the enactment of this new law to naturalization upon the same terms, conditions and exemptions which would have been accorded to such alien if he had petitioned prior to the Armistice of the World War." An added requirement is that the alien shall be required to appear and file his petition in person and take the prescribed oath of allegiance in open court.

Since the enactment of this new law the naturalization requirements are so greatly simplified that it is to the advantage of the alien veterans who desire to be naturalized to obtain the benefits of this new Act without delay. Full particulars and information can be obtained from the Bureau of Immigration, Federal Building, or from the American Legion.

## Second 'Record Breakers'

Alberta Vaughn, star of the "Record Breakers," two-reel talking productions, based on the H. C. Witwer stories, started work this week on the second episode at the Larry Darmour studios in Hollywood. Alberta plays the role of a leader of a girls' orchestra, and dances, talks and sings several songs in each episode.

## Cornbleth Vacationing

Joe Cornbleth who has been booking Publix houses for William Morris, is in Hollywood on a vacation trip.

## ARTHUR H. FORDE

HE 3032

5853 Carlton Way

Well educated, refined Jewish gentleman, twenty-five years experience in research, publicity and general theatrical work, desires motion picture connection. Linguist, speaking English, German, Russian and Jewish languages. Opportunity to prove worth wanted. Salary no object. Phone DRexel 9011, Apartment 103.

Vocal instruction by tone production specialists endorsed by leading members of Chicago Civic Opera Company. Any one possessing the ability to carry a tune can learn to sing with this easy, natural method. Training for movietone, improved speaking voice, opera and repertoire. Reasonable rates. Phone GL 6494.

DOMESTIC and IMPORTED CORDIALS Twenty-two national brands malt syrups, hop flavor. Full line bottlers supplies. Grape Juice. Prompt delivery.

**Golden Rule Supply House**  
7739 Santa Monica Boulevard  
GLadstone 7405

## LESLIE M. LeCRON

Instructor in

**Contract or Auction Bridge**

Lessons in Your Own Home If Desired  
Phone HE. 2770 For Appointment

## GERLY

"Parfumeur to the Stars"  
Creator of

**"B'LOVE"**

for Bessie Love  
6705 Hollywood Boulevard

## SYNCHRONIZING UNITS FOR SALE

For Either Simplex or Powers Projection Machine

*Guaranteed Perfect Synchronizing*

## CRANDALL MACHINE WORKS

1358 South Main Street

WEst. 1177

## DWIGHT CUMMINS

WILLIAM FOX STUDIO

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone FIitzroy 1785

## REICHEL'S INTESTINAL BATHS

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

## WRITERS

DO YOU really know the class of work you are best adapted to do?

DO YOU follow the fashions in literature and keep up to the minute in style?

DO YOU study the market and know the policy, method and needs of publishers?

DO YOU understand how to get the best out of yourself?

ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?

IF YOU are not certain about any of the foregoing, come around and talk it over.

## WRITERS' WORKSHOP

728 NORTH WILTON PLACE

Phone GRanite 6456

## OFFICE FURNITURE

*Consisting Principally of*

OAK, MAHOGANY and WALNUT FLAT TOP, ROLL TOP and TYPEWRITER DESKS, all Sizes TABLES, CHAIRS and OFFICE ACCESSORIES

*To Be Sold at Very Low Prices*

*Inquire*

1261 SOUTH LOS ANGELES STREET



## Belle Baker's First Talker Going in Production

Belle Baker has already completed the advance tests preliminary to the actual shooting of her first talker, "The Cradle of Jazz." With her husband, Maurice Abrahams, well-known New York musical publisher, and their eight-year-old son, Herbert, Miss Baker has leased a home on Rodeo Drive in Beverly Hills.

Attaining additional prominence lately as the winner of a recent national radio popularity contest, Miss Baker is one of the leading disc recording artists of the country. She is known for her songs and characterizations as a headliner in vaudeville theatres from coast to coast. The production is one of those being done by Edward Small for Columbia release.

## Sam Goldwyn Returns; Tells Tieup With Ziegfeld

Samuel Goldwyn returned to Hollywood yesterday after a ten-weeks' trip to New York, London and Paris, accompanied by Mrs. Goldwyn (Frances Howard).

While abroad Goldwyn signed Rudolph Friml to write the score for an original operetta to be filmed in the fall, and on his return to New York the producer joined with Florenz Ziegfeld to form a new company for the filming of all-talking, all-color motion pictures based on the Ziegfeld successes.

According to the plans just formulated, Ziegfeld will arrive in Los Angeles January first at which time the first all-color, all-talking picture by the new company will go into production.

## Thomas Headlining on New Orpheum Bill

John Charles Thomas headlines the Los Angeles Orpheum show this week.

With him at the Orpheum will be the United States Indian Band, comprising eighteen full-blooded Indians; Albertina Rasch Ballet, Jack Norton and Lucille Haley, Betty and Jerry Browne, Bee Starr and other Radio-Keith-Orpheum acts.

## Clive Brook Back

Clive Brook returned this week to Hollywood from a five weeks' visit in his home town, London, England. He will start work soon at the Paramount studios in the all-dialogue screen version of John Galsworthy's "The Escape." Brook's trip to London was his first since coming to America four years ago to act in motion pictures.

## Darmour at Convention

Larry Darmour, president of Darmour Productions, leaves this week to attend the RKO convention in Chicago. He will take prints of the first of the "Mickey McGuire" and "Record Breaker" talker series to show to the assembled RKO sales forces.

## THOSE SHOW BLURBS

The following interesting item regarding the present practice of filling up drama pages with the so-called "blurb," is from the editorial page of the Editor and Publisher:

Here are two questions that we asked at the recent meeting of the American Society of Newspaper Editors:

"Isn't it time that newspapers should unite to clean their columns of the useless theatrical publicity demanded daily by the managers?"

"Can they not be convinced that real theatrical news is better than constant blurring?"

The answer to the first is, Yes, obviously.

The answer to the second is, No—theatrical managers and their press agents cannot be convinced that real theatrical news is better than blurring. It is a matter of the eternal ego. They are the proud authors of the blurbs. But economic forces, over which they have no control, promise in time to solve the problem.

## Martin With Beaudine

Harold Beaudine and Al Martin are again working together. For over three years Martin titled every picture Beaudine directed for Al Christie. Now the director is making talking pictures for Universal, and his former title writer is doing the dialogue.

Before joining Universal, Martin wrote the dialogue for several Educational comedies.

## Radio Signs Renevent

Georges Renavent, now playing in "Let Us Be Gay" at the Mayan, was signed by Radio Pictures to play the heavy in "Rio Rita." This is his first appearance in pictures, having confined his acting to the legitimate stage. His first big success was in 1922, when he scored in George M. Cohan's play, "The Genius and the Crowd."

## Two Old Friends Meet



Victor Young, who has been associated with Thomas Edison as his personal pianist for the last eight years, being welcomed to Hollywood by Elmer Clifton, at the Technicolor Studio, where Mr. Clifton is directing "The Pioneer Scout."

## United Artists Not to Merge With Anybody, Says Joe Schenck

United Artists will not merge with any other company according to Joseph M. Schenck, president and chairman of the board of directors, who made a definite announcement this week following his return from a several weeks' trip to New York.

The reported tie-up with the Paramount-Famous-Lasky Corporation merely means, according to Mr. Schenck, that Paramount will be able to exhibit in the theatres owned or controlled by it the pictures distributed through United Artists. The Art Cinema Corporation, one of the companies which operates through United Artists, and of which Mr. Schenck also is president, arranged for the sale of \$3,000,000 of debentures to Paramount at par, the proceeds of this issue to be used for the liquidation of bank loans and for future expansion.

Although he is completely committed to dialogue films, Mr. Schenck still believes fine silent pictures will be financially successful if they are good entertainment.

## Hearst Signs Contract for Productions to Stay With M-G-M

Louis B. Mayer, vice president of M-G-M, announced this week the signing of new contracts with Cosmopolitan Productions for a long period. Under the new arrangement, M-G-M will continue to present all productions of Marion Davies.

Mayer also stated that International News Reel, controlled by William Randolph Hearst, will be combined with the M-G-M News after August 1, to be known as M-G-M International News.

## Bernice Claire Signed for 'Nanette' Lead

Bernice Claire, musical comedy player who sang the leading role in the eastern stage company of "The Desert Song," has been signed by First National to play the title role in "No, No, Nanette."

The screen version of the musical comedy is to be started in July with William Beaudine directing.

## 'Gay Lady' Cast Completed

NEW YORK, June 19.—The complete cast for "The Gay Lady," Gertrude Lawrence's first feature talking picture for Paramount, includes Joe King, Arthur Treacher, Esta Rollo, Herbert Miller, Warren Ashe, J. H. McKinley, Luis Alberni, Louise McIntosh, Charles Esdale and Charles LaTorre, Blythe Daly, Charles Rugles and Walter Petrie.

## In New De Mille Talker

Kay Johnson will play opposite Basil Rathbone in the untitled drama William De Mille is now rehearsing. She was recently signed to a new long-term Metro-Goldwyn-Mayer contract as a result of her work in Cecil B. De Mille's production, "Dynamite."



MAYBE I  
SHOULDN'T HAVE  
MENTIONED IT  
SAYS AL SHERMAN

**WATCH THIS  
RUMOR!**

There's a consistent rumor that one of the largest of the theatrical producers here in town is now negotiating to turn all his theatres outside of New York into motion picture houses, intending to play the pictures shortly to be produced by another combine of former legitimate theatrical producers. The report, it is said, will cause an upheaval in stage and picture circles and may have a distinct bearing on the present uncertain Equity situation that will tend to a "showdown" in almost double-quick time.

**EAST SIDE  
RIVALRY**

Here's a series of coincidences affecting Jennie Goldstein, pride of Max Gabel and popular Yiddish tragedienne, and Molly Picon, the idol of Second avenue and favorite Yiddish comedienne. . . . Molly signs for a few weeks in R-K-O vaudeville. . . . Ditto Jennie. . . . Molly signs for a talike. . . . Ditto Jennie, or soon, anyway. . . . Molly hires a press agent. . . . Ditto Jennie. . . . Jennie takes dancing lessons. . . . Ditto Molly. . . . Jennie packs 'em in. . . . Ditto Molly. . . .

**STOCK MGRS.  
SOOEN SEX**

The Theatrical Stock Managers met this week and they're giving the prevailing mode for "dirt" on Broadway a real first-class and honest-to-Gawd panning. In fact, they're attributing every ill, including talkies, to the sex shows on the Sinful Street and some of the managers, while in conclave, declared that they'll call it quits and go back to the haberdashery business if business doesn't pick up. So far, out of all of Broadway's offerings, the only plays that seem to click with the pure-minded more than forty-five minutes away from sin are "Skidding" and "Jonesy." The chattering chintypes are also causing the stock managers several headaches, but they feel that it will only be a matter of time before audiences will be back again eager to watch flesh-and-blood performers instead of shimmering shadows. And, personally, the wise stock manager who follows up a talkie with the right play, stands a very good chance of overcoming the talking picture bugaboo. As for sex dramas, "My Gawd, Maggie," exclaimed Charles Blaney, peer of them all, "'Rain's' a flop in stock, but you should see how 'Not Tonight, Dearie' gets over!"

**Harry Lee Here**

Harry Lee, who has appeared in three Paramount all-talkers, made at the Long Island Studios, is now in Hollywood for the first time in 19 years.

NEW YORK

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903

## Shubert Claims Talkers Will Help Stage

### Bigger, Better and Fewer Plays to Be Result

NEW YORK, June 18.—J. J. Shubert of the Shubert enterprises has made the statement that the talkers will aid the stage instead of harming them. Shubert looks forward to seeing healthier conditions for the stage. More uniform playings, finer plays and fewer plays will be in force from now on.

Shubert in his statement maintains that the talker is educating new groups to an appreciation of the stage; many who have seldom seen the legitimate performance are now flocking in to the legitimate houses. The stage, however, will have to produce the finer plays to attract audiences, since the movies will be playing to the greater masses their plays must have the more popular appeal, with the result that the producer of plays will have to be a keener individual and one having a greater appreciation of the true drama. The day of the small producer with the tiny bankroll, is over, according to Shubert.

### Publix Acquires Half Interest in Marcus Theatre Chain

NEW YORK, July 19.—Publix has acquired a one-half interest in the Marcus theatres in Utah and Idaho, through a deal announced this week.

Complete operation of the Marcus theatres will be in the hands of the Publix by July. Louis Marcus will be retained in an advisory capacity and there will be no change in the present personnel of his theatres.

Houses involved include four in Salt Lake, totaling 7000 seats; two in Ogden, totaling 3500 seats; one in Provo, totaling 1300 seats; one in Boise, totaling 1200 seats, and one in Twin Falls with 500 seats. All of the Marcus theatres are equipped for talking pictures.

### To Conduct Benefit Drive

Beginning Saturday evening, and all-day Sunday, the local Jewish National Fund Council will conduct its 16th Annual Flower Day. The Board of Police Commissioners of Los Angeles has issued a permit to conduct a city wide sale of flowers throughout the streets of Los Angeles for this purpose.

## Talkie Patent War Still On

*Western Electric Line Up For New Suit Against Pacent;  
Also Attacking Patent Rights of Biophone Device*

NEW YORK, June 19.—The war of the talkie patents is still on. The second suit of Western Electric and Electrical Research Products against Pacent Reproducer Corporation has been dismissed in the Federal Court in Buffalo. The dismissal came about through an application by the plaintiffs to have the suit taken off the calendar. S. Wallerstein, owner of the Broadway Theatre in Buffalo, was the defendant in the suit, which charged violation of eight patents by him in the use of the Pacent Reproducer for the projection of sound pictures.

This action followed four days after Judge Bondy in the Federal Court in New York had dismissed an action by the same two plaintiffs against the Pacent organization itself, based upon the same allegations. Martin W. Littleton, attorney for Pacent showed that Western Electric and Electrical Research Products had no ownership of the patents but had a non-exclusive license from the American Telegraph and Telephone Co. for their use, and therefore had no grounds for bringing a suit for infringement as they were not the legal owners.

The following was issued by John E. Otterson president of Electrical Research Products, Inc., relative to the dismissal of the suit against Pacent.

"At the time this suit was filed the patents involved were held in the name of the American Telephone and Telegraph Company, and the Western Electric Company and Electrical Research Products, Inc., were licensees thereunder. The court, in dismissing this bill of complaint, held that it did not show that the two latter companies were, at that time, legally qualified to institute action for violation of these patents.

"Since that time, however, the American Telephone and Telegraph Company has assigned to Western Electric Company and Electrical Research Products, Inc., the right to sue for all infringements, past and future, in this field.

"Accordingly Western Electric Company and Electrical Research Products, Inc., have filed a new bill of complaint against the Pacent Electric Company and the Pacent Reproducer Corporation for infringements of patents. The suit in all details is identical with the one filed last April ex-

### Labor Bulletin Favors Equity

NEW YORK, June 19.—In its weekly bulletin addressed to editors of labor newspapers, the American Federation of Labor endorses the present action of Equity, and says: "As labor stood by Equity in 1919, so Equity can have every assistance from labor today."

Several New York actors who have been offered producers' contracts to go to the coast for talking pictures reported at the Equity office that they had refused to sign, according to Alfred Harding of the actor organization.

cept that the rights of the Western Electric and Electrical Research Products, Inc., to sue are fully set forth.

"Eight patents are involved covering important features of the Western Electric Sound System of recording and reproducing sound with motion pictures. These patents were granted over a period of nine years from 1015 to 1924.

"A similar new suit is also being brought against Sol Wallerstein of Buffalo as a user of the allegedly infringing Pacent equipment.

"The situation does not affect a similar suit brought against the Stanley Company of America, as this suit was brought after the American Telephone and Telegraph Company had assigned to Western Electric Company and Electrical Research Products, Inc., the right to sue for patent infringements."

Western Electric and E. R. P. I. have also started suit against the Biophone Company (a disc device of some small prominence), charging violation of sixteen patents. Statement from Biophone states that suit will be fought to a finish.

### Summer Setting

A pair of beach cottages have been erected on Warner Brothers auxiliary lot for Charlotte Greenwood and other members of the "So Long Letty" company now being directed by Lloyd Bacon. The action of the farce takes place in large part in two adjoining beach cottages.



## TALKING IT OVER WITH RADIE HARRIS

Although announcements for future productions are voluminous and studios, both east and west, are working at break-neck speed, little in the way of new screen fare seems scheduled for summer consumption.

In the road show field, most of the companies are keeping their "specials" in reserve until fall. With "Four Feathers" successfully launched at the Criterion (and incidentally, this is the only remnant of the heretofore silent drama left on Broadway at a \$2 top), Paramount will sit tight until "Glorifying the American Girl" comes around in late August.

Until King Vidor's "Hallelujah" premieres at the Sam Harris or Embassy some time next month, "Broadway Melody" will be Metro-Goldwyn-Mayer's sole representation in the two-a-day houses. "Madame X" closed after eight weeks at the Sam Harris. The Capitol will most likely have it for an August tenant.

The Winter Garden will house "On With the Show" for Warner Bros. throughout the summer months. The Warner Bros. Theatre has been taken over for a brief spell by First National, for Richard Barthelmess' newest opus, "Drag." Next week will see the premiere of another of the First National products when Alice White's first starring vehicle, "Broadway Babies," makes its initial debut at the Central Theatre. "The Squall" shut down after a few weeks' tenancy. "When Irish Eyes Are Smiling," Colleen Moore's first talker contribution to the Great American Squalkies, will in all probability follow "Broadway Babies" into the Central.

With "Bull Dog Drummond" drawing the Apollo and "Alibi" standing them up at the Rialto, United Artists will rest on their laurels until September when a number of specials will be ready for road show release.

"She Goes to War," despite the superb performance of Eleanor Boardman and some expert direction by Henry King, lasted less than two weeks at the Rialto. "The public is too fed up with war stories" is the explanation given for its sudden demise. "Thunderbolt," George Bancroft talkie, was substituted in the middle of the week.

"Broadway," aided by a splendid advertising campaign, is doing well enough at the Globe to warrant its continuance throughout the hot summer months.

Columbia, which splurged forth with two road show productions within two weeks—"Father and Son" and "The Fall of Eve," may bring in

## Fox Holds Sales Convention

*Presenting Fox Lineup of Forty-eight All-Talkers;  
Seventy From Sales Force in Attendance*

NEW YORK, June 19.—Fox Films' annual sales convention opened here on Monday at the Park Central Hotel, to run for a week. Convention was officially opened on Tuesday morning at 10 by William Fox. Daily sessions, morning and afternoon, are the schedule, with James R. Grainger, sales manager, presiding.

This convention is considered the most important in the history of the organization, since the new list of 1929-30 pictures, forming the first schedule to be devoted by any company entirely to talking and singing pictures, will be made known. There will be a line-up of 48 talking and singing pictures.

Sales managers, branch managers, district managers, bookers and salesmen from all over the United States and Canada, besides representatives of the foreign department, 70 in all, are on hand and will hear the selling policy outlined for next year's program.

another one, "Flying Marines," before the temperature has dropped to normal again.

Fox, usually represented with three or four "supers," all running simultaneously, has but one "special" to their credit at the present time—"The Black Watch," current at the Gaiety. Although not shattering any box-office records, its stay at the Gaiety is an indefinite one, with no new entry scheduled to follow it.

RKO is laying low until September when it takes over possession of the Earl Carroll Theatre and makes an auspicious debut in the talkie field with "Rio Rita."

Pathe, Gotham and Tiffany-Stahl are likewise holding off until Fall.

So much for the two-a-day houses. The lesser cathedral and palaces are flourishing mightily these hot days due to the installation of cooling systems.

The Passing Show: Gertrude Lawrence, Helen Morgan, Barbara Bennett, Morton Downey, Monta Bell, Betty Lawford, Merriam Cooper and Ernest Schoedsack at Criterion premiere of "Four Feathers." . . . Betty Bronson, sailing on Homeric for holiday jaunt through Europe. . . . Charles Rogers, Al Christie, Harry Herschfield dining at Motion Picture Club. . . . Regina Crewe and Edwin Carewe being entertained at A. M. P. A. luncheon. . . . Camila Horn doing some last minute shopping before her return to Germany this week. . . . Everyone complaining about the hot weather. . . . Ho, hum for a breath of Santa Monica breezes.

## PICKUPS ALONG BROADWAY

DID YOU  
KNOW . . . ?

That Beth Merrill's not gonna do any talkies and that Fox immediately declares an unusual program for 1929-30? . . . That the Riviera Production Company, with Jack Morton as its head, was just organized but that it has nothing to do with my lead story? . . . That Sam Kingston was an ace of good fellows and everybody on Broadway is mourning his death? . . . That Eddie Cantor was tendered a dinner by Earl Carroll and Flo Ziegfeld was busy somewhere else that night? . . . That two promised sensations in Carroll's new show are Grace and Coly Worth, two vaudevillians. . . . That Joseph Van Raalte is a Broadway columnist who does his stuff in Cleveland? . . . That three openings are scheduled for July first, Carroll's "Sketch Book," Ziegfeld's "Show Boat" and Youman's "Great Day" and that it'll be a great day for the critics if and when the shows do hit here? . . . That it's hot here but not as hot as it is in Hollywood (kill that guy!)?

Nick Copeland, formerly of Hollywood, has recently opened his new offices in the Bond Building where he is continuing to represent artists, authors and producers. Copeland has one of the most outstanding arrays in the East, including such stars as Joe Frisco, Karyl Norman, Jack Wilson, Joe Philips, Jane and Katherine Lee, and many others.

Jack Cameron, Henry Wadsworth and Roy Hargrave, all actors from the legitimate stage, have been signed for "Applause" by Paramount.

Mildred Johnston and Suzanne Whaley will edit James Cruze's first all-dialogue feature, "The Great Gabbo."

George Renavant, seen in John Golden's production of "Let Us Be Gay" at the Mayan, has been signed by Radio Pictures to play the Spanish general in "Rio Rita."

Marion Byron, who has just completed a featured role in "Song of the West," an all-color, all-talking production for Warner Bros., started work this week on "So Long Letty" on the same lot.

Monte Brice leaves this week for New York to seek new comedy talent for Pathe Pictures.

Natalie Joyce, one of Mack Sennett's bathing beauties, has been added

## Scouting in Europe for New Talker Possibilities

NEW YORK, June 19.—Sylviane Glad, who for many years has been associated with Jack Livingston, playbroker and booking-manager, of the Colony Theatre, in conducting and representing authors and playwrights in the sale of their stories and plays, left on the "Minnesota" last Friday for Europe.

She will make a tour of the principal cities of Europe to interviewing authors and looking over plays which may have talkie possibilities.

While in Europe, Miss Glad will call on Premier Mussolini to confer with him in the advisability of the Italian Government co-operating in the production of a number of well-known operas into talking pictures, which, when produced, can be brought to America.

## O'Neill and Sawyer Will Bring Over French Play

NEW YORK, June 19.—Standish O'Neill and Gordon Sawyer have arranged to bring to New York this fall Sacha Guitry's French comedy, "Desires," which was translated into English by Mme. Andre Mery and Edward Sterling, with the original Paris cast who are "The English Players" of the "Theatre Albert," headed by Edward Sterling and Frank Reynolds.

## First Soundies in Japan

NEW YORK, June 19.—The first sound pictures to be presented in Japan were exhibited by Paramount last week at its first run houses in Tokyo, the Hogaku-Za and Shochiku-Zax.

to the cast of "Sailor's Holiday," a new Pathe dialogue attraction featuring Alan Hale. Sally Eilers, another former Sennett beauty, has the eluding feminine role.

Carlton Stockdale plays an admiral in Paramount's "The Love Parade."

Robert Wayne plays an important role in Adolphe Menjou's first Paramount all-talking picture, "Fashions in Love," which Victor Schertzinger directed.

Larry Steers has been cast as a doctor to treat Charles Mack in scenes of the Moran and Mack Paramount starring vehicle, "Why Bring That Up?"

Back from a trip to New York, Hedda Hopper has been signed by M-G-M to play the part of Mrs. Sollingswood Stratton in John Gilbert's new talking picture, temporarily titled "Olympia."

Lionel Belmore has been cast by Paramount as the Prime Minister in Ernst Lubitsch's production of "The Love Parade," the talking screen's first original operetta.

Margery Whittington, Follies girl, has been signed for one of the roles in "Applause" which goes into production at the Famous-Players Long Island studio this month.



## ALONG MUSIC ROW

WITH HERMAN PINCUS

"Song of the Nile," published by M. Witmark & Sons, is sung by Richard Barthelmess in his latest Vitaphone picture, entitled "Drag" (First National). In the same production, Janet Adair sings "I'm Too Young to be Careful," another Witmark release. Ruth Etting, composer of "Maybe, Who Knows," has been featuring her song over a network of radio stations and according to Sam Serwer of the Witmark forces, it looks like a hit.

Mace Pinkard, writer of "Sweet Georgia Brown," "Lila," and many others, is now working on a new show starring Ethel Waters and Luis Armstrong and his band. It is called "Brown-Skin Scandals" and is slated for Broadway in about five weeks. Bud Green and Sam Stept, well-known popular song writers, are collaborating with Maceo on the musical score.

"I'm Still Caring," written and featured by Rudy Vallee and published by the Forster Music Publishing Co., is a hit according to Abe Olman. They are also the publishers of "I Get the Blues When it Rains."

Helen Kane, who was restricted from singing any of the numbers of "Good Boy" and "Follow Thru," was besieged by most of the publishers, all of whom claimed that their respective commodities were just her type.

Buddy Valentine, one of the most promising song writers in the country, has just returned from the coast where he succeeded in having two of his songs published, namely "Only For You" and "What Does it Mean to Me," the latter written in conjunction with Sam Coslow and Rube Wolf. Buddy, it is remembered, is the writer of "By and By, Sweetheart," which was a hit last year.

Bud Green and Sam Stept have just completed the entire score of "Lucky in Love" (Pathe), starring Morton Downey, which is scheduled to be released in a few weeks. Bud and Sam have just received a flattering offer from Campbell and Connelly to go to England to write the scores for two forthcoming English productions.

Paul Tremaine and his Aristocrats, who are at present filling the atmosphere in Young's with popular music, have been featuring "Tales of Tennessee," a dreamy waltz, published by Denton & Haskins.

Leo Reisman, Victor recording artist, is now conducting his orchestra at the Central Park Casino. He has recently completed a Vitaphone short which is now being featured with "On With the Show" (Warner Brothers) at the Winter Garden.

## Show French Color Film

*Franco-Film Acquires Craig Theatre; Opening "Morgane, the Enchantress," on June 20; Seeking Other Houses*

NEW YORK, June 19.—Franco-Film's new French color-film will be introduced here, opening on June 20 at the Craig Theatre, which was re-

cently acquired by Edward Sullivan, American representative of the French firm.

First production is "Morgane, the Enchantress," with Ivan Petrovich and Mistinguette. Plan is to operate on a continuous policy with weekly changes, only holding over smash films.

It's the first instance of a foreign film concern sponsoring its own product for a Broadway opening after the fashion of the American companies. Seating capacity of the Craig is 1400, larger than the average so-called art theatre.

Franco-Film is also reported as looking for other key city theatre holdings, with several now in negotiation. They control the Gaumont and Aubert chains in France, consisting of 104 theatres. Milton E. Pickman has been appointed general press representative of the organization here. Pickman was formerly associated with the late Walter J. Kingsley in the Ziegfeld Press Offices.

## Youthful Talker



"NICKY" NESE

"Nicky" Nese, the 8-year-old sensation of New York, who is being considered by several eastern producers for features roles in the talkers. The boy has all the qualities for success in the talkers being an excellent actor, and can sing and dance as well. He is under the personal management of Jack Livingston of New York.

## Wall Street Slant on Equity Fight With Producers

NEW YORK, June 19.—Discussing the financial angle of the effect of an Equity deadlock for long, the Wall Street "boys" who spend their days downtown and their nights around Times Square are predicting a slumping market for film stocks, unless a satisfactory adjustment between Equity and the producers can be made soon.

The further point out that this is just what some of the big 'uns in the financial district are waiting for. News of a strike or threatened strike has always sent down a company's stock, and for financiers who want to get valuable property at a cheap price, and also control of an industry, no time is more opportune nor more favorable than at the moment when serious labor trouble is in the air.

Whether there is anything left in the film industry that is not now under the control of the banking group is another question, but should there be some stockholders who have been holding out, one can expect the big squeeze most any time now.

## Empire Under Way on Talking Shorts Series

NEW YORK, June 19.—Empire Productions' eastern unit is in rehearsal on a single reel all-dialogue comedy with music and song, "The Wishbone," by Barnett M. Warren. Production is scheduled within one week at the Metropolitan Studios, Fort Lee, New Jersey. The cast includes Franklyn Farnum, Sylvia La Mard, Ruth Hamilton and Peggy Corrella. Entire production is under the personal supervision of Boris L. Maicon.

The series of twenty-six all-dialogue single reel comedies known as the Empire Talkies, will be distributed in Wisconsin and the northern peninsula of Michigan by J. S. Grauman's Celebrated Players Film Corporation—and in Minnesota, North and South Dakota by Talking Pictures Corporation of Minneapolis.

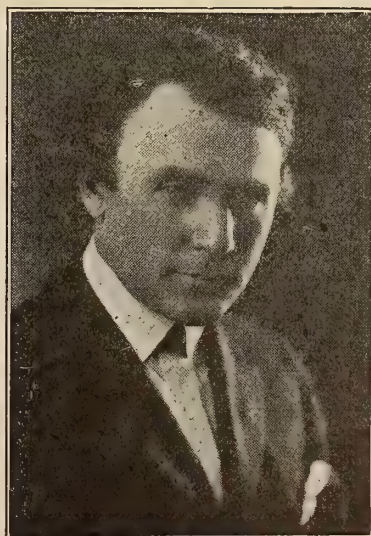
## Goldberg New Sales Head

NEW YORK, June 19.—Joe H. Goldberg, until recently sales manager of the West Coast Division, has been appointed general sales manager of Columbia Pictures Corporation.

"THE TALK OF NEW YORK" IS TOLD OF BY THE STAR OF  
"THE TALK OF HOLLYWOOD"

## ANGRIST-CALIFRA

DE LUXE MEN'S TAILORS



NAT CARR

Famous Star of Legitimate  
and Screen Stages

Messrs. Angrist-Califra:

Just struck an idea for advertising your firm—I just finished my first talkie, "The Talk of Hollywood," and feel that you could use the slogan of "The Talk of New York" as a fitting title, as Tailors of Men. Your firm is deserving of this name.

NAT CARR.

## ANGRIST-CALIFRA

39 West 46th Street  
NEW YORK CITY

Bryant 5207



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>DARMOUR</b> 5823 Santa Monica Bld. (Darmour Casting) HO 8704	Mickey McGuire Alberta Vaughn and Al Cook	Al Herman Al Herman	J. A. Duffy J. A. Duffy	Jim Brown Jim Brown	Mickey McGuire Series "Record Breakers"	E. V. Durling E. V. Durling	Preparing Shooting
<b>JAMES CRUZE</b> HE 4111	Eric Von Stroheim Gaston Glass	James Cruze Walter Lang	Vernon Keyes	Ira H. Morgan Ira H. Morgan	"The Great Gabbo" "Soul of the Tango"	Ben Hecht Arturo S. Mom	Shooting Preparing
<b>CHAPLIN—HE 2141</b> 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totharch	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA OFFICE</b> HO 7940 1438 Gower St.	All-Star  Graves & Holt Ian Keith	Geo. Archainbaud Erle C. Kenton Frank Capra Joseph Henabery	Eugene La Rue  Buddy Coleman Sillman	Jackson Rose  Joe Walker T. Tetzlaff	"The College Coquette" "The Broadway Hooper" "Flight" "Light Fingers" "Fashion News"	Gertrude Orr  Graves-Capra	Shooting Preparing Shooting Shooting Shooting
<b>FASHION FEATURE STUDIO</b> Holly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Ed. Esterbrook			Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Eddie Buzzell Irene Bordoni Marilyn Miller Colleen Moore Leatrice Joy	Mervin LeRoy Clarence Badger Jno. Francis Dillon William Seiter Jno. Griffith Wray	John Damery  James Dunne Ed Marin	Sol Polito  Sid Hickox John Seitz	"Little Johnny Jones" "Paris" "Sally" "Footlights and Fools" "A Most Inamoral Lady"	Hope Loring  Carey Wilson Forrest Halsey	Preparing Shooting Shooting Shooting Shooting
<b>FOX—HO 3501—5000</b> (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	O'Brien-Chandler Paul Page-Lola Lane Lemore Ulric	John Ford Ben Stoloff Allan Dwan	Eddie O'Searna Sam Wurtzel William Pummell	Joseph Valentine	"Salute" "Girl From Havana" "Frozen Justice"	John Stone John Stone	Shooting Shooting
<b>MACK SENNETT</b> GL 6151 4204 Radford Ave. N. Hollywood—GL 6155							
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Joan Crawford Greta Garbo All-Star Marion Davies Love-King Haines-Page John Gilbert All-Star All-Star	W. S. Van Dyke Jack Conway Clarence Brown George Hill Robt. Z. Leonard Charles Reisner Harry Beaumont Lionel Barrymore Tod Browning Wm. De Mille	Red Golden  Dave Howard  Frank Messinger Torv Bucquec W. Ryan E. Taggart	Clyde de Vinna  Oliver Marsh  Henry Sharp Percy Hilburn Merritt Gerstad P. Marley	"Trader Horn" "Jungle" "Anna Christie" "Sally" "The Bugle Sounds" "Marianne" "Road Show" "Speedway" "Olympia" "13th Chair" Untitled	Richard Schayer Thalberg-Butler  Lawrence Stalling Bess Meredith Byron Morgan	Shooting Preparing Preparing Preparing Shooting Preparing Shooting Shooting Preparing
<b>METROPOLITAN</b> 1040 N. Las Palmas Christie (Evelyn Egan, Casting) GR 3111	Harold Lloyd Cance and Grapewin Caddo Prod. All Color Cast	Mal St. Clair Neal Burns Howard Hughes William Watson	Lloyd-Anderson	Lundin-Kolher	"Welcome Danger" "Go Easy Mable" "Front Page" "The Lady Fare"	Staff	Shooting Shooting Preparing Preparing
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	George Bancroft Maurice Chevalier All-Star All-Star All-Star All-Star All-Star All-Star All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton William Wellman Lothar Mendes Victor Schertzinger Victor Fleming Edward Sutherland Edward Sloman	Unassigned George Hppard Unassigned Chas. Barton Bob Lee  Henry Hathaway Ivan Thomas William Kaplan	Unassigned Victor Milnor Unassigned Henry Gerrard Harry Fishbeck Unassigned J. Roy Hunt Edward Conjager Alfred Gilks	Untitled "The Love Parade" "Behind the Makeup" "Woman Trap" "Illusion" "Youth Has Its Fling" "The Virginian" "Fast Company" "Kibitzer"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ Burke-McCormack Train-Sheldon Robson-Baker Owen Wister Ring Lardner Shore-Swerling-Mintz Robinson Marion, Jr.-Heath- Lloyd-Corrigan Corrigan-Paramore Lee-McNutt-Jones	Preparing Shooting Preparing Preparing Shooting Preparing Shooting Shooting Shooting Preparing
<b>PATHE—EM 9141</b> 9:30-11:30 (Chas. Richards) Casting—EM 4131	Clara Bow George Bancroft	Richard Wallace John Cromwell			Untitled "Sailors' Holiday" "A Woman Afraid"	Joseph F. Poland	Shooting Shooting
<b>REO—HO 7780</b> 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Alan Hale Ann Harding	Fred Newmeyer Paul Stein	Gordon Cooper E. J. Babile	John MacCall David Abel			Shooting
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101	3 Moore Bros. Bebe Daniels LaRoque-Le Roy	Mal St. Clair Luther Reed Glen Shores	Jimmy Anderson J. F. McCloskey Johnny Burch	Bob Kurle Jack McKenzie	"Side Street" "Rio Rita" "Delightful Rogue"	Bolton-Thompson Wallace Smith	Preparing
<b>ROACH—EM 1151</b> 1 P. M. to 3:30 P. M. Casting, Joe Collum	All-Star	Fred Balshofer	Charles Alphin	Billy Bitzer	"Honeymoon in Spain"	Charles Alphin	Preparing
<b>TEC-ART—GR 4141</b> 5360 Melrose  Mascot Prod. Pickwick Prod.	All-Star Lia Tora Jobyna Ralston Raymond McKee Mary Philbin	Richard Thorpe Julio DeMoraes Frank O'Connor Roland Asher Leander De Cordova	R. McEveky Jack Richardson	Rav Riese Blake Wagner	"King of the Congo" "Mary, the Beautiful" "Dangerous Desires" "Cave and the Beast" "Sentinel Light"	Harry Sinclair Drago  George Terwilliger	Shooting Preparing Preparing Preparing Shooting
<b>TIFFANY-STAHLL</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Sally O'Neil Mae Murray Leo Carrillo	Al Ray  James Flood	Buck McGowan	Harry Jackson	Kathleen Mavourneen "Peacock Alley" "Mr. Antonio"		Shooting Preparing Preparing
<b>TELEFILM STUDIO</b> OL 2111	All-Star	Leo Maloney	A. L. Schaeffer	Bill Noble	"Overland Bound"	Beebe-Kain	Shooting
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Shuessler GR 5111—GL 4176	All-Star Norma Talmadge  All-Star Fanny Brice	Herbert Brenon Lewis Milestone  Thornton Freeland	Roy Lissner Nat Watt  Roger Heman	Karl Struss Ray June  Robert Planck	"Lammox" "Tin Pan Alley"  "A Live Ghosts" "It's a Pleasure"	Elizabeth Meehan Jules Furthman  Max Marcin John McDermott	Shooting Shooting  Shooting Preparing Shooting
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Kingston-Merrill Crawford Kent Arthur Lake Reginald Denny Paul Whiteman Troyon and Kennedy Bobby Nelson	Henry McRae Ray Taylor Gus Meins Wm. James Kraft Paul Fejos Del Lord Jack Nelson	Jay Marchant Doc Joos Arthur Mull Norman Deming Ansel Friedberger  Tyler	Unassigned  Robt. Cline Unassigned  Redman	"Tarzan the Tiger" "Ace of Scotland Yard" Untitled "No. No. Napoleon" "King of Jazz" "Barnum Was Right" "The Last Stand"	Edgar R. Burroughs  Sam Newfeld Reginald Denny  Bartholomae-Boyd	Shooting Shooting Shooting Preparing  Shooting Shooting
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd. <b>VITAGRAPH—OL 2136</b>	John Barrymore Charlotte Greenwood Frank Fay Lupe Velez	Alan Crosland Lloyd Bacon Michael Curtiz George Fitzmaurice	G. Hollingshead Tenney Wright Cliff Saum	Tony Gaudio Van Trees Bill Rees	"General Crack" "So Long Letty" "Under a Texas Moon" "Tiger Rose"		Shooting Shooting Shooting Preparing



*Register in*  
“*The* VOICE *of the* SCREEN”

THE ONLY CASTING DIRECTORY FOR  
“TALKING PICTURES”



*Presenting Artists*  
HAVING  
Stage Experience



“The Voice of the Screen” is the most authentic publication used for casting “Talking Pictures,” and is also used extensively by producers of STAGE PRODUCTIONS.

“The Voice of the Screen” gets RESULTS—as is attested by the hundreds of artists Listed in this Directory—YOU also will get RESULTS.



6362 HOLLYWOOD BLVD.— Suite 207-209-211  
*or call GRanite 1138 for appointment*



# THE WIRED THEATRE

FILMOGRAPH'S Exhibitor circulation  
covers theatres already wired  
and those contemplating  
wiring . . .



## TO OUR ADVERTISERS

PLACE your message before the latest  
complete group of wired theatres

ADVERTISE in HOLLYWOOD  
FILMOGRAPH  
IT PAYS!



# **HOLLYWOOD** *filmograph*

202 Warner Bros. Theatre Bldg.  
Phone HOLlywood 6024



JUL - 5 1929

BITTER CHARGES ARE HURLED IN EQUITY FIGHT

# *f* HOLLYWOOD filmograph

*Published*



JUNE 29, 1929

Vol. 9

No. 26

*Weekly*



Victor  
Schertzinger



# HELLO BILL--

---

---

---

## HOLLYWOOD *filmograph*

### AND STAFF---

**E**XTENDS an open hand  
of fellowship on behalf of  
the merchants of Hollywood  
to the members and visiting  
bodies of the ELKS — May  
the coming Great Conven-  
tion in the Southland be a  
complete success — — —

---

## HOLLYWOOD FILMOGRAPH

Warner Bros. Theatre Bldg.

6425 Hollywood Blvd.

Phone Hollywood 6024



## Charges Hurlled in Equity Fight

### Thursday Meeting of Equity Hot One

*Nagel Completely Answered—Gillmore Scores Waverers*

The greatest performance ever played in Hollywood, home of benefits and world premieres, was given on Thursday night at the Hollywood Women's Club, under the auspices of the Actors' Equity Association. The performance was staged by President Frank Gillmore for the benefit of the loyal adherents to the Equity cause, and at the expense of Conrad Nagel and other dissenters from the present stand of the organized actors.

Over two thousand people jammed the club, flowing out into the corridors and lawns, and into Hollywood Boulevard, holding up traffic. The curtain rose at 8:30, disclosing an imposing array of Council members and former Council members and scheduled speakers.

#### Imposing Platform Array

The list of those on the stage of the auditorium included: George Fawcett, Robert McWade, Claude Gillingwater, Margaret Wycherly, James Neill, I. B. Kornblum, Frank Reicher, Robert T. Haines, James Gleason, Jetta Goudal, Sam Hardy, George Arliss, Edythe Chapman, Leo Carrillo, James Kirkwood, Pat Cooney, Clark Silvernail, James Buzzell, and his secretary, C. J. Hyans.

Conrad Nagel and his group of dissenters, who had an Tuesday night drawn up a petition to be presented to President Frank Gillmore, were not disclosed, nor did any of them

(Continued on Page 17)

### COAST CINEMA ACTORS START FIGHT TO RETAIN POSITION AGAINST INVADERS

Disorder reigned throughout the greater part of a meeting at the Beverly-Wilshire Hotel, called by dissenting members of the Actors Equity Association last Tuesday night. Sponsored by Conrad Nagel, Lois Wilson, Basil Rathbone, Ralph Forbes and Rod La Rocque, and convened by means of telegrams and telephone messages to a selected list of motion picture actors, inviting them to bring their friends, the meeting was swamped by uninvited Equity members who had received notice of it from the platform of the Equity open meeting on the previous night.

Personalities all but completely disorganized the procedure, and at several moments it seemed as though the meeting would close without accomplishing its purpose of getting thirty signatures to a petition in accordance with Equity by-laws.

Bitter recriminations, gentlemanly rebukes, and much hectic cross fire without platform sanction or parliamentary procedure gave Hollywood an avalanche of phraseology unequalled in its history. Equity members loyal to the present stand vied angrily with those who question its advisability.

When the meeting was finally straightened out, though the crowds overflowed out into the halls and street, Nagel assumed the chair and stated that such a crowd had not been expected, that many members of Equity were dissatisfied with the present situation, and that the reasons for the calling of the meeting were embodied in the following petition, which he then read:

"The following members of the Ac-

tors' Equity Association in California believe that they have been deprived of representation during the present crisis which vitally affects their interests. In the controversy of 1919 the actors were called together in a closed meeting, heard both sides of the questions involved, and then voted on what action was to be taken. Those members were represented in the following walkout, not only by their offi-

(Continued on Page 18)

### Highlights of Week in Equity Fight

*Two Independent Producers Sign—Notables Quoted*

The week's events began with the Equity open meeting at the Woman's Club on Monday night (fully reported in this issue). None of those dissenters previously challenged by President Gillmore to appear before the Equity membership and state their case were on hand, though they appeared in force at a meeting organized by Conrad Nagel at the Beverly-Wilshire Hotel on the following night.

#### Telegrams of Support

At the Monday meeting telegrams were read from various supporting members, and one from President Green reiterating his offer of aid by the American Federation of Labor. Robert Edeson spoke and told of the discomfort of "looking through" members who have failed to toe the mark. On this count it is reported that one of the Equity members expelled for signing a non-Equity contract since the ultimatum was delivered, was "cut" dead by fellow members of a theatrical club; also that this performance was repeated when loyal and disloyal Equity members met at the Nagel protest meeting on Tuesday.

#### Wolheim's Loyalty

Wolheim, speaking on Monday, affirmed his unshaken loyalty to the Equity cause, and declared that those who have shown weakness are representative of the unwholesomely selfish "Navy racket—To hell with you, Jack, I'm all right."

#### New York Labor Council

The central labor body of New York resolved to support Equity morally and financially within their power.

(Continued on Page 19)

### The Petition Submitted at Meeting Called by Nagel Last Tuesday

The following members of the Actors Equity Association in California believe that they have been deprived of representation during the present crisis which vitally affects their interests. In the controversy of 1919 the actors were called together in a closing meeting, heard both sides of the question involved, and then voted on what action was to be taken. Those members were represented in the following walk-out, not only by their officers but by a council formed on the level of their profession.

We believe the picture player is entitled to the same consideration. As the Los Angeles Advisory Board was arbitrarily dissolved two weeks ago by Mr. Gillmore, therefore we request President Frank Gillmore to call a closed meeting of only paid-up members in California to consider the present situation and vote whether or not they will support the present policies of the New York Council and the President, and also elect an Executive Committee to work with President Gillmore during this emergency, thereby giving the Motion Picture Player a definite voice in things concerning his welfare.

#### Members Who Signed Petition

Conrad Nagel, Ralph Forbes, Noah Beery, Hallam Cooley, Claude Allister, George K. Arthur, Bessie Love, Helen Ferguson, Francis X. Bushman, Basil Rathbone, Hedda Hopper, Patsy Ruth Miller, Florence Eldridge, Ramon Novarro, Lloyd Hughes, Charles Heinie Conklin, Eileen Percy, Marie Dressler, Frank Losee, Jr., Doug. Fairbanks, Jr., Stubby Smith, John Cromwell, Jane Keckley, Leila Hyams, Donald Crisp, Ronald Colman, Clive Brook, Estelle Taylor, Jack Dempsey, Philip Strange, Eleanor Boardman, Willard Mack, Anders Randolph.

To sign next day: Jack Gilbert and Ina Claire.

### CONTENTS OF THIS ISSUE

- EDITORIAL—Page 4.
- WHO'S WHO—Page 4.
- MONDAY EQUITY MEETING—Page 5.
- DIRECTORS AND PERSONALITIES—Pages 8 and 9.
- AROUND THE STUDIOS—By Bert Levy—Page 11.
- REVIEWS AND PREVIEWS—Page 13.
- THEATRE—Page 14.
- PSYCHOLOGICALLY SPEAKING—By John Mand—Page 24.
- ABOUT TOWN WITH CONNIE—Page 28.
- NEW YORK SECTION—Pages 31, 32, 33 and 34.
- HOLLYWOOD STUDIO BULLETIN—Page 34.
- NEW YORK BULLETIN—Page 35.

### ON THE COVER— VICTOR SCHERTZINGER

Victor Schertzinger is one of the outstanding personalities of Hollywood. He was the director of "The Wheel of Life," "Fashion in Love" and "Nothing But the Truth" and has just finished writing the musical score for "The Love Parade," a Paramount production.

Mr. Schertzinger in addition to his directorial capacities with Paramount has written a number of original musical hits and his "Marcheta" is still one of the big sellers of the day.



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

HOLLYWOOD 6024

**HARRY BURNS, President**  
**AUBREY BLAIR**      **O. M. SOLINGER**  
*Executive Vice-Pres.*      *Second Vice-Pres.*  
**T. H. THORNTON, Secretary**

**C. B. HIRONS**  
*Treasurer*

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

**HARRY BURNS, Editor**

**BERT G. BATES, Associate Editor**

New York Headquarters:  
 236 West 44th Street

Chicago Office:  
 533 So. Michigan Boulevard

Vol. 9

SATURDAY, JUNE 29, 1929

No. 26

## Song Writers Come Into Their Own

The advent of songs in the motion picture industry has created a new group of names and personalities that is becoming more prominent and important from day to day. The song writer has come into his own. In the past the writer of popular songs was of little or no importance to the industry. The public knew a few writers by name and reputation but the Victor Herberts, Irving Berlins, and Ernest Balls were few and far between. In New York the writers of musical comedies and operettas were publicized in a small way but with the all singing and dancing screen triumphs the writers of melodies and lyrics have taken their place with the stars and directors in the new industry.

The pop song writer has more latitude in writing for the screen than ever before. In the past there were a certain few big plugs that could make a song popular and if the composition did not happen to fit that certain group of artists the writer was out of luck. At present songs can become nation-wide hits in the course of a few weeks without the plugging of a Jolson, Cantor, Tucker or Whiteman. It is now possible to have hits by a good plug from a minor character in a picture.

There is a different technique employed in screen writing and as soon as the writers become acquainted with the camera and its possibilities the writers of songs will become more proficient in turning out hit tunes and will take their places with the other great names that have become an integral part of the motion picture industry. Sound has practically put an end to the importance of the silent title writer. He has been replaced by the expert dialogue writers and the tunesmiths. In the immediate future the screen producers will be advertising that certain pictures have scores by the Victor Herberts of the screen.

## The Passing Week

By LOUIS E. HEIFETZ

THE actor succumbs to the very basic feelings that he seeks to convey to his audiences. In private life, one would suspect, that having control, of his emotions, he could subject them during his normal existence, and see and receive the things of life as they really exist. With many actors the reverse is true.

In the present situation that confronts the actor, a moment of reasoning would subdue the heated emotional reaction. On Tuesday, Conrad Nagel held a meeting at the Beverly-Wilshire, the purposes of which are explained elsewhere in this issue. The majority of those actors present were decidedly opposed to the views of Mr. Nagel and vehemently expressed their objections. But where logic and calmness might have cleared the situation, the frenzied feelings of the participants on both sides, fogged the main issues.

One can hardly deplore the actions of these groups, however  
 (Continued on Page 23)

## Let's See--Who's Who

### Alice White

IS the star of "Broadway Babies," a recently released picture hailed with critical acclaim. Miss White has been called "the hot stuff baby" and "the second 'it' girl."



First National, for whom she was a script girl before her screenable features and sex appeal were discovered, have played up the latter feature since critics coined the phrases, with the appearance of her first starring vehicles.

Her first screen appearance was made in 1926, after which she was discovered by Ivan Kahn when working for Charles Chaplin. She has played in "Gentlemen Prefer Blondes," "Lingerie," "Show Girl," "Naughty Baby," and "Hot Stuff."

There is a possibility that she will have for her next starring vehicle "No, No, Nanette."

### William Bakewell

A LOCAL youth makes good in the talkies. William Bakewell was born in Los Angeles and educated in the Harvard Military Academy here. He entered pictures in 1925, and has played in "West Point," "Mother," "Iron Mask," "Battle of the Sexes," "Annapolis," "Hot Stuff," and many others, with marked success.

He was discovered to be aptly fitted for talking pictures; and recently completed work in the United Artists picture, "Lummox," in a featured juvenile role.

His success is apparent in the fact that he has been signed to play juvenile roles in four Warner Brothers films, and will start work on his first shortly.

### Lois Wilson

HERE is a young lady who has been in demand ever since the talkies came into vogue. She has been signed by First National to make a series of four, the first of which will be "The Dark Lady," adapted from a story by Ernest Pascal, author of "The Marriage Bed."



Miss Wilson has appeared on the stage with Edward

### Emmett Flynn

ANNOUNCEMENT of the signing of Emmett Flynn, director, was made by Carl Laemmle, Jr. at Universal City today.

Flynn's first directorial assignment for Universal will be "One Rainy Night," starring Laura La Plante. Production is scheduled to start next week.



Emmett Flynn rose to prominence in the screen world by his direction of the "Connecticut Yankee at King Arthur's Court." Since then he has directed many im-

portant pictures.

Miss La Plante recently completed a starring role in "The Love Trap" for Universal.

### Bakaleinikoff

MUSICAL synchronization is one of the most important items of a sound picture, and specialization of musical knowledge is required for that reason. Constantin Bakaleinikoff was one of the first prominent musical directors to become associated with pictures. Formerly director of orchestras in presentation programs in the Metropolitan, Chinese, Egyptian, Warner



Brothers, and the Million Dollar Theatres, he turned his musical resourcefulness to studio requirements, and has been associated with Paramount and Columbia. For Paramount he has synchronized the following pictures: "Burlesque," "The Wild Party," "Magnolia," "Innocents of Paris," "Dangerous Curves," "The Dummy," "The Studio Murder Mystery," "The Greene Murder Case," "The Doctor's Secret," "The Woman Who Needed Killing," "The Wolf of Wall Street" and is at present working on Maurice Chevalier's latest picture, "The Prince Consort."

Everett Horton, and in the past year has worked under contract to Columbia and Warner Brothers.

After winning a Universal Pictures beauty contest in 1915, she entered pictures, and since then has played in a wide variety of pictures, including "Covered Wagon," "Monsieur Beaucaire," "Conquest," "On Trial," and several other outstanding box-office hits. She was one of the first of the silent screen stars to make a distinct success in talking pictures, hence the present contract.



# Columbia To Hold Convention In Hollywood

## Members of National Sales Organization Will Meet Here July 7-11

Plans have definitely been arranged by the executives of Columbia Pictures Corporation to hold their first national sales convention right in the very center of motion picture production activities, Hollywood, California, July 7 to 11.

Home office executives will leave New York City by special train on July 3, stopping off at various points during the cross continent trip to pick up exchange managers from out of town, who will also attend the convention. The headquarters of the Columbia party will be the Hotel Roosevelt.

Columbia will not only be the only company in the industry holding a sales convention on the West Coast this year, but the gathering will hold a great significance inasmuch as this convention marks the phenomenal growth of Columbia as a national producing and distributing organization during the past year. In explaining Columbia's reason for accepting Hollywood as the center of this year's convention activities, Jack Cohn, treasurer of the film corporation, said:

"The executives of Columbia studied the advisability of going such a great distance to hold a convention and unanimously approved of the plan, chiefly because we believe that a greater mutual understanding of production and distribution problems can be brought about to the profitable satisfaction of Columbia by having the men who sell the pictures come into closer relationship with the artists, directors and production heads responsible for the making of the films.

"Personally, I believe that no man can intelligently sell any product that he himself is not thoroughly acquainted with.

"With the new era of motion pictures, dominated by sound and talking films and the active part Columbia is playing in the making of this type of production."

## Hot Weather Love in the Studios

Romance is flourishing in Hollywood. Despite the hot days, love has not languished. Among the interesting engaged couples are Millard Webb and Mary Eaton, Tay Garnett and Patsy Ruth Miller, James Hall and Merna Kennedy, Nick Stuart and Sue Carroll, Ben Lyon and Bebe Daniels, Lydell Peck and Janet Gaynor.

Nearly all screen romances start on the motion picture sets. Webb was directing Miss Eaton in "Glorifying the American Girl" when they fell in love. Sue Carroll and Nick Stuart were also in the same picture when Cupid fired the dart.

## OLD FAVORITES PROVE THEIR WORTH IN THE TALKIES

*Astounding Performances of Three Cinema Celebrities Assure Producers That They Are Still Clicking Strong*

THERE has been much written and said, pro and con, about the danger of toppling the crowns from the heads of the old favorites of the cinema but it has remained for three of these old timers to prove that the death knell has not yet been sounded—and from all indications will not be tolled "in mero-rum."



Many observers, noting the rapid advance of the audibles, have freely predicted that the screen must reach out towards the legitimate stage for talent. In many instances this has been done but the smart producers were the ones who steadfastly maintained that the stellar performers of the cinema were still box-office names when cast in talking roles. That they were correct is now an established fact.

HOLLYWOOD FILMOGRAPH wishes at this time to call to the front of the stage these three old favorites, Warner Baxter, Bessie Love and Pat O'Malley, who, in the order named, caught the steely glance of the critics eye in almost every nook and corner of the country and portrayed so well their individual parts that legitimate stars were sent scurrying for their laurels. Prognosticators, pounding out reams of copy dealing with the conversion of famous stage stars to talkie roles, slumped back in their seats one morning to find the whole world shouting the praises of these aforementioned stars.

First came Warner Baxter with his marvelous performance, "In Old Arizona." This Irving Cummings masterpiece afforded Baxter with the opportunity of being placed among the topnotchers in the new art of the film industry.

Next we were awakened by Bessie Love. Tripping back from her

short stay in vaudeville, Miss Love was accredited with being one of the outstanding stars in "The Broadway Melody."

Then as we were just beginning to realize that screen talent had been responsible for two of the greatest successes of the talking productions, Pat O'Malley came across



with a finished performance in "Alibi" and we all jumped to our feet and shouted, "Good boy, Pat!" And to those of us who have communed with the pioneers of silent drama it is mighty refreshing to see the spotlight of public approval centered on the faces of these three favorites.

There will be others of the screen to win like recognition. It cannot be denied that the personalities who have fought on and on through all these years should not be given an opportunity to delineate the leading roles in the talkers. Their names mean much to the public and can be used to good advantage by the producers, as has been sufficiently proven during the past few months.

So doff your hats, mates, to Warner Baxter, Bessie Love, and Pat O'Malley—they've turned the trick.



BESSIE LOVE

## Earl Carroll Theatre Is Leased by R-K-O

NEW YORK, June 27.—The Earl Carroll Theatre, for several years the home of Earl Carroll's "Vanities," has been leased by R-K-O Productions, Inc., for New York showings of its coming screen productions of road-show magnitude.

A reserved-seat policy will obtain and the first of the Radio pictures to be booked for an extended run will be R-K-O's all-musical "Rio Rita," adapted from the Ziegfeld production, featuring Bebe Daniels, John Boles, Bert Wheeler, Robert Woolsey and Dorothy Lee.

"Rio Rita" will have its 'premiere early in the fall. "Hit the Deck," "Vagabond Lover," starring Rudy Vallee, "Radio Revels" and "High River" are some of the others scheduled to follow "Rio Rita" into the newly acquired house as they emerge from the R-K-O studios here.

## British Producer Is En Route to Coast

Basil Dean, famous British stage producer and director, has arrived in New York from Europe en route to Hollywood to direct John Galsworthy's play, "Escape," as a talking film for Paramount. Mr. Dean produced the play in London two seasons ago. Following the completion of "Escape," Mr. Dean will put on a new Galsworthy play in London.

## TIFFANY-STAHl ACQUIRES RIGHTS "JOURNEY'S END"

"Journey's End," the outstanding dramatic stage play of two continents, has been acquired by Tiffany-Stahl, to be made into a talking picture and to be released the early part of next year.

Hope Hampton, former screen star, sang "Manon" before a distinguished audience at the Opera Comique in Paris.

## True Personalities of Stars Revealed

Instituting a new order in the history of the films, stars reveal their own individualities and do not appear as characters conceived for them by somebody else in the "Hollywood Review of 1929" at Grauman's Chinese Theatre.

Among the other stars of international fame to appear as themselves are Joan Crawford, Buster Keaton, Bessie Love, Marie Dressler, Ukelele Ike, Charles King, Stan Laurel and Oliver Hardy, Polly Moran, Gus Edwards, Lionel Barrymore, Karl Dane and George K. Arthur, Anita Page, Gwen Lee, Nils Asther, the Albertina Rasch ballet, the Brox Sisters, the Rounders, and Natova and Company.

Van and Schenck are to make a baseball story for M-G-M. Bugs Baer and A. P. Younger are writing the yarn. Sarah Mason will do continuity.



## Sam Hardy Returned Head of Masquers

At a meeting that was held up until after 11 o'clock by a meeting on the Equity fight Tuesday night, the Masquers' Club re-elected last year's officers and Jesterate for the coming year.

Though unaffiliated with Equity and having members from other branches of the industry, the majority of the club's body are stage and screen players and members of the actors' organization. Many attended the special meeting called by Conrad Nagel at the Beverly-Wilshire Hotel.

Not content with the hectic affair, the boys held their own meeting, one of the best attended in the history of the organization, and after voting in the ticket, sat down to a midnight supper, tendered by Joe Goldsmith and Bobby Vernon.

The re-elected officers are: Sam Hardy, who was unanimously named to succeed himself as Harlequin for the year; Antonio Moreno, Pierrot; Robert N. Lee, Punchinello; Mitchell Lewis, Croesus; John M. Sainpolis, Pantaloon; George Cowl, Reader, and Robert Armstrong, Melville Brown, Harvey Clark, Lawrence Grant and Albert Ray, Jesterate.

Following the election, Harlequin Hardy gave a short talk, reviewing the past year and sketching plans for this year's activities.

## Bessie Love Hurt in Auto Wreck

Bessie Love is suffering from a broken nose and a cut near her left eye as the result of an automobile accident on Wednesday. Four stitches were taken in the cut but it was not believed the injuries would leave any scars.

The accident occurred when her car was struck by a hit and run driver for whom police are searching. The actress' chauffeur, James Lee, was driving her car.

Miss Love was en route to Vail Field to greet a friend, Miss Uarda McCarty, young New York business woman, who is making a record-breaking journey from New York to Los Angeles and return by air and rail transportation.

## Jacqueline Logan Joins Paramount

Jacqueline Logan has been selected by Paramount to portray one of the two leading featured leading feminine roles in "The Mighty." Esther Ralston is the other lead. There is some talk that Jacqueline will sign a long-term contract with Paramount. John Cromwell will direct the picture and William Slavens McNutt penned the dialogue.

### PRODUCTION PLANS

Production plans of the major companies for the various sales conventions scheduled throughout June comprise some 430 features for the year beginning August 1. This summary represents approximate totals as follows: M-G-M, 55; Pathe, 30; First National, 35; RKO, 30; Tiffany-Stahl, 26; United Artists, 14 or 15; Universal, 35; Warner Brothers, 35; Columbia, 30 to 36; Paramount, 65; Fox, 52.

Educational will announce 52 short subjects, and will handle distribution of 41 World Wide pictures.

## President of American Federation of Labor is Backing Equity's Stand

June 21, 1929.

FRANK GILLMORE,

6412 Hollywood Blvd., Los Angeles, Calif.

"MODERN INDUSTRIAL AND ECONOMIC LIFE HAVE WROUGHT SUCH CHANGES IN HUMAN RELATIONSHIPS AS TO MAKE THE INDIVIDUAL INARTICULATE AND HELPLESS SO FAR AS PROTECTION OF LIVING STANDARDS ARE CONCERNED THIS IS AN AGE OF MASS PRODUCTION, MASS ACTION AND ORGANIZATION CO-OPERATION, CO-ORDINATION AND COLLECTIVE ACTION ARE THE PRIMARY REQUIREMENTS IN ALL HUMAN ENTERPRISES AND UNDERTAKINGS. MORE AND MORE IT BECOMES EVIDENT THAT THE INDIVIDUAL IS DEPENDENT UPON OTHER INDIVIDUALS FOR SUCCESS. THERE IS A MANIFEST INTERDEPENDENCE AMONG ALL GROUPS, SOCIAL, PROFESSIONAL AND ECONOMIC. NOWHERE IS THIS FACT MORE CLEARLY DEMONSTRATED THAN IN THE LEGAL PROFESSION OF CALIFORNIA; ALL ATTORNEYS MUST BE MEMBERS OF THE BAR ASSOCIATION BEFORE THEY CAN PRACTICE LAW IN THAT STATE. THE LAWYERS OF CALIFORNIA KNOW THAT AN ORGANIZATION OF THIS KIND IS ESSENTIAL TO INDIVIDUAL AND COLLECTIVE SUCCESS. YOU AND THOSE FOR WHOM YOU SPEAK REPRESENTING AS YOU DO AN OLD AND HONORABLE PROFESSION OF INDIVIDUAL LIBERTY REQUIRE AND NEED AN ORGANIZATION AS PERFECT AND PRACTICAL AS IT CAN BE MADE IN ORDER TO MAINTAIN HIGH ETHICAL AND ARTISTIC STANDARDS. YOUR NEED OF ORGANIZATION IS EVEN GREATER THAN THAT OF THE MEMBERS OF THE BAR ASSOCIATION. WITH THESE REASONED FACTS APPARENT IT IS DIFFICULT TO UNDERSTAND WHY YOUR ORGANIZATION IS CONFRONTED WITH OPEN HOSTILITY AND DETERMINED OPPOSITION FROM THOSE WHO KNOW THE VALUE OF ORGANIZATION AND WHO CLAIM THE EXERCISE OF THAT RIGHT FOR THEMSELVES. BUT EVEN THOUGH YOU MAY ENCOUNTER OPPOSITION REST ASSURED YOU WILL ULTIMATELY WIN BECAUSE YOUR CAUSE IS JUST. YOU CAN RELY UPON THE AMERICAN PEOPLE TO SUSTAIN AND SUPPORT YOU. THE BAR ASSOCIATION AND MEDICAL ASSOCIATION, THE CHAMBER OF COMMERCE AND MANY OTHER ORGANIZED BODIES UNDERSTAND AND APPRECIATE THE VALUE OF ORGANIZATION AND THE BENEFITS WHICH COME FROM GROUP ACTION. THE THEATRICAL PRODUCERS THEMSELVES OPERATE VERY LARGELY THROUGH GROUP ACTION. AND THE EMPLOYEES OF THE THEATRICAL AND MOTION SOUND PRODUCERS, MEN AND WOMEN OF TALENT AND GENIUS WHO ADD SO IMMEASURABLY TO THE HAPPINESS OF OTHERS, MUST BE ACCORDED THAT LIBERTY OF GROUP ACTION WHICH IS RECOGNIZED WITHOUT PROTEST AS BEING THE RIGHT AND PREROGATIVE OF OTHER PROFESSIONAL GROUPS. THE ACTORS' EQUITY ASSOCIATION IS ENGAGED IN A VALIANT STRUGGLE. WE ARE PROUD OF ITS PAST RECORD AND OF THE TALENTED MEN AND WOMEN WHO MAKE UP ITS MEMBERSHIP. YOUR CAUSE IS OUR CAUSE AND YOUR STRUGGLE IS OUR STRUGGLE. THE AMERICAN FEDERATION OF LABOR IS WITH YOU. CONTINUE THE GOOD FIGHT HONESTLY, FAIRLY AND JUSTLY AND EVENTUALLY YOU WILL WIN."

WM. GREEN,

President American Federation of Labor.

## "Hell's Angels" to Be 100 Per Cent Talkie Release

"Hell's Angels," the \$3,000,000 Howard Hughes air film, will be a complete sound and talking production when it opens on Broadway in October.

Howard Hughes made this announcement Monday following conferences with his staff of sound engineers who have been brought here from the East to put the finishing touches on "Hell's Angels."

Filming of "Hell's Angels" began nearly two years ago, before the era of talking pictures, and those sequences

originally intended to be silent will be refilmed with 100 per cent speech and sound.

James M. Thorburn, formerly of Western Electric, will supervise the filming of dialogue and sound effects for "Hell's Angels" and subsequent Caddo Company productions. Thorburn came here directly from the electrical research laboratories in the East, and is regarded as an authority on the latest innovations in sound-screen technique.

Dorothy Farnum, M-G-M writer, has returned from a two months' leave of absence. With her husband, Maurice Barber, director, she has enjoyed a trip to France and Spain.

## Independent Company Now Organized

William R. Irwin Productions is the name of the newly formed independent producing organization headed by William R. Irwin, who recently resigned from Universal West Coast studios to launch the new producing organization.

"Souls of Metal," an historical epic drama to be produced as a special, will be the first of a series of epics to be produced under the personal supervision of Mr. Irwin. This epic will be made with 100 per cent dialogue, fully sounded and some of the big scenes will be done in color photography. All of the big outdoor scenes, common in epic productions, will be fully dialogued and sounded.

"Souls of Metal" is an original story by Dolores Carlyne, and treats with one of the important and outstanding events in the history of the United States, adhering strictly to all historical data and interwoven with a beautiful love romance. The romance is part and parcel of the colorful historical phases touched upon by the story.

William R. Irwin started his theatrical career in 1912 as assistant motion picture operator in a projection booth in a Springfield, Mass., theatre. His varied experiences have taken him to many parts of the world with several years spent in the British Isles.

A modest and unassuming person, student of the Johns Hopkins University, he is well equipped to handle the reins of his organization.

## Archie Selwyn May Enter Talkies

Archie Selwyn has at last succumbed to the lure of Hollywood and is visiting his brother, Edgar. The main difference between the brothers is that Edgar has been interested in motion pictures steadily through his career—while Archie has remained true to the stage.

His last visit to California was in 1908. While he states that his present visit is merely a "vacation," it is believed that Brother Edgar's enthusiastic reports about the "talkies" has finally interested him in film affairs. Edgar Selwyn has just finished "Eva, the Fifth" as his first talkie for Metro-Goldwyn-Mayer and is about to start another one.

## John Miljan Signs With Paramount

John Miljan signed a contract with Metro-Goldwyn-Mayer yesterday. He will be cast in one of the forthcoming M-G-M talking pictures. His last picture was "Speedway," supporting Haines, with Ernest Torrance and Anita Page.

Miljan has had leading and character roles in recent pictures, among them being "Devil's Island," "Women They Talk About," "Rough House Rosie," "Glorious Betsy" and "Times Square."

Reginald Denny has started work on his last Universal production, temporarily titled "No, No, Napoleon." Denny wrote the picture version and dialogue. William Craft is directing.



# Thousand Hears Stand of Equity

## Meeting at Woman's Club Monday Shows Enthusiasm of Members—American Federation of Labor Assures Support

**A**PPROXIMATELY one thousand Equity supporters gathered in the meeting hall of the Women's Club on Hollywood Boulevard last Monday night, as the fourth week of the Equity fight started. A large number of the most prominent free-lance players were present, and a decidedly optimistic note prevailed amongst the audience.

Frank Gillmore received an ovation when he took the chair. He started the Equity song—"One For All, and All For One"—which was sung enthusiastically. He then read a cablegram from Earle Larrimore, addressed from Munich to Frank Gillmore. It read in part: "... congratulations. Equity means more than vacation. If needed cable ... will help in any capacity you advise. Good luck.—EARLE."

### RECALLS GOMPERS

Gillmore recalled a meeting with Gompers shortly before his death, in which the then president of the American Federation of Labor declared that he had always been with the actors and actresses of America in their struggle, and that they could count on his aid whenever it was needed.

After telling of the manner in which such prominent people as Lillian Russell rallied to the support of Equity in 1919, Gillmore then referred to the list of renegade members who have permitted their names to be used against the cause of their fellows.

That list, published in the Equity Bulletin, includes Lionel Barrymore, Louise Dresser, Willard Mack, John Gilbert, Charles Rogers, Clara Bow, Marie Dressler, Norma Talmadge, Lewis Stone, Edmund Lowe, and Noah Beery; while the members expelled to date are Albert Gran, Ilka Chase, and Charles Quartermaine.

A long telegram from President Green of the American Federation of Labor was read (it is reprinted in full elsewhere in this issue), reiterating support of Equity in their fight, and stating that close cooperation with the local Central Labor Council will be made.

### "VICTORY ASSURED"

Summarizing the recent happenings, Gillmore declared: "I want to assure you of absolute victory ... I do not tell you things that are not supported by chapter and verse." He went on to say that 80 per cent of offers made to actors since the Equity contract demand was first formulated have been turned down, and that at a recent meeting of the producers one of their number is reported as having said that Equity have them over their knee and are administering a sound spanking, and suggested that they all get together and settle the matter amicably.

### "CONTEMPTIBLE TACTICS"

That the producers are hard pressed is indicated by their contemptible tactics, declared Gillmore. One is reported as having threatened to blacklist an actor who refused to sign a non-Equity contract.

And they continue to issue statements, though the names now being used are far from creditable. One Richard Keen is reported as having said: "There is nothing to kick about." James Hall thinks that Equi-

ty would make a factory out of the studios.

Gillmore then mentioned the name of Lillian Albertson, and the audience hissed. He explained that for years Equity has had trouble with this producer, and that on one occasion her attorney, Max Steuer of New York, reviewed voluminous correspondence dealing with her case, and declared against her.

Gillmore then stated, with meaning emphasis, that those independent actors who are now taking the places of Equity actors will find it "extremely difficult" when they ultimately apply for membership.

Following the general lines of the resolution passed by the Los Angeles Central Labor Council, the New York Trades and Labor Council have likewise endorsed Equity in their fight, adding an amendment to the original resolution promising all possible "whole-hearted moral and financial support."

### EMMA DUNN SPEAKS

"Our quarrel is with injustice, not individuals or groups," declared Emma Dunn.

She said that the actors should realize that they are aligned with the laboring class, and quoted the saying of "The Carpenter" to the effect that "The laborer is worthy of his hire."

Women's suffrage, she pointed out, has triumphed through the law of progress. Similarly, progress will compel recognition of the actor's case, and adjustment on the basis of justice and fairness. In conclusion she said: "I haven't much, but what I have I'm willing to share."

The audience stood and applauded

as a tribute to her declaration of complete loyalty.

### PAT COONEY

Mr. Cooney stated that he is a lawyer, not an actor, but that he is completely in sympathetic accord with Equity. He declared that fairness on the part of the daily press was not to be expected, as control rests with the Republican forces, which indicated solid opposition to any such move as that Equity is making.

"Loyalty," he said, "is the greatest virtue in the world." And he said that those actors who are wealthy and without personal need of bettering their conditions should not ruin their careers, but at least should keep their mouths shut.

### ROBERT EDESON

Mr. Edeson told of his contribution to the scheme of things; how he induced Frank Gillmore to return to America many years ago—hence Equity became a fact in the theatres, as it now promises to become a fact in the studios.

A non-Equity actor, reported Edeson, told him that since Equity's move he had been offered work, and when he demanded an Equity contract was told by a studio manager that he was a traitor.

He referred to the discomfort of having to "look through certain people" when he meets them on the street or at the club, because of what happened some years ago; and said that the list had been lengthened by recent happenings.

### LOUIS WOLHEIM

Wolheim reported that Lenore Ulric claims that recent statements attributed to her by the press are grossly exaggerated, and that her respect for the organization remains unchanged.

He then told of meeting thinly clothed Mexican revolutionists early one morning on a chilly plateau in Mexico, and how, when he asked if they felt the cold, they had told him that they took no account of changes of temperature.

"I said," declared Wolheim, "that these men would win." And he then pointed out that he was impressed by the similar attitude of Equity members during the 1919 affair, and was proud to be aligned with them.

### "THE OLD NAVY RACKET"

Referring in biting terms to those who have made public stand against

fellow actors in the fight, he said: "It is the old Navy racket—'To hell with you, Jack; I'm all right.'"

"I pity them for their fear," he continued. "I pity them for their scramble for place and position. I pity them for their utter futility."

As to the contract actor who is smugly hiding behind his present contract, Wolheim pointed out that there is a strike clause in such contracts which permits the producer to say, "Give me your apron and get out of here. . . ."

He next dealt with the waverer—the one who "wonders how this is coming out." Wonders if he's going to take a sock on the chin, and how it will feel. I say to him, 'Stand fast' Those who interpret the past correctly understand the future. Equity has a winning record—why should they lose now? There will always be casualties in a war. I had rather take a wound now than be a casualty for life . . . If I never play in pictures again, I want to be able to shave without wanting to vomit!"

Equity, he pointed out, has a record for fair dealing. "Our policy has been to keep shows going—not to close them. And it is our business now to keep the picture business running, but under fair conditions. I don't want to be whipped to work. I want to go to work feeling it is a pleasure . . ."

"If I turned my coat inside out my family would not be so fond of me. Some things are just not done. Stand fast!"

### NAGEL'S STAND

Following Wolheim's enthusiastically applauded speech, Gillmore announced that Conrad Nagel had issued invitations to some hundred Equity members to attend a meeting at the Beverly-Wilshire Hotel on the following (Tuesday) evening for the purpose of discussing the Equity move.

Several prominent Equity members were approached after the meeting, and declared that they were going to respond to the invitation, and "do their stuff."

Criticism of Nagel was freely expressed, and his actions at the time of the previous Equity move two years ago were referred to contemptuously.

### WALTHALL'S FINE SUPPORT

An interesting feature of the meeting was the reading of Henry B. Walthall's telegram expressing complete personal support for Equity. He was unable to attend the meeting because of being at work.

Buzzell, of the Central Labor Council, made a brief statement toward the close of the meeting, saying that the Council was considering a plan of action. He concluded: "We're with you, of you, and for you!"

(More Equity News on Pages 18 and 19)

1 1 1

## Harvey Thew Signs Warner Contract

Harvey Thew, who has written script and dialogue for some of the biggest Warner Brothers' successes, has just been signed to a new long-term contract by Darryl Zanuck, associate production executive.

### "EQUITY SONG"

*One for all, and all for one,  
And God be with us all;  
For in union there is strength  
Divided we must fall.*

*The actors are united now,  
A light at last they see;  
One for all, and all for one,  
And all for Equity.*



# Five Active Maestros of the Megaphone



*Above—Lloyd Bacon, Warner Brothers director, has just finished "So Long Letty." He has also directed Al Jolson in his last two productions.*

*Below — Richard Wallace, now directing "The Shopworn Angel." This is a Paramount production co-featuring Nancy Carroll and Gary Cooper.*



*John Griffith Wray, wielded the megaphone and motioned to the boys in the "dog house" for First National for the Leatrice Joy vehicle, "A Most Immoral Lady."*



*Above—Tay Garnett, formerly a writer, turned director, his first story being "Celebrity," starring Robert Armstrong. He is with Pathe and now completing "Oh, Yeah!"*

*Below—John Francis Dillon is directing Marilyn Miller in "Sally" at First National. He also directed "The Noose," "Crystal Cup" and "The Heart of a Follies Girl."*



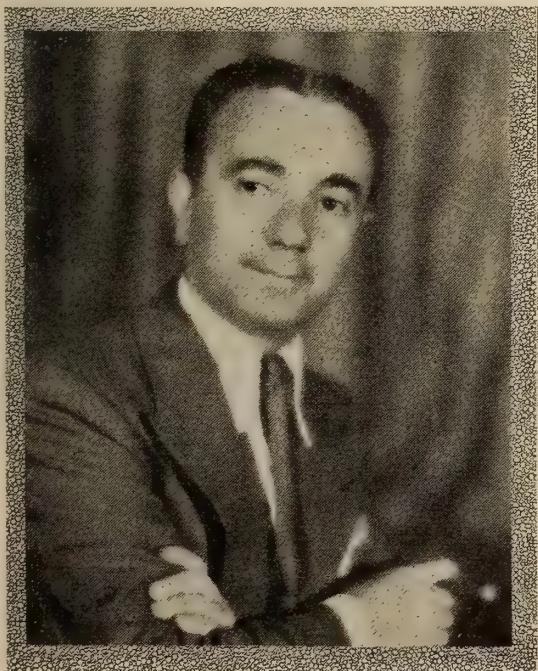


# Here's A Nice Hand To Draw To!



Above—A new portrait of Esther Ralston, Paramount player, as she appears in her first talker role in "The Wheel of Life." Richard Dix plays opposite her.

Below—Max Scheck, First National dance and stage director, who is handling important dance sequences of "Paris," starring Irene Bordoni.



Above—Eric Von Stroheim laid down his megaphone long enough to perform under the direction of James Cruze in "The Great Gabbo," just completed. This is his first acting role since "The Wedding March."

Below—Mary Doran, delightful little actress, under contract with M.-G.-M., has just completed "Eva the Fifth" and has been loaned to United Artists to do a part in Norma Talmadge's "Tin Pan Alley."



Rita La Roy, who has just signed to play opposite Rod La Rocque in "The Delightful Rogue," an R-K-O production.





## Eight New Members Join the Academy

The names of eight newly enrolled members of the Academy of Motion Picture Arts and Sciences were announced today by Secretary Frank Woods, Roosevelt Hotel in Hollywood.

These include Carl Laemmle, Jr., general manager of Universal studio, who is the youngest member of the Academy and is classified in the producers' branch, of which his father was a founder member; Noah Beery, veteran screen actor; Harry Wilson, director of publicity for United Artists feature productions; Albert DeSart, technical director of sound for Paramount-Famous-Lasky Corporation; H. Keith Weeks, executive manager of Fox Movietone; Victor Voyda, associate producer at Paramount-Famous-Lasky Corporation; Sidney Lazarus, author and scenarist; Holmes Herbert, feature actor.

Membership in the Academy is by invitation from among those who have distinguished themselves in the creative branches of motion picture production. The Academy now includes 375 of the principal figures in motion pictures and has expanded more than a third from the membership of 230 with which it was founded two years ago.

## Roland Young Ideal Type For "Duke"

Roland Young's natural and carefully drawn characterization of an English lord in the murder mystery, "The Green Ghost," brought him an immediate second assignment at Metro-Goldwyn-Mayer. He is to play the big comedy role of "Duke" in "Kempy," which is to be directed by E. Mason Hopper.

Roland Young comes to the screen after a long experience as a star of the stage. Some of his pre-talkie stage plays include "Buddies," "The Devil's Disciple," "The Queen's Husband" and "The Last of Mrs. Cheyney."

## Hollywood Starlets Give Performance

The Hollywood Starlets, a group of all-round junior performers, appeared at the Masonic Temple on the nights of June 21 and 22. The performance was given without the usual amateurishness associated with kiddies. Rocella Orlo was mistress of ceremonies, and two of the entertaining supporters are Helen Renscher and Margaret Pendleton, both of whom are self-supporting, though only 15 years of age.

Other children on the bill included Paul Toien, Virginia Ashcraft, Nona Lee, Sylvia Welling, Viala Von, Krummel Twins, Onolee Jones, Jeanne De Bard, Paddy Jean and many others.

The acts included dancing, singing, trios, cello solos, tumbling acts, piano numbers, whistling and ensembles.

George Fawcett will be next seen in "Four Feathers," a Paramount special, which is now released and showing in New York. Fawcett plays the part of a British general, the father of Richard Arlen.

# UNIVERSAL ANNOUNCES \$12,000,000 PROGRAM

*Entire Program Dedicated to Carl Laemmle and Will Be Produced  
Under Direction of His Son*

A \$12,000,000 program of pictures for the 1929-30 season is announced by Universal Pictures Corporation.

In announcing this record-breaking schedule it was stated that the entire program will be dedicated to Mr. Carl Laemmle on his twentieth year as a producer and will be produced by Carl Laemmle, Jr., in charge of all production at the Universal City studios.

Universal will produce 332 pictures, under the new program, ranging in length from 12-reel super productions to single reel comedies. These include three supers, six specials and 41 features, most of which will be all talking. Three super productions are listed for general release during the 1929-30 season, "Show Boat," "Broadway" and "The King of Jazz," the last starring Paul Whiteman, the orchestra leader, and directed by Paul Fejos.

Headed by "The Storm," Universal will produce six specials including "The Men In Her Life," by Warner Fabian, author of "The Wild Party" and "Flaming Youth," "The Cohens and Kellys in Scotland," with George Sidney and Charlie Murray; "The Last Performance," by James Creelman, co-starring Conrad Veidt and Mary Philbin; "The Shannons of Broadway," James Gleason's stage hit, with Gleason and Lucille Webster Gleason; and "Tonight At Twelve," Owen Davis' stage play directed by Harry Pollard. Fabian's story, "The Men In Her Life," will be published as a novel by Boni and Liveright in November.

Seven stars will appear in a series of all-talking pictures to be produced for the coming season by Universal. Laura LaPlante will be starred in three of these, "Hold Your Man," "Soft Shoulders" and "Kiss Proof."

John Boles will be starred in two all musical pictures, "The Song of Passion" and "Moonlight Madness."

Joseph Schildkraut will appear as star in three, "The Man About Town," "The Bachelor Husband" and "The Mississippi Gambler." Reginald Denny will star in two entitled "Embarrassing Moments" and "No, No, Napoleon!"

The blonde, exotic Mary Nolan will be starred in four talkies, "Mademoiselle Cayenne," "The Come On Girl," "Ladies In Love" and "Lipstick."

Glenn Tryon and Merna Kennedy, featured in "Broadway," will appear as a team in three pictures, "Barnum Was Right," "Anything Goes" and "The Times Square Kid." George Lewis and Barbara Kent will also appear as a team in "Flaming Daughters" and "Keep On Dancing."

There will be five all-star talking productions including "The Drake Case," a murder trial sensation; "The Climax," Edward Locke's famous

stage play; "Girl Overboard," "Brawn of the Sea" and "She Belongs To Me," by Paul Sydney.

Hoot Gibson will make eight productions, probably all in sound, entitled "Rodeo Days," "Hand 'Em Over," "The Acre Rider," "The Montana Kid," "Howdy Cowboy!" "The Mounted Stranger," "The Long, Long Trail," and "Galloping Winds."

Ken Maynard will also produce eight talking westerns for Universal release, "The Wagon Master," "Lucky Larkin," "Songs of the Saddle," "Hidden Valley," "Tall Timber," "The Lost Canyon," "The Trail of the Pack" and "Crimson Courage."

In addition to these announced features "Red" Grange, the galloping ghost of the gridiron, has been signed to do a college picture entitled "College Heroes" which is now being written. "College Love," a big special all-talking and sound feature, will be released for the coming season.

Replacing the popular "Collegian" will be a series of 12 all dialogue two-reelers called "Sporting Youth." The Rooneys will appear in a series of six talking two-reelers. There will also be a series of six Benny Rubin one-reel talkies. There will be five chapter plays, all in both sound and silent versions, "Ace of Scotland Yard," "Tarzan the Tiger," "The Jade Box," "The Lightning Express" and "Terry of the Times."

The Universal news reel, marking the re-entry of Universal into this field of production after ten years, will start in July with two issues weekly.

In addition, there will be 40 two-reel comedies, 20 in sound and 20 silent, featuring Sid Saylor, Arthur Lake, and "Sunny Jim"; 26 two-reel westerns; 13 "Pioneer Kid" pictures with Bobby Nelson; 26 Oswald animated cartoons and 25 single-reel comedies.

Universal Pictures Corporation started from the old "Imp" company organized in 1909, the full name of which was the Independent Motion Picture Company. The first release of "Imp" and Carl Laemmle's first offering as a producer was "Hiawatha," an 890 foot picture made in Fourteenth street in New York and at Minnehaha Falls near Minneapolis.

Gerald and Maurice Geraghty, sons of Mr. and Mrs. Thomas J. Geraghty, have returned from Princeton where they are attending college and will spend the summer with their parents at the Chateau Elysees.

Miss Louise Fazenda, who is spending her vacation in Alaska, plans to return about July 9. She motored to Vancouver where she took the boat. Prior to her departure she gave a beautiful party in honor of her mother, to which about fifty were invited.

## Standard Contract to Be Given Test

The standard actors contract, devised by the Academy and which has been the contract in use by producers and actors, will receive "an unusual test in the near future. The participants of the contract are an independent producer and a well-known player. The player was released shortly after a production was started, was replaced by another player. Now the first player is attempting to obtain the money due her as prescribed by the Academy contract, clause 7. So far there has been no settlement or any attempts or arbitration, and although the independent is not connected with the Academy or with the Producers' Association, the Academyites are of the belief that the contract will be upheld by the courts, should it reach that stage.

Clause 7, on which the player bases her case, is as follows:

"7. The producer may terminate the artist's employment at any time, either prior to the commencement of production of said photoplay or during the course of production; provided, however, that if the producer elect to terminate the artist's employment hereunder more than thirty (30) days prior to the starting date hereinabove in paragraph 2 specified, then and in that event the producer shall be free from all liability of every kind whatsoever; but provided further that if the producer elect to terminate the artist's employment hereunder at any time within thirty (30) days prior to said starting date, or at any time thereafter, or during the course of production of said photoplay, the producer shall be obligated to pay the artist such balance, if any, as is unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder, subject, however, to the provisions of paragraph 5 hereof."

## Doris Lloyd Pleased With Part in "Disraeli"

Doris Lloyd, who gained fame on the London stage before she came to Hollywood and cast her lot with the cinema, declares that her role of "Mrs. Travers" in Warner's Vitaphone production of "Disraeli," featuring George Arliss in the same play in which he made his greatest stage success, affords her one of the most "at home" feelings she has had in any picture to date. This is because there are so many English people in the cast. With Mr. and Mrs. Arliss English and David Torrence hailing from Great Britain, there are a number of others in the cast that trace their forbears to the land of John Bull.

Miss Lloyd signed for the role some time ago, but a previous contract with Universal to play "Mrs. Drake" in "The Drake Murder Case" completely filled the interim between her signing for "Disraeli" and the time for rehearsals to begin. She has been rehearsing since June 12 and now is actively engaged in her third talking picture role.



# AROUND THE STUDIOS

with  
BERT LEVY

WRITERS describing the glamour of Hollywood come and go, but few of them have looked beneath the surface. It takes an old "Trouper" to sense the pathos, as well as the humor of the business below the crust.

Round about the lots, one re-discovers many stars of yesterday who are now among the "unknowns" of Filmdom's bustling throng. Once upon a time they were familiar figures on Broadway, but changing conditions have plucked them from their beloved environment and dropped them in the studios, there to be "absorbed" in the films.

Ex-leading men and women humbly serving as "atmosphere" seem at first impression to be in a sorry plight, but, upon investigation, one finds they are truly grateful that in the afternoon of their lives the movies have saved them from complete oblivion. Here playing an insignificant "bit" in the grotesque make-up of a clown we find a former star whose name once shown in lights from the canopies of New York's most important theatres. He, with an old crony of the legitimate are, between shots, quietly indulging in a game of checkers, occasionally stopping to exchange chatter of the good old days of the drama. In the studio commissary, when beards are in demand, one finds grouped about the table many old-time favorites of Broadway shows. Now their sole hope of employment is their ability to grow the various kinds of facial foliage required by the casting director. To sit around with such a group is to enjoy many laughs and to hear many tender stories of beloved comedians who have passed on. At such times almost forgotten names such as Dan Daly, Pete Dailey, Charlie Case, Henry Lewis, Sam Bernard, Barney Bernard, Cliff Gordon, Ben and Joe Welch and many others are revived with a sigh. By the way, the cafeteria on the lot knows no stars, for here the queen eats with the

## SOME STUDIO TYPES



housekeeper—one touch of hunger makes the whole world of make-believe kin.

A mining camp scene of the days of '98 is being "shot." Hiding away in a dance hall sequence is an ex-Follies girl who was once the toast of the town in New York. Odes to her beauty were written by many admirers, and men, important in art and commerce, vied with each other for the honor of her company. An automobile mishap marred her beauty and she is listed as "among the missing" by her former friends. Under an assumed name she is now "atmosphere" whenever a motley crowd is called for.

The studio casting offices are happy hunting grounds for human interest stories. Here, stalking about like ghosts of the past, are ex-army officers, architects, engineers and shopkeepers all listed as types. Many of them have seen prosperous days, but financial reverses, old age and other causes have landed them in Hollywood where they daily haunt the outergates of Filmdom in the hope of being picked out by the casting director for a "bit."

An elderly aristocratic looking man stands among the crowd. He is a former bank executive of Chicago. One is inclined to pity him—but pity is unnecessary, for presently he bobs

up on the lot dressed as a foreign diplomat or general. His sorrowful mien, his aged stoop have gone—he is strutting his brief hour in borrowed plumage—his lucky "break" has come.

Transplanted from the pushcarts of New York's Ghetto to the studios is a wonderful old Jewish couple. For sixty years they have sailed together o'er the troublous waves of life. Their only son, a film director, was doing well in Hollywood and brought his parents to California to while away their lives in peace and sunshine. Fate played the director a trick. The Talkies, with new technique came, and he, being old-fashioned, found himself without a job. But his parents were "discovered" and are in demand, at an enormous salary for them, whenever pious Jewish atmosphere is needed. A humorous angle of the situation is, the son finds it hard to restrain his parents from casting off their characteristic attire, which, in addition to their strikingly Semitic faces, is their chief asset in pictures. In their new-found prosperity the father wants to shave and the mother is crazy to doll herself up.

Off-stage, around the sets, humorous contrasts abound. Here a jaunty U. S. sailor is arguing baseball with a husky negro lad who is made-up as a savage. Close by, awaiting the director's call, an Indian Chief in full

war paint sits contemplatively amid the ruins of war-torn France. A leading lady in Convent garb is playing cards with a cabaret Queen, while a bandit and a police officer are demonstrating to each other intricate golf shots. Not without restful charm is a group of negro extras softly crooning spirituals. They are rehearsing for a Mississippi steamboat sequence which is to be "shot" in sound. A gang of workmen stop work on the set and are listening spellbound to the improvised melodies which seem to come from the singers' very souls.

Visitors who gain entree to the studios are just as interesting to the actors as they themselves seem to be to the visitors.

Mamma brings her ambitious boy to Hollywood to crash the films. They walk about the studios as in a dream. A star of the legitimate is being shown about the lot by a star of the films. A flock of excited girls from an Eastern college, on a world's tour, are stopping off enroute to do the studios. Their slogan is, "Not to see Paris and die—but to see Mary Pickford and live."

In spite of the cry that the silent "Western" is through and that the cowboy hero is no longer popular, the most enthusiastic visitors to the studios are the children. You may talk about the love-look in the eyes of a mother as she gazes fondly at her child. It is almost equalled by the look in a small boy's eyes when he gets his first close-up of his cowboy hero on the lot.





# Returns From European Vacation



Antonio Moreno

*Mr. Moreno just stepped off the gang plank in time to view his latest screen effort, "Careers," starring Billie Dove. This picture was directed by Alexander Korda and is now having a showing at Loew's State Theatre in Los Angeles.*



# Pictures...Reviewed and Previewed

## Preview

### "The Single Standard"

Previewed at West Coast's West Lake Theatre.

M.-G.-M. all-silent production.  
Directed by John Robertson.  
Story by Adele Rogers St. John.  
Photography by Oliver Marsh.

**A**DELE ROGERS ST. JOHN takes a sort of languid jolt at social conventions in her "Single Standard," M.-G.-M. using Greta Garbo and Nils Asther to propound her doctrine. The theme appears to have been built rather than created, and should hardly carry far in the eternal fitness of things. Arden (Greta Garbo) is a wayward creature, with a sort of "cash-and-carry" penchant for every young fellow that bodies big in her eyes. "Packy" Cannon (Nils Asther) is her second offense. He is a painter, boxer, athlete, and what not, with a sensuous and sexual complex reared on a principle of "love 'em and leave 'em" (at least for a while).

He lures dear little Arden (easily done) into a tropical trip on his yacht, "All Alone." Society is shocked—but what cares Ulysses and his Circe? In a short time he lands her high and dry back home, and "beats it" back to his brush and palette, urged on by languor and satiety. Up bobs Tommy Hewett in Arden's young life, and he falls for the matrimonial count of "ten." Several years later the "All Alone," with Skipper Cannon aboard, looms again on Arden's horizon.

She meets him on the quiet and is

## THESE EXTRAS!

More figures anent extras to enlighten a dull moment. We have had the statistics of their enthusiastic arrivals and glum departures; the number of extra barbers hired to bob extra heads; the frightful possibilities of a wave should the permanents be united; and the encircling effect of shapely limbs laid end to end.

William J. Cowan discovers some serious-minded extras!

Out of one hundred called for one of his pictures, several looked serious-minded and "worked like Trojans without protest at inconveniences on a sound stage."

Investigation revealed the following facts:

Twenty are studying singing and dancing in order to work in talkies.

Practically all are self-supporting.

Several do not want to marry at all, at all.

Four objected to rich husbands. Ten were divorced.

Most of the ten gave reasons as non-support.

A surprising number have children dependent upon them.

Only two received money regularly from home.

All received money irregularly from pictures.

"ready to go with you to any part of the world," but her little golden-haired baby is a stumbling block, and mother love takes her back to the arms of Hewett. The Garbo fans will surely like her in this new role—a role in which she shows a little more fervor (not of the bent-back kind) than usual. Asther was a sort of stolid "Packy" Cannon and his work was hardly up to its usual high standard. Johnny Mack Brown gave a capital rendering of the doting, young husband, and Kathlyn Williams (a new Kathlyn) was exceptionally clever as a leader of the smart set. Dorothy Sebastian added her beauty to a very small part. Directing and photography good. "The Single Standard" should not be a tornado at the box office.—ED O'MALLEY.

## Preview

### "The Exalted Flapper"

Previewed at the West Coast's Ritz.

Fox silent production.  
Directed by James Tinning.  
Photography by C. G. Clarke.  
Titles by H. H. Caldwell.

Featuring Sue Carol, Irene Rich and Barry Norton.

THE CAST: Sue Carol, Irene Rich, Barry Norton, Stuart Erwin, Albert Conte, Sylvia Fields, Charles Clary and Don Anderson.

**"T**HE Exalted Flapper" (Sue Carol—thank you), is a peculiar admixture of melodrama, comedy and farce comedy, all built around one of those thread-bare vehicles that usually forms the early-picture plot of many young stars, viz., two small European principalities with their peppercorn kings and queens trying to smooth over their bickerings by an alliance between their eldest children. This kind of machinery has been worn to a frazzle in the past.

Sue—dear girl—is Princess Cecelie who has just returned to Capra (hidden somewhere in the Alps) with a rich veneer of New York night-club atmosphere, joyously plastered all over her shapely anatomy. Her Queen mother (Irene Rich), has her heart set on marrying the Princess to Prince Boris (Barry Norton) of Dacia (find it if you can) whom she (Cecelie) has never seen. Unwittingly she nicks up the handsome Norton in an auto crash and they swear eternal love. Unknown to each other they find ample means to dodge the proposed marriage, during which time they go through every well-known comedy quirk on the calendar.

Of course, they finally bump into the truth, much to the unalloyed joy of the royal parents. "The Exalted Flapper" moves rather smoothly in the early and middle sequences, but toward the end it runs into a jumble of cheap, slap-stick comedy on board of a ship that spoils the whole shooting match. Miss Carol was vivaciously convincing as the wild, untamed Princess. Barry Norton made an ideal Prince. Irene Rich was seen to fine advantage as the Queen and Stuart Erwin furnished a pleasing morsel of side-splitting comedy as "Bimbo." Albert Conte invested the King with unctuous comedy.

Sylvia Fields as Olga, a rather boob

## Preview

### "Joy Street"

Previewed at the West Coast's Ritz.

Fox silent production.  
Directed by Raymond Cannon.  
Photography by Ernest Miller.  
Titles by N. S. Boylan.

THE CAST: Lois Moran, Nick Stuart, Rex Bell, Sally Phipps, Ada Williams, Maria Alba, Florence Allen, Jose Cresto, James Barnes, Marshall Ruth, John Breeden, Dorothy Ward, Marco Elter, Baroness Bestournelles Deconstant, and Carol Wines.

**T**HE wildest parties that "Miss Screen" has ever mothered, fare forth fiercely in "Joy Street," in which the charging Lois Moran, abandoning her usual modest-maiden type of character, shows 'em a trick or two as the most uproarious flapper in pictures to date. The plot fairly reeks with hectic nights, spun off with rapid fire, dizzy doings—each night being more hotsy totsy than its predecessor. And—Oh, Boy—what a kick in the finale, sending one's blood pressure up around the 220 mark.

Here is an up-to-dater, in the mile stones of life, that is sure to catch on big with youths and adults alike, in America and across the pond. And what a triumph for Lois Moran! Marie (Lois Moran), while attending school in Switzerland, suddenly comes into a rich, American estate. On her arrival to take possession, her former pals surprise her with a jazz party, but her diffidence and lack of pep make her the butt of all present. She feels "she doesn't belong." Comes then a change of heart—"I'll show 'em."

Several nights later, when she had gotten jazz rhythm into her veins, she invites the revellers to a well-known road house and from that time on, she road house and from that time on, she Carol all rolled into one. In one of the "fly-by-nights" Lois does some clever Spanish dances, and her work throughout is uniformly excellent. She is surrounded by a bunch of live wires in Dorothy Ward, Sally Phipps, Ada Williams, Marie Alba and Florence Allen.

Nick Stuart as Joe and Rex Bell as "Jazz Boy", were riots in their parts. Raymond Cannon's directing and Ernest Miller's photography are high spots in cinema work. Cannon's auto crash toward the end where a dozen circling cars around a gentle knoll are toppled over, in a jumble, over a steep embankment, is one of the cleverest stunts we have fallen in with in some time. Prudes will probably steer clear of "Joy Street," for those that like speedy action—here's the spot to park for a joyous hour or so.—ED O'MALLEY.

chaperone of Cecelie's, hit off the character to a nicety. Director Tinning and Photographer Clarke did well with the poor material they had to work with. We can't see where "The Exalted Flapper" will hike far. Still, it is checkered with some funny situations and if one's reasoning powers are discarded, one could probably get a kick out of it.

ED O'MALLEY.

## Preview

### The Captain of His Role

Larry Darmour's second talking comedy that was built for laughing purposes, serves all that as a means and way for showing off the talents of Alberta Vaughn, Al Cook, Lew Sargent, George Gray and last but not least, Max Asher.

It is an all-talkie fun film, directed by Al Herman, who has taken to the oral pictures like a duck does to water, and showed his hand at making the artists deliver their lines with understanding from a good story written by E. V. Durling. It is a H. C. Witwer Record Breakers tale of a racing driver who has to win in order to win the love of a girl. This is intermingled with a counter plot of the theatrical producer, Mr. Shubert, in search of some new stage material.

The synchronization and talking sequences of this short subject was well handled by the RCA engineers. RKO are to release the comedy as one of a series, and theatre-goers are in for a treat when they view this one. James Brown was responsible for the photography.—H. B.

## MAKE 'EM LAUGH

NEW YORK, June 27.—(Special.)—The steadily increasing number of theatres, including the big Hippodrome in New York, announcing "All the entertainment on the screen" indicates one of the most significant developments in the motion picture business since the vogue of the stage presentation. Feature pictures are now being completely surrounded by short comedies and novelties in hundreds of the better motion picture theatres, and the future of the stage presentation seems definitely doomed.

Taking advantage of this situation, Educational announces that it will make virtually every type of short laughmaker, including farce, polite drawing room, domestic and slapstick comedy. They will issue 76 two-reelers in addition to their novelty series with sound.

Mack Sennett, Edward Everett Horton, Lupino Lane and Jack White, director-in-chief of Educational Studios, will combine forces to turn out the most pretentious lineup ever produced in the comedy field.



# Theatre, Vaudeville and Melody

Conducted By AL. KINGSTON

## Movietunes

At the time Jackie Taylor and his orchestra moved over to the Ambassador Hotel after a lengthy engagement at the Roosevelt Hotel, the smart "alecks" insisted that the assignment was only for a few weeks. For the benefit of those wise guys let it be known that Jackie will be a permanent fixture at the Cocoanut Grove for a long time to come.

The Ambassador spot being the most sought after engagement around town it is naturally expected to be filled by a first rate musical organization. If Taylor did not have something to offer he would hardly have been selected. Just watch this boy go from now on. In a few weeks an announcement will be made whereby Taylor and his orchestra will record for one of the leading talking machine companies.

The R. K. O. lot has two new tenants in their "Tin Pan Alley." Bert Kalmar and Harry Ruby arrived last week to write music and words for Radio Pictures. Their first assignment will be the writing of the musical score to "Radio Revels," the story of a broadcasting station, and will be a feature of the studio's 1929-1930 program.

The team of Kalmar and Ruby has turned out more than a half hundred hits in the past ten years. In addition to writing the music and lyrics of "The Five O'Clock Girl," "Good Boy," "Animal Crackers," "The Ramblers" and some of the Music Box Revues, the pair have composed many popular songs. "Oh What a Pal Was Mary" was one of their first hits.

Five new songs will be introduced to movie fans by Al Jolson with the release of his next picture for Warner Brothers which is called "Say It With Songs." DeSylvia, Brown and Henderson are credited with writing "Little Pal," which will probably develop as a successor to their former "Sonny

## "Jonesy" Delights at Vine Street

"Jonesy," a comedy written by Anne Morrison and John Peter Toohey, is now occupying the boards at the Vine Street Theatre. This production presented at this time to the Los Angeles theatre-goers, still shows in New York to capacity houses. Franklin Pangborn can well be proud of his production, although he has not seen fit to align himself with the cast.

For good, whole-hearted amusement, the sort that sends the average American audience home to their trundlebeds in a happy frame of mind, "Jonesy" is certainly chalked up as a box-office winner. James Spottswood is the featured actor, but we are sure that the star will call out his fellow actors and actresses to share in the applause. Those associated with him in the cast are Kenneth Gamet, Jane Winton, Pauline Garon, Helen Sullivan, Charlotte Stevens and others.

Boy" success. Three other songs in the new picture are also a result of the same collaboration. They are "Why Can't You?" "I'm in Seventh Heaven" and "Used to You." The fifth to be offered is called "One Sweet Kiss" and was composed by Al Jolson and Dave Dreyer.

Conrad, Mitchell and Gottler, the song writing trio of a few of the Fox box-office successes, have recently composed three songs for "The Cock Eyed World" which Raoul Walsh directed. One refrain is a "Marching Song," to be sung by the marines on the march, and the other two are called "Elenita" and "So Dear to Me."

"Words and Music," also being made by the Fox Company, will have songs by various popular composers. "Two Wonderful for Words" has been contributed by Dave Stamper and Harlan Thompson, which team also furnishes "The Beauty Waltz," "Take a Little Tip" and "The Hunting Song." Stamper is credited with the sole authorship of "The Spice of Life" while Conrad, Mitchell and Gottler have composed "Shadows."—KINGSTON.

## Mrs. George Fawcett's Play Opens at Egan Theatre

"The Old Shoe," a three-act comedy, opened at the Egan Theatre on Tuesday night with a capacity house greeting its initial performance. The play was written by Miss Percy Haswell (Mrs. George Fawcett) and she plays the role of Alicia Warrington. An enthusiastic audience greeted Mrs. Fawcett and her company on Tuesday night. G. H. Fawcett was in charge of the production.

The members of the cast were: Effie Smith, Charles Gray, Percy Haswell, William Raymond, Wharton James, Edna West, Billee Leicester, King Kennedy, Marjorie Hollis and Rod Hickok.

Many members of the Hollywood social set were present, among them being Messrs. and Mmes. Ray Rockett, Sam Hardy, Tom Miranda, Ben Ketchum, Felix Hughes (Ruth Stonehouse), Bertram Grassby, Richard Wallace, Philip Strange, Dan Toth-eroh, Johnny Mack Brown, John Fuerheerd (Josephine Brown), J. Ward Cohen (Jackie Saunders), A. W. Zwebell, Charles Dorian, Mason Hopper, Tom Geraghty, T. A. Behan-nessey, Renaud Hoffman, Harry Gribbon, Percy Heath, Mason Mitchell, Alice Pike Barney, Wallace Reid, Doris Arbuckle, M. G. Hoffman; the Misses Winifred Westover Hart, Miami Campbell, Maxine Altman, Grace Kingsley, Ella Wickersham, Thelma Hill, Carmelita Geraghty, Rosalind Shaffer, Edith Ryan, Helen Ludlum, Peggy Hamilton, Ruth Collier, Mary Brian, June Collyer, Helen Ferguson and Eleanor Lawson; Messrs. Dickson Morgan, Montague Love, George Fawcett, Walter Lang, Cornelius Keefe, William Parker, Charles Kenyon, W. R. Severance, Alexander Korda, Allan Seroll, Charles "Buddy" Rogers, Billy Wickersham, St. Elmo Boyce, Chas. Buckle, P. Harvey Casper and Lex King Souter, Liberty, Mo. Mr. Souter was the recent winner of the national contest. With Mr. Casper both are house guests of Wharton James, a member of the cast.

The screen version and dialogue which Wallace Smith wrote for his own original story, "A Woman Decides," which appeared in the Cosmopolitan magazine, is said to be one of the most perfect ever handed a director. This is the opus being produced by R-K-O, to whom Smith is under contract. A. Leslie Pearce is staging the picture.

## Review Orpheum Theatre

CURRENT bill is good most of the way but not all the way. It's just good enough to come fairly close to the vaude standard the Orpheum folks have been accustomed to. That probably accounts for many of the empty seats at Sunday night's performance. For the first time in many moons the house had plenty of seats to sell. Usually on Sunday nights seats are always at a premium. At that it is hardly fair to blame the assortment of talent offered. The heat and many of the week-end resorts must have gotten a big play from the regular Sunday night Orpheum customers.

To start with Bee Starr thrilled the audience with sensational aerialist manouvers. Plus a charming personality the young lady made the opening spot look like an eye-filling flash. Betty and Jerry Browne in deuce comicked in an act written by Paul Gerard Smith. With this team Al Boasberg would have done much better. The cute miss has tremendous possibilities.

The Albertine Rasch Ballet missed clicking largely because of the poor staging. Third spot is pretty tough for anything but a few routines of dance ensembles. Their work as a whole is exceptionally fine, and if reorganized with flash settings would probably wind up as a worth-while attraction. Jack Norton and Lucille Haley followed and had the folks out front in a good hilarious mood throughout their act. A lot of old gags but seemed to catch on very easily.

The best legitimate push-over was John Charles Thomas. Plenty of voice combined with a corking good personality sent the turn over for plenty. No excitable gestures but neat poise is an accomplishment this Thomas person has plenty of.

Intermission next with the United States Indian Band opening the second half. Quite talented these Indians. The baton swinger insisted on acting all over the place, otherwise the turn is in a class by itself.

Next to Thomas in the way of honors is George Beatty, who worked single in next-to-shut. A brilliant wit is hardly a good enough superlative, but it will have to go at that. Here is a chap that should be signed on the dotted line by one of the picture companies. Working very easily Beatty talked, sang, danced and by way of versatility encored with a violin bit that panicked the money-spenders.

The Bell Thazers closed the bill. As billed they are artistic purveyors of equilibrium and strength. Smart looking outfit with a femme that had looks and also with the men in their feats of strength. Fables and News completed.—KINGSTON.

Marion Nixon has announced her engagement to Edward Hillman, Jr., son of a prominent Chicago merchant. No wedding date has been set.

MORE STARS  
THAN THERE ARE  
IN HEAVEN

SINGING  
TALKING  
DANCING

METRO GOLDWYN MAYER'S  
"HOLLYWOOD  
REVUE of 1929"

TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>

GRAUMAN'S CHINESE THEATRE

THE SMASHING HIT!  
"VALPARAISO"  
CHARLES BAYHA  
MUSIC CO.-INC.  
1567 BROADWAY - NEW YORK



# OVERFLOW CROWDS HEAR EQUITY'S CASE

## THURSDAY EQUITY MEETING

(Continued from Page 3)

make themselves evident at the meeting, though Gillmore asked if they were present.

Stating that the petition had not been presented, he said that he had to take the word of the newspapers, "whom, as we all know, always tell the truth."

He made the established of Nagel and his supporters appear the most ridiculous action in a controversy that has been highlighted with humorous happenings.

### Petitioners "Out of Order"

He accomplished this by disproving every contention of the Nagel group and by showing that of the 34 purported signers of the petition (account of which appears elsewhere in this issue), 23 were entirely out of order and had no right to sign such a petition except as practice in handwriting, and that of the remaining 11 three signed the petition with the intention of defeating its purpose.

Gillmore opened the meeting by stating:

FIRST, that anonymous phone calls that the meeting had been postponed, had been received by many members, but that most of the members evidently came "from Missouri."

SECOND, reading letters from Louis Stone and Joseph Schildkraut, denying published statements attributed to them and firmly declaring their support of Equity.

THIRD, flatly denying an asserted propaganda rumor that Equity was charging a 12 per cent interest from those needy members who received financial aid.

FOURTH, that agents', managers' and artists' representatives cannot continue to "handle both Equity players and non-Equity players."

FIFTH, that Walter Huston had told him of turning down three important jobs, and had presented a check for \$500 to the organization's benefit fund.

### Tremendous Demonstration

Gillmore then settled the Nagel question with a few brief and forceful strokes, which were climaxed by one of the most tremendous demonstrations ever witnessed at a theatrical gathering, when Gillmore quoted from Shakespeare to the effect that "he who hath no store in this fight, let him depart" and they who turn upon their fellows are "not fit to die with us." The apt quotation was greeted with a roar of approval from the entire assemblage.

Beginning with a plea that the members try to understand the viewpoints of the "secessionist" group, Gillmore proceeded to a cold analysis of Nagel's petition. On Nagel's point that in the 1919 strike in New York, the actors had voted on the strike, Gillmore stated that there had been no vote, but that six days before the strike the Council had endowed him with plenary powers; and that in the present mandate the body had more to say than in 1919.

### Nagel's "Misunderstanding"

On Nagel's point that many including himself, had misunderstood

the purpose of Equity's vote taken some eight months ago, Gillmore read the questions asked in that vote, one of which asked the members if they were in favor of the organization demanding Equity Shop and an Equity contract. He further stated that nine weeks ago he had personally outlined the details of the proposed Equity move to Nagel and a group of his friends at a dinner at Nagel's home, at which time they were enthusiastic.

Gillmore also stated that he had prepared the ground by a checkup of the advice and opinion of leading motion picture actors, most of whom also were enthusiastic.

In essence he charged that the Nagel move was ostensibly organized for the purpose of breaking the solidarity of Equity ranks, but the use of schismatic division between stage and screen actors. "Whether an actor of the screen or of the stage—he is still an actor," he declared.

### Conklin Loyal to Equity

Quoting from a letter addressed to him by Chester Conklin, he stated that Conklin denied either having been present at the Nagel meeting, or having signed the petition; adding that Conklin had enclosed copies of letters which were being sent to his agent, and to the Los Angeles Times through his attorney, refuting the statement in their columns to that effect.

Just prior to concluding his speech with the quotation from Shakespeare, Gillmore declared that Equity is a religion and that the present fight is "a holy war."

### Sam Hardy's Declaration

Sam Hardy opened his speech by stating that he had not know he was to speak "until two weeks before the meeting—and therefore had come prepared."

"I am not speaking as president of the largest theatrical club on the Pacific coast," he said, "but as an actor, Sam Hardy, and a paid-up member of Equity."

Dealing with Nagel and points raised at the Tuesday meeting, he said that Nagel as chairman of the Equity advisory board had accomplished nothing at the time he (Hardy) came to Hollywood. Furthermore, that Hardy later became chairman of the second advisory board, and himself telegraphed to New York requesting Gillmore to dissolve the board.

Referring to Louise Dresser's statement that she preferred the Academy contract to that proposed by Equity, he asked: "Does Mr. Nagel agree with Miss Dresser?" And further asked: "Does Mr. Nagel agree that contract players should contribute 10 per cent of their salaries to the support of Equity during the fight?"

Benefits, he stated, are being arranged locally as well as in New York, Boston, Chicago and other key cities.

As to the attempted classifications of screen as against stage actors, he said: "Motion picture actors never

muffed a chance to appear on the stage. Which makes us 50-50."

"We must make this a dignified fight," he declared in conclusion. "There can be no difference of opinion about Equity's aims, or on scabs on Equity Shop. We will win because we are right"

### Kirkwood Eulogises Gillmore

James Kirkwood aroused the meeting to complete enthusiastic endorsement of President Gillmore by naming the producers individually and declaring that they did not want to meet a man of his type, because he is more than "their equal in honesty, integrity, and ability."

He credited the producers as being workers, fighters, men with guts, and emphasized the fact that their organized strength and lack of snobbery in carrying out their fight. Then said: "It fills me with the flood of shame to think that in this organization there are brothers and sisters without loyalty."

### Jetta Goudal's Wit

Jetta Goudal reiterated her statement on Tuesday night in the nature of a challenge to Nagel's gathering, to the effect that contract players at present employed and unable to enter actively into the fight for Equity, should contribute one-third of their salary to aid the cause. She offered to start the fund off with \$500, though she has worked little in the past two years, and "being the Bolshevik of the motion picture world, don't expect to work for another two years."

In a speech which contained skillful innuendo, and kept the meeting at a constant pitch of enthusiasm and laughter, she dealt with the so-called secessionists, her own fights with the producers, and the "noise of certain actors who are preventing this fight from being settled quietly . . . Perhaps I am clairvoyant, for I had a feeling that many of those present at the Tuesday meeting would not appear here tonight; so I had a dress rehearsal of this speech at that time."

Closed meetings, she averred, appeal to the people to whom the present meeting was perhaps "too draughty." As to the contract, she said that she would have made it much worse; and so far as coast representation is concerned, it would be very pleasant if those clamoring so loudly for it did not belong to the "mutual admiration society."

Likening the Equity fight to war, she said that when the marshal speaks the soldiers obey, but obey silently. And that those who stay comfortably behind the lines, working, but not in danger, granted the front line army their loyal support.

Miss Goudal pointed out that had Equity been recognized in Hollywood at the time there would have been no need for her to fight her battle against producers alone. And that she is confident that she retained the respect of those whom she fought. This, she stated in conclusion, will be likewise true in the case of the present fight for Equity. Her speech was loudly applauded.

### Cries for "More"

Leo Carrillo, as the next speaker, made a plea for dignity throughout the fight.

Mr. Gillmore announced the next meeting for Monday night, then called for the pleasure of the meeting, and there were enthusiastic demands for more speeches. In turn George Arliss, George Fawcett, James Gleason, Clark Silvernail and James Buzzell spoke. Highlights of their brief speeches follow:

George Arliss: "The producers know that the thing we are fighting for is just, and have respect for those who stand up for their rights."

George Fawcett: "This is a moment of exaltation . . . to feel this loyalty radiating from this gathering. You are my people."

Clark Silvernail: "I hope there isn't a lady in the audience whom I will insult . . . I admire and respect the man who has the courage to voice a difference of opinion . . . but hold in contempt he who won't meet in the open . . . I guarantee all courtesy possible to those who wish to question the Equity stand before us . . . I dare Hearst, the editors of the Examiner and Times, and those who don't hesitate to ask actors to contribute to their stocking funds at Christmas, to print the truth—dare them to say they don't want union labor in this city—dare them to take a statement from President Gillmore and print it verbatim to let the public find out the truth about why we are fighting . . ."

Jimmy Gleason: "There is little chance of the newspapers garbling my speech. It is in a few words—what the hell are you afraid of, you've got Mr. Gillmore."

### The Boycott in Action

James Buzzell: "The enthusiasm of this meeting gives the lie to the statement that there is no room for Equity here . . . I will not unfold what plans we have in process of formation because there are present tonight men sent to spy and inform . . . men on the payroll of the producers . . . members of the Better American Association, whom I would like to ask, 'By what right do you call yourselves better Americans than the men and women in this room?'"

In addition, Mr. Buzzell declared that all peaceful means of arbitration would be used before more drastic means of action would be employed; and that interesting committees were being organized throughout the country after the pattern of one in Seattle, which intends sending "fan" mail to the stars whose statements have appeared in the newspapers. He also told of a spontaneous demonstration against a disloyal Equity member in a Pittsburgh theatre when that star flashed on the screen in a picture, causing the manager to stop the film and replace it.

The meeting adjourned at 11 p. m.

### SEEKING A VEHICLE

Mary Eaton has decided not to play the leading role in "Fast Company" according to announcements made this week. Miss Eaton does, however, desire to make a picture on the coast and in the event a suitable story can be found, Jesse Lasky will feature the little star. Miss Eaton is engaged to marry Millard Webb, director.



# FILMLAND MARKS TIME AND W

## CHARGES HURLED IN EQUITY FIGHT

(Continued from Page 3)

cers but by a council formed on levels of their profession.

"We believe the picture player is entitled to the same consideration. As the Los Angeles advisory board was arbitrarily dissolved two weeks ago by Mr. Gillmore, therefore we request President Frank Gillmore to call a closed meeting of only paid-up members in California to consider the present situation and vote on whether or not they will support the present policies of the New York council and the president, and also elect an advisory committee to work with President Gillmore during this emergency, thereby giving the motion picture player a definite voice in things concerning his welfare."

Frank Sheridan, during the resultant debating, stated that Frank Gillmore now has an Advisory Board, in addition to a number of committees. On the matter of a referendum, as to whether the present action will be carried through, Clark Silvernail, a member of the Equity Council, gave it as his opinion that such a referendum was impossible under the constitution of the Actors' Equity Association.

Immediately after Nagel's reading of the petition and subsequent request for signers, a debate involving a large number of people and lasting till the meeting was adjourned at around 11:30.

Discussion ranged over a list of subjects as varied as the question of Willard Mack's success in selling his "hokum to picture producers"; to what extent Miss Patsy Ruth Miller "knew what it was all about"; whether the meeting had been called in the interests of the big stars and contract players; and the motives for Nagel in calling it.

Only the equipment of a talkie recording company could have obtained a faithful account of the meeting, which was marked by numerous differences of opinion, despite the fact that at no time was there any prospect of disorder.

The flashing repartee of the principal speakers, of whom there were many, and the rapidity with which every issue was picked up by either one side or the other, probably is responsible for the many garbled recountings of the affair which have appeared not only in the daily press, but in many discussions.

In attempting to present an accurate account of what happened, this reporting will not follow chronologically the meeting, but will indicate the points of discussion and the highlights from the statements of the various speakers.

### Nagel's Stand

"In the controversy of 1919," said Mr. Nagel, "the actors were called together in closed meeting, heard both sides of the questions involved, and then voted on subsequent action. The members were represented in the walkout not only by their officials, but by a council formed on the various levels of their profession."

"We believe the picture player is entitled to similar representation . . .

As the Los Angeles Advisory Board was arbitrarily dissolved by Mr. Gillmore two weeks ago, therefore we request that a meeting be called (as per the petition)."

Although Mr. Nagel's constitutionality in calling the meeting for this purpose was unquestioned, many members present plainly considered it inadvisable at the present juncture, and it was pointed out by several Equity members who arose to take part in general discussion that the matter should have been confined to the general meetings, of which there had been three up until then. Others hinted that the roundabout manner of rallying support for a division of ranks was under way, and regretted that it has been found necessary to provoke a fight between stage and screen actors, with the object of reconsidering the advisements of the New York Council.

### Frank Sheridan's Reply

Frank Sheridan, master-at-arms of the Equity forces, declared in open discussion that the present situation could not be attributed to any one man, and that Mr. Gillmore is not acting alone, but has "surrounded himself with a new Advisory Board," therefore personal attacks on Gillmore for any arbitrary action were unfounded in fact, as suspensions are in the hands of two committees.

### Others Attack Gillmore

In the course of much further discussion, in which interruptions were frequent, it was learned that Gillmore was being still blamed by dissenting members for much that had taken place. Mr. Nagel himself declared that "high-handed action which came in the nature of a bombshell" resulted after Mr. Gillmore's recent appear-

ance here, and that many members regret "talk of suspending actors who signed contracts other than on Equity forms; also the suspensions which resulted in members being publicly pilloried before the association."

Albert Gran, a suspended member, and others who spoke, named President Gillmore as being personally responsible.

### Frederick Burt

Frederick Burt took the floor and made a plea for unity of the actors as a whole. He pointed out, as did others throughout the meeting, that the action of the New York Council, and the subsequent appearance of Mr. Gillmore and the announcement of the new Equity contract requirements for picture players, issued on June 5, was the result of a referendum vote of Equity members in California, and which, according to the general membership letter, counted 1087 for and 98 against the question, "Are you in favor of the Council passing a resolution prohibiting members from acting in speaking parts in talking pictures unless all speaking parts are filled by Equity members?"

### Francis X. Bushman on "Blacklist"

Mr. Bushman was one of the first to rise in answer to Mr. Nagel's introductory speech. He asked if there is room for both Equity and the Academy in the motion picture field, and said, in that he personally had been blacklisted for years without redress from the Academy, it seemed to him that Equity was vitally necessary to actors here.

In the course of the evening he spoke from time to time, and at its conclusion he signed the petition along with some thirty other screen performers.

### Louise Dresser

Miss Dresser, following a personal

attack on Nagel's honesty both in sponsoring this meeting and also in his stand at the time of the threatened wage cut, took the floor. "I've lost many of my former friends," she said, looking around the audience, "by my stand. But I believe it to be the best one for the actor. I don't feel that anyone has been abused."

She went on to say that she arrived in Hollywood broke some time ago, and she has been treated royally and is highly pleased with the degree of personal success she has attained. Her position was simply that she could see no abuse which demanded the drastic action taken by so many of her former friends in support of Equity shop, and therefore was opposed to the move.

Questioned as to why she failed to appear logically before the open meetings held by Equity, she pleaded work at night and a "premiere which I was obliged to attend."

She vigorously denied that the fact of her marriage to a studio official had in any way influenced her attitude.

### Willard Mack

Willard Mack was not content to speak from where he sat. He hurried to the front of the rostrum and addressed his defiant remarks to the audience from there, gesturing excitedly.

"I am loyal to the actor," he said. (Laughs from the audience greeted this remark.) He pointed out that by the present action the actor from the stage is cutting his throat.

"Get in first before you try to run the picture business," he shouted.

Responding to angry cries from the audience, he then quoted the reputed statement of Paul Dullzell of the New York office of Equity to the effect that the present move of Equity is a matter of desperation on the part of the stage actor. A member of the audience interrupted with: "That statement was distorted by the press and has been flatly contradicted!"

He also was asked why, along with others, he could attend this particular meeting, while seemingly unable to attend any of the three Equity meetings. Questions back and forth at random resulted from his further statements, and eventually he retired with a wave of the hand.

Ralph Forbes, who occupied the rostrum with Conrad Nagel, then made a plea for consideration of the question at issue.

For the reader who really wants to know what issues were brought up at the meeting and what disposition was given them, the following account is given in tabloid style, presenting first the issue, and second, what happened to it:

### Major Issues Discussed

#### FIRST—Nagel's petition.

Thirty-four members of the Association signed it at the conclusion of the meeting. Their names appear elsewhere in this issue.

#### SECOND—Should the petition be limited to free-lance players?

It was not limited to free-lance players. Many contract players were amongst the signers.

THIRD—What was Nagel's motive and also his rights in calling the

## Prominent Folks Who Attended Protest Meeting

Prominent among those at the Conrad Nagel protest meeting held at the Beverly-Wilshire, on Tuesday night were the following:

Jean Hersholt  
Anders Randolph  
Albert Gran  
Jetta Goudal  
Russell Simpson  
Donald Crisp  
"Little Billie"  
Walter Percival  
DeWitt Jennings  
Mitchell Lewis  
Cornelius Keefe  
Gertrude Short  
Scott Darling  
Frank Sheridan  
George K. Arthur  
Lionel Barrymore  
Virginia Cleary  
Ernest Torrence  
Wm. V. Mong  
Robert O'Connor  
Tyler Brooke  
Max Davidson  
Wm. Austin  
Charles Chase  
Walter McGrail  
Jimmy Eagles  
Andreas DeSegurola  
Marie Dressler  
Ralph Forbes  
Ruth Chatterton  
John Sainpolis  
G. Pat Collins  
Tom Wilson  
Victor MacLaglen  
Monte Blue  
Rod LaRocque  
Karl Dane  
Bodil Rosing  
Rockliffe Fellows  
Tully Marshall  
Willard Mack  
Del Henderson  
Vera Lewis  
Tom MacGuire  
Lou Payne  
Huntley Gordon  
Bessie Love  
Ben Lyon  
Sam Hardy  
Edgar Selwyn  
Louise Dresser  
Bert Roach  
Brandon Hurst  
Maurice Black  
Richard Tucker  
John Cromwell  
Warner Oland  
Ian Keith  
Clive Brook  
Hallam Cooley  
Edward Turgis  
Ronald Coleman  
Lucien Littlefield

George Irving  
Basil Rathbone  
Kernan Cripps  
John Miljan  
Jack Elliott  
George Chandler  
Raymond Hatton  
Walter Morosco  
Donald Reed  
Lucy Beaumont  
Claude King  
George Cowl  
Gene Pallette  
Gardner James  
Noah Beery  
Jack Dempsey  
Estelle Taylor  
Charles King  
Gilbert Roland  
Thomas Jackson  
T. Roy Barnes  
Paul Porcasi  
Clarke Silvernail  
Frank Sheridan  
Patsy Ruth Miller  
Lois Wilson  
Leila Hyams  
Leo Carrillo  
Joan Crawford  
Douglas Fairbanks, Jr.  
Lyster Chambers  
Frederic Burt



# TCHES EQUITY-PRODUCER BATTLE

meeting, presenting the petition and requesting signers?

An Equity Council member pointed out that Nagel has the right under the by-laws of the constitution to call such a meeting and to get no less than 30 signers for such a petition. Nagel said his motive was not to get motion picture players "adequate representation" in the Equity action. Others implied that such was doubtful, and that he had ulterior motives. What they were, was not brought out, but—

**FOURTH**—Was Nagel a traitor to Equity on other occasions was brought up.

Majority of expression indicated that such was not the thought of those assembled, and an apology was offered later.

**FIFTH**—Is there any distinction between stage and screen actors, in so far as Equity is concerned?

Such a thought was emphatically opposed by many speakers on both sides.

In a rising capitulation from among the approximately 400 Equity members at the meeting, more than half were shown to have been in pictures for over two years, and that over one-fourth had been in pictures for over ten years.

**SIXTH**—Is the motion picture player in Equity adequately represented in the present fight.

General opinion seemed to lean that way, although Nagel refused, after stalling for over a half hour, to permit a vote on whether the gathering assembled there should endorse Equity's present action by vote. (The motion was put by Clark Silvernail.) When Nagel stated that there are no motion picture people on the Equity Council, a number of names from the Council were hurled at him from all sides, including those of George Arliss, Purnell Pratt, Robert T. Haines, Frederick Burt, Clark Silvernail, and others.

**SEVENTH**—Was the meeting solely for the benefit of the stars and high-salaried contract players?

Ralph Forbes, one of the five calling the meeting, stated that the meeting was solely to help the free-lance player, particularly those not able to easily bear the brunt of the present fight. He was challenged in a subtle fashion by Jetta Goudal, who stated that if the contract players, who are at present "unfortunately" unable to help actively in the cause, would give one-third or one-half of their salaries to help the free-lance players who may need it, she would also contribute her bit.

Forbes said that he, too, was a free-lance player, none too well situated. No further discussion was given to this matter.

**EIGHTH**—Is Frank Gillmore running the present fight, and is he the one who suspended the three members of the Association who signed non-Equity contracts since the 5th of June?

It was positively stated, and not denied, that Gillmore is acting only as the mouthpiece of the Council, and that the suspension of the recalcitrant members was investigated and ordered by two separate committees.

## HIGHLIGHTS OF WEEK IN EQUITY FIGHT

(Continued from Page 3)

er, following the general lines of the resolution passed by the Los Angeles body.

### Two Inde Producers Equitized

It was reported early in the week that two independent producers had signed Equity contracts. Nat Levine of the Mascot Productions engaged Richard Tucker for a picture now in production; and Pat Powers wired Frank Gillmore that henceforth he will produce only on the basis of Equity shop, with one such picture already in production.

### No Action By M. P. P. A.

Up to the time of going to press no further announcement had been made by the producers as a body, though one independent producer, Phil Goldstone, stated that he was following the policy of the Hays organization in opposition to Equity.

### Nagel's Attitude

The issue of "adequate representation for the motion picture players" on the Equity council was raised by Conrad Nagel at a meeting organized by himself, with Lois Wilson, Rod La Rocque, Ralph Forber and Basil Rathbone as supporters. A remarkable number of stars under contract were present, and the issue was bitterly fought due to the presence of many Equity members loyal to the present Equity stand.

### Many Offers Refused

A casting director of one of the large studios is reported as stating that a surprising number of players are available under producers' terms, and that on the other hand he was astounded by the number of people who have turned down more lucrative offers than have hitherto been made to them.

Ralph Forbes, one of the dissenting members in attendance at the Nagel meeting, reported having turned down three offers.

### Recent Contract Stage Players

It was learned at Equity headquarters that of III contract players recently brought here from the New York stage ranks, some 75 per cent have not reported to Equity to register, and that the information concerning them will have to come from the New York office.

### The Eight-Hour Day

Educational officials announced that they are working their studio strictly on an eight-hour basis, and that when night work or Sunday work is made necessary, rest is permitted the following day. This, according to the statement of one official, is akin to the Henry Ford idea of getting efficient working conditions because of strictly limited hours of labor. It was pointed out that players cannot give their best efforts when worked too long hours.

### Statements In Brief

Conrad Nagel: "I stand armed in honesty of purpose."

Willard Mack: "I will follow Equity to hell, but I will not follow any one man."

Lewis Stone: "I have been grossly misquoted. I herewith send my check

for dues."

Joseph Schildkraut: "My father, my wife and myself will always abide by Equity and its actions."

Marie Dressler: "It's like the League of Nations to me . . . The letter about the Equity meeting was sent to the wrong address."

Patsy Ruth Miller: "I do not understand (the contract)."

Jetta Goudal: "If the contract player will give one-third of his salary to help Equity in the struggle, I will do my share."

Louise Dresser: "The Academy

has treated me fairly . . . I don't see that anyone has been abused."

John Gilbert: "I have nothing to say."

Francis X. Bushman: "I feel that if Equity were here there would have been redress from the blacklist."

1 1 1

"Strongheart," famous movie dog, died this week. He was 13 years old and had been brought to this country from the battlefields of France. He was in the service of the German Red Cross during the war.

"THE TALK OF NEW YORK" IS TOLD OF BY THE STAR OF  
"THE TALK OF HOLLYWOOD"

## ANGRIST-CALIFRA

DE LUXE MEN'S TAILORS



NAT CARR

Famous Star of Legitimate and Screen Stages

Messrs. Angrist-Califra:

Just struck an idea for advertising your firm—I just finished my first talkie, "The Talk of Hollywood," and feel that you could use the slogan of "The Talk of New York" as a fitting title, as Tailors of Men. Your firm is deserving of this name.

NAT CARR.

■ ANGRIST-CALIFRA

39 West 46th Street

Phone Bryant 5207

New York City



F  
CH

cers b  
of the  
"We  
entitled  
the L  
arbitra  
Mr. C  
Presid  
closed  
bers in  
ent sit  
not th  
cies of  
presid  
comm  
Gillmo  
by giv  
definit  
welfar

Fra  
ant do  
more  
additio  
On th  
wheth  
carried  
memb  
it as  
dum v  
tution  
tion.

Imn  
the pe  
signer  
numbe  
meetin  
11:30.

Disc  
jects a  
lard  
"hokur  
extent  
what  
meetin  
ests o  
player  
in call

Only  
cordin  
a

wa.  
by a  
levels of their profession.  
"We believe the picture player is  
entitled to similar representation . . .

John Sainpolis

Lucien Littlefield

Frederic Burt

THIRD—What was Nagel's motive  
and also his rights in calling the



# FILMLAND MARKS TIME AND WATCHES EQUITY-PRODUCER BATTLE

## CHARGES HURLED IN EQUITY FIGHT

(Continued from Page 3)

cers but by a council formed on levels of their profession.

"We believe the picture player is entitled to the same consideration. As the Los Angeles advisory board was arbitrarily dissolved two weeks ago by Mr. Gillmore, therefore we request that a meeting be called (as per the petition)."

Although Mr. Nagel's constitutionality in calling the meeting for this purpose was unquestioned, many members present plainly considered it inadvisable at the present juncture, and it was pointed out by several Equity members who arose to take part in general discussion that the matter should have been confined to the general meetings, of which there had been three up until then. Others hinted that the roundabout manner of rallying support for a division of ranks was under way, and regretted that it has been found necessary to provoke a fight between stage and screen actors, with the object of reconsidering the advisements of the New York Council.

### Frank Sheridan's Reply

Frank Sheridan, master-at-arms of the Equity forces, declared in open discussion that the present situation could not be attributed to any one man, and that Mr. Gillmore is not acting alone, but has "surrounded himself with a new Advisory Board," therefore personal attacks on Gillmore for any arbitrary action were unfounded in fact, as suspensions are in the hands of two committees.

### Others Attack Gillmore

In the course of much further discussion, in which interruptions were frequent, it was learned that Gillmore was being still blamed by dissenting members for much that had taken place. Mr. Nagel himself declared that "high-handed action which came in the nature of a bombshell" resulted after Mr. Gillmore's recent appearance here, and that many members regret "talk of suspending actors who signed contracts other than on Equity forms; also the suspensions which resulted in members being publicly pilloried before the association."

Albert Gran, a suspended member, and others who spoke, named President Gillmore as being personally responsible.

### Frederick Burt

Frederick Burt took the floor and made a plea for unity of the actors as a whole. He pointed out, as did others throughout the meeting, that the action of the New York Council, and the subsequent appearance of Mr. Gillmore and the announcement of the new Equity contract requirements for picture players, issued on June 5, was the result of a referendum vote of Equity members in California, and which, according to the general membership letter, counted 1087 for and 98 against the question, "Are you in favor of the Council passing a resolution prohibiting members from acting in speaking parts in talking pictures unless all speaking parts are filled by Equity members?"

### Francis X. Bushman on "Blacklist"

Mr. Bushman was one of the first to rise in answer to Mr. Nagel's introductory speech. He asked if there is room for both Equity and the Academy in the motion picture field, and said, in that he personally had been blacklisted for years without redress from the Academy, it seemed to him that Equity was vitally necessary to actors here.

In the course of the evening he spoke from time to time, and at its conclusion he signed the petition along with some thirty other screen performers.

### Louise Dresser

Miss Dresser, following a personal

attack on Nagel's honesty both in sponsoring this meeting and also in his stand at the time of the threatened wage cut, took the floor. "I've lost many of my former friends," she said, looking around the audience, "by my stand. But I believe it to be the best one for the actor. I don't feel that anyone has been abused."

She went on to say that she arrived in Hollywood broke some time ago, and she has been treated royally and is highly pleased with the degree of personal success she has attained. Her position was simply that she could see no abuse which demanded the drastic action taken by so many of her former friends in support of Equity shop, and therefore was opposed to the move.

Questioned as to why she failed to appear logically before the open meetings held by Equity, she pleaded work at night and a "premiere which I was obliged to attend."

She vigorously denied the fact of her marriage to a studio official had in any way influenced her attitude.

### Willard Mack

Willard Mack was not content to speak from where he sat. He hurried to the front of the rostrum and addressed his defiant remarks to the audience from there, gesturing excitedly.

"I am loyal to the actor," he said. (Laughs from the audience greeted this remark.) He pointed out that by the present action the actor from the stage is cutting his throat.

"Get in first before you try to run the picture business," he shouted.

Responding to angry cries from the audience, he then quoted the reputed statement of Paul Dullzell of the New York office of Equity to the effect that the present move of Equity is a matter of desperation on the part of the stage actor. A member of the audience interrupted with: "That statement was distorted by the press and has been flatly contradicted!"

He also was asked why, along with others, he could attend this particular meeting, while seemingly unable to attend any of the three Equity meetings. Questions back and forth at random resulted from his further statements, and eventually he retired with a wave of the hand.

Ralph Forbes, who occupied the rostrum with Conrad Nagel, then made a plea for consideration of the question at issue.

For the reader who really wants to know what issues were brought up at the meeting and what disposition was given them, the following account is given in tabloid style, presenting first the issue, and second, what happened to it:

### Major Issues Discussed

#### FIRST—Nagel's petition.

Thirty-four members of the Association signed it at the conclusion of the meeting. Their names appear elsewhere in this issue.

#### SECOND—Should the petition be limited to free-lance players?

It was not limited to free-lance players. Many contract players were amongst the signers.

THIRD—What was Nagel's motive and also his rights in calling the

meeting, presenting the petition and requesting signers?

An Equity Council member pointed out that Nagel has the right under the by-laws of the constitution to call such a meeting and to get no less than 30 signers for such a petition. Nagel said his motive was not to get motion picture players "adequate representation" in the Equity action. Others implied that such was doubtful, and that he had ulterior motives. What they were, was not brought out, but—

FOURTH—Was Nagel a traitor to Equity on other occasions was brought up.

Majority of expression indicated that such was not the thought of those assembled, and an apology was offered later.

FIFTH—Is there any distinction between stage and screen actors, in so far as Equity is concerned?

Such a thought was emphatically opposed by many speakers on both sides.

In a rising capitulation from among the approximately 400 Equity members at the meeting, more than half were shown to have been in pictures for over two years, and that over one-fourth had been in pictures for over ten years.

SIXTH—Is the motion picture player in Equity adequately represented in the present fight?

General opinion seemed to lean that way, although Nagel refused, after stalling for over a half hour, to permit a vote on whether the gathering assembled there should endorse Equity's present action by vote. (The motion was put by Clark Silvernail.)

When Nagel stated that there are no motion picture people on the Equity Council, a number of names from the Council were hurled at him from all sides, including those of George Arliss, Funnell Pratt, Robert T. Haines, Frederick Burt, Clark Silvernail, and others.

SEVENTH—Was the meeting solely for the benefit of the stars and high-salaried contract players?

Ralph Forbes, one of the five calling the meeting, stated that the meeting was solely to help the free-lance player, particularly those not able to easily bear the brunt of the present fight. He was challenged in a subtle fashion by Jetta Goudal, who stated that if the contract players, who are at present "unfortunately" unable to help actively in the cause, would give one-third or one-half of their salaries to help the free-lance players who may need it, she would also contribute her bit.

Forbes said that he, too, was a free-lance player, none too well situated. No further discussion was given to this matter.

EIGHTH—Is Frank Gillmore running the present fight, and is he the one who suspended the three members of the Association who signed non-Equity contracts since the 5th of June?

It was positively stated, and not denied, that Gillmore is acting only as the mouthpiece of the Council, and that the suspension of the recalcitrant members was investigated and ordered by two separate committees.

## HIGHLIGHTS OF WEEK IN EQUITY FIGHT

(Continued from Page 3)

er, following the general lines of the resolution passed by the Los Angeles body.

### Two Inde Producers Equitized

It was reported early in the week that two independent producers had signed Equity contracts. Nat Levine of the Mascot Productions engaged Richard Tucker for a picture now in production; and Pat Powers wired Frank Gillmore that henceforth he will produce only on the basis of Equity shop, with one such picture already in production.

### No Action By M. P. P. A.

Up to the time of going to press no further announcement had been made by the producers as a body, though one independent producer, Phil Goldstone, stated that he was following the policy of the Hays organization in opposition to Equity.

### Nagel's Attitude

The issue of "adequate representation for the motion picture players" on the Equity council was raised by Conrad Nagel at a meeting organized by himself, with Lois Wilson, Rod La Rocque, Ralph Forber and Basil Rathbone as supporters. A remarkable number of stars under contract were present, and the issue was bitterly fought due to the presence of many Equity members loyal to the present Equity stand.

### Many Offers Refused

A casting director of one of the large studios is reported as stating that a surprising number of players are available under producers' terms, and that on the other hand he was astounded by the number of people who have turned down more lucrative offers than have hitherto been made to them.

Ralph Forbes, one of the dissenting members in attendance at the Nagel meeting, reported having turned down three offers.

### Recent Contract Stage Players

It was learned at Equity headquarters that of III contract players recently brought here from the New York stage ranks, some 75 per cent have not reported to Equity to register, and that the information concerning them will have to come from the New York office.

### The Eight-Hour Day

Educational officials announced that they are working their study strictly on an eight-hour basis, and that when night work or Sunday work is made necessary, rest is permitted the following day. This, according to the statement of one official, is akin to the Henry Ford idea of getting efficient working conditions because of strictly limited hours of labor. It was pointed out that players cannot give their best efforts when worked too long hours.

### Statements In Brief

Conrad Nagel: "I stand armed in honesty of purpose."

Willard Mack: "I will follow Equity to hell, but I will not follow any one man."

Lewis Stone: "I have been grossly misquoted. I herewith send my check

for dues."

Joseph Schildkraut: "My father, my wife and myself will always abide by Equity and its actions."

Marie Dressler: "It's like the League of Nations to me . . . The letter about the Equity meeting was sent to the wrong address."

Patsy Ruth Miller: "I do not understand (the contract)."

Jetta Goudal: "If the contract player will give one-third of his salary to help Equity in the struggle, I will do my share."

Louise Dresser: "The Academy

has treated me fairly . . . I don't see that anyone has been abused."

John Gilbert: "I have nothing to say."

Francis X. Bushman: "I feel that if Equity were here there would have been redress from the blacklist."

"Strongheart," famous movie dog, died this week. He was 13 years old and had been brought to this country from the battlefields of France. He was in the service of the German Red Cross during the war.

"THE TALK OF NEW YORK" IS TOLD OF BY THE STAR OF "THE TALK OF HOLLYWOOD"

## ANGRIST-CALIFRA

DE LUXE MEN'S TAILORS



NAT CARR

Famous Star of Legitimate and Screen Stages

Messrs. Angrist-Califra:

Just struck an idea for advertising your firm—I just finished my first talkie, "The Talk of Hollywood," and feel that you could use the slogan of "The Talk of New York" as a fitting title, as Tailors of Men. Your firm is deserving of this name.

NAT CARR.

ANGRIST-CALIFRA

39 West 46th Street

Phone Bryant 5207

New York City

## Prominent Folks Who Attended Protest Meeting

Prominent among those at the Conrad Nagel protest meeting held at the Beverly-Wilshire, on Tuesday night were the following:

Jean Hersholt  
Anders Randolf  
Albert Gran  
Jetta Goudal  
Russell Simpson  
Donald Crisp  
"Little Billie"  
Walter Percival  
DeWitt Jennings  
Mitchell Lewis  
Cornelius Keefe  
Gertrude Short  
Scott Darling  
Frank Sheridan  
George K. Arthur  
Lionel Barrymore  
Virginia Cleary  
Ernest Torrence  
Wm. V. Mong  
Robert O'Connor  
Tyler Brooke  
Max Davidson  
Wm. Austin  
Charles Chase  
Walter McGrail  
Jimmy Eagels  
Andreas DeSeguro  
Marie Dressler  
Ralph Forbes  
Ruth Chatterton  
John Sainpolis

G. Pat Collins  
Tom Wilson  
Victor MacLaglen  
Monte Blue  
Rod LaRocque  
Karl Dane  
Bodil Rosing  
Rockliffe Fellows  
Tully Marshall  
Willard Mack  
Del Henderson  
Vera Lewis  
Tom McGuire  
Lou Payne  
Huntley Gordon  
Bessie Love  
Ben Lyon  
Sam Hardy  
Edgar Selwyn  
Louise Dresser  
Bert Roach  
Brandon Hurst  
Maurice Black  
Richard Tucker  
John Cromwell  
Warner Oland  
Ian Keith  
Clive Brook  
Hallam Cooley  
Edward Sturgis  
Ronald Coleman  
Lucien Littlefield

George Irving  
Basil Rathbone  
Kernan Cripps  
John Miljan  
Jack Elliott  
George Chandler  
Raymond Hatton  
Walter Morosco  
Donald Reed  
Lucy Beaumont  
Claude King  
George Cowl  
Gene Pallette  
Gardner James  
Noah Beery  
Jack Dempsey  
Estelle Taylor  
Charles King  
Gilbert Roland  
Thomas Jackson  
T. Roy Barnes  
Paul Porcasi  
Clarke Silvernail  
Frank Sheridan  
Patsy Ruth Miller  
Lois Wilson  
Leila Hyams  
Leo Carrillo  
Joan Crawford  
Douglas Fairbanks, Jr.  
Lyster Chambers  
Frederic Burt



**"PATRIOTS PREFERRED"**

by  
**SID MINTZ**  
The successfully produced three-act drama is now available to Clubs, Lodges, Dramatic Guilds, and Little Theatres.  
Author's Representative,  
Mabel L. Dorsey, UN 7296  
1035 Browning Blvd.

**GRAYCE WILEY**

Expert Permanent Waving  
with NINO'S

208 Warner Bros. Theatre Bldg.  
GRanite 6343

**SECRETARIAL SERVICE  
OF HOLLYWOOD**

Mailing Lists, Typing, Accounting,  
Mimeographing, Notary

415 A. TAFT BLDG.  
GLadstone 6214 GRanite 8867

**SUZANNE LA FLOTRONNE**

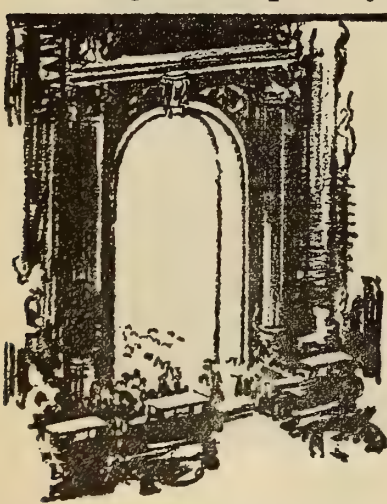
ATMOSPHERE SONGS

With Your Idea, Words and Music  
Arranged for Publication

1409 N. McCadden Pl., Hollywood

**Watch Hospital**

Any watch repaired for  
\$1. Material furnished  
and at wholesale. All  
work guaranteed 3 yrs.  
Please bring ad.  
408 S. Rdwy.  
Opposite "T. Grand-  
way Dept. Store."

**\$1****THE  
Doorway of Hospitality**

**ENTER** the doorway of  
this popular hostelry and you feel at home.  
There's an atmosphere of cordial welcome  
which marks the difference between the  
Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch  
of distinction. Pictures on the wall, over-  
stuffed furniture, a floor lamp and reading  
lamp... these are but a few of the features  
that make you feel at home.

Pig'n Whistle Dining Service insures the  
best of food. Therefore, when you are next  
in Los Angeles be sure to investigate.

**THE HOLLYWOOD  
PLAZA  
HOTEL**

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA

**Foreign Talkies to Be  
Produced at Radiotone**

Fred J. Balshofer has secured control of the former Marshall Neilon studio on Glendale boulevard. Mr. Balshofer now heads the Radiotone Pictures Corporation and will produce a series of talking pictures that will appeal to the demands of all Latin-American countries including Mexico, the pictures to be produced in the native tongues of these particular countries as well as in English.

The opening picture is "Honeymoon in Spain," a musical comedy feature. It is a stage play written by Charles Alphin, noted stage director and producer, and will be presented with a 100 per cent Spanish cast. Spanish atmosphere, Spanish love-making, Spanish singing and Spanish color. The cast for this all-talking, all-singing Spanish treat is now being assembled and rehearsals will start July 1. Mr. Balshofer will direct and Charles Alphin will assist. The camera squad will be headed by Billy Bitzer and the recording will be directed by Stuart Barsby. The stages are now being sound-proofed and recording apparatus is being installed and there is ample equipment and studio space for outside companies which may desire their use.

The musical numbers of the opening production, written by Mr. Alphin are particularly appropriate, among them being "Honeymoon in Spain" and "Castilian Rose," the latter being the theme song. "Castilian Rose" is a lilting melody, essentially Spanish and bids fair to be one of the greatest musical successes of the season.

The former Neilan studio, now known as Radiotone studio, is well-adapted to productions such as are planned by Mr. Balshofer and his associates. Originally built in Spanish mission style, its beauty has been enhanced by clinging vines, Bowers and secluded nooks, all of Spanish motif, which will give the camera men ample opportunity for unusual shots without leaving the studio grounds.

**MARY GIVES TESTIMONY**

Mary Pickford, idol of countless film fans, played the role of leading witness for the protestants at a hearing of the City Planning Commission held in the City Hall last night to hear objections to the Los Angeles Mountain Park Company's request to establish a rock crusher in Santa Ynez Mountains.

**AGED ACTOR DIES**

Golden Wadhams, sixty-year-old character actor, was found dead in his bed Wednesday. He resided at 4953 Hollywood Boulevard.

Sid Mintz has had the distinction of having his original play, "Patriots Preferred," presented by the Modern Mummies, a literary group of the Polytechnic High School. It was a three-act play dealing with the trials and tribulations of a patriotic-minded Jewish merchant. Mr. Mintz has just completed the part of a gangster in a production of the Mascot Film Co. He has sold a one act play to Dodd-Mead Co. and has several others accepted by New York publishers.

**Talkers Have Slim  
Margin in Vote to  
Test Popularity**

**T**ALKING pictures won only a small margin of favor when a vote was taken in the first university class in Photoplay Appreciation which has just concluded at the University of Southern California. Of the 61 students who answered the question, "Do you prefer talking pictures to silent ones?" 35 voted for talking pictures and 26 for silent.

In order to make a fair test of the photoplay appreciation course a cross section of the student body, from freshmen to those of graduate standing, was secured, 72 of the 150 applicants being permitted to enroll. Those with motion picture experience were favored, 29 being admitted.

During the course the students heard lectures by Douglas Fairbanks, William de Mille, J. Stuart Blackton, Irving Thalberg, Conrad Nagel, M. C. Levee and other representative figures in motion pictures. A similar course is being introduced at Stanford University next fall, both courses being sponsored by the Academy of Motion Picture Arts and Sciences.

The ballot on talking pictures was answered as follows:

1. Do you want silent films eliminated?—Yes, 3; no, 57.
2. Do you prefer talking pictures to silent?—Yes, 35; no, 26.
3. Do you like recorded music with pictures?—Yes, 35; no, 22.
4. Do you like part talking, part silent?—Yes, 29; no, 30.
5. Is your interest in "talkies" increasing?—Yes, 53; no, 8.
6. Do you like sound-and-effect pictures better than dialogue?—Yes, 17; no, 40.

**Sarecky Promoted to  
Ranking Executive  
At RKO**

Louis A. Sarecky, for several years a ranking executive at the RKO studios, was today appointed associate producer and studio manager.

The appointment makes Sarecky second in studio command. The ranking executive on the coast is William Le Baron, vice-president in charge of production. Sarecky becomes his active associate and assistant.

Sarecky is one of the most colorful figures in the motion picture industry. He has been associated with several major film companies, and has risen "from the bottom of the ladder" in the motion picture industry.

In his new position he succeeds Charles E. Sullivan, resigned.

William Fox is reported as lunching with President Hoover in the White House at approximately the same time as the independents were discussing their troubles. It is understood that only social topics of the day were discussed.

**Largest Sound Studio in  
East Operates**

**NEW YORK, June 27.**—With the largest sound-proof stage in the East ready for production, the American Sound Studios opened yesterday. Alfred Walker, general manager of the American Sound Recording Corporation, is in charge of that company's production activities which have already started.

National Sound Pictures, with Edwin Earle Smith, producer, signed Art Landry and his Victor Recording Orchestra for a series of miniature musical comedies. Production on the first two-reeler started today. It is called "The Gob's Follies," and stars Art Landry with Jean aL Marr, formerly featured in "My Maryland," co-starred.

Jack Noble, known as Eastern director for Metro-Movietunes, has been signed as director general for American Sound Studios, with Edwin Earle Smith, temporarily in charge of casting. S. Edwin (Chatty) Graham, is studio manager, with F. A. Pentcoast chief recorder. Harry Jones of De Forrest and Vitaphone studio experience, is engineer in charge at the studio. Dr. A. J. Bertin is musical director.

When the Landry opus is completed, and after Metro-Goldwyn-Mayer finishes with virtually the whole studio space, National Sound Pictures will go into their second production. It is called "La Rosita" and stars Jean La Marr.

**Holiday to Have Coast  
Premiere on  
Aug. 11**

O. D. Woodward announces that the Philip Barry comedy success, "Holiday," which was one of the genuine hits of the New York theatrical season, will have its coast premiere on the Clumbia Theatre stage, San Francisco, August 11, and will afterwards be presented at the Biltmore Theatre, Los Angeles, September 2. Woodward further announces that the Biltmore and Mason theatres will be his producing centers starting in September.

The producer disclosed the fact that "Dracula" is playing to record breaking box-office receipts in various northern cities and that it provided chills and thrills for the multitudes even in the hot weather that prevailed along the coast. He claims it is the ideal warm weather show and that its three weeks' engagement in San Francisco opening in the latter part of July will keep that city chilled to the marrow.

The complete cast for "Holiday" will be announced within a week, Woodward stated. He states that he intends to give this pretentious offering one of the finest casts California has seen in years.

**COMPILING A BOOK**

Gay Seabrook, who plays Minnie in "Danger," with Edmund Breese and the Henry Duffy Players at the Hollywood Playhouse, is compiling a Stage Book of Questions. Miss Seabrook contends that unless one can answer the questions he cannot qualify as knowing his theatre.



### Review "TWO WEEKS OFF"

Reviewed at the Mark Strand.  
A First National Picture (part dialogue).  
From the play by Kenyon Nicholson.  
Directed by William Beaudine.  
The Cast: Dorothy Mackail, Jack Mulhall,  
Gertrude Astor, Jed Prout, Kate Price,  
Eddie Gribbon.

"Two Weeks Off" slipped unostentatiously into the Strand this week, unballyhoed by any advance press agent blurbs and without the strains of a single theme song issuing forth from the lobby and emerged the most entertaining program film to be seen along the movie Rialto in a month of Saturdays.

Kenyon Nicholson of "Barker" fame has again come to the fore with a pleasant little story revolving around the difficulties of salesgirl to "land" a millionaire during her "two weeks off" at Bradley Beach. During the course of the story's unreeling, a great deal of slapstick comedy has been interpolated but so well has it been megaphoned by William Beaudine and so uproariously is it acted by Jack Mulhall, Eddie Gribbon and Dorothy Mackail that the result instead of being objectionable is rib-tickling in the extreme.

The picture is only partly dialogue with some corking subtitles by Tom Miranda incorporated into the silent reels. Both Dorothy Mackail and Jack Mulhall are as natural before the "mike" as they are before the camera lens. Here is one of the most engaging teams that has ever emigrated from Hollywood and the fact that "Two Weeks Off" is their swan song as a co-starring combine is true cause for regret. Our only hope is that now that Dorothy Mackail has been elevated to individual stardom, she will receive some of the "breaks" she so richly deserves. A comedienne of the first water who can also essay dramatic roles, she is one of the best bets on the First National lot—all imported stage luminaries notwithstanding.

RADIE HARRIS.

### HAS OWN EXCHANGE

NEW YORK, June 27.—One of the most important distribution deals effected in the motion picture industry during the past few months has just been brought to a successful conclusion by Jack Cohn, treasurer of Columbia Pictures working in conjunction with Barney Rosenthal, franchise holder for the company in St. Louis, whereby Columbia takes over the business and active operation of this exchange, one of the largest and most successful in the West.

### Review "THE LIFERS"

By Madaline Blackmore and Chas. Crouch.  
Staged by Fulton Dent.  
Reviewed at Cordova Theatre.

#### CORDOVA THEATRE

A play of modern youth in a college, "The Lifers," a society of boys and girls trying to be wild and to conquer the art of sophistication. Rita Carroll cleverly portrayed by Duane Thompson, who is very popular in college, is the envy of Laura Preston, assistant dean of women. Laura Preston beautifully handled by Marion Aye.

Miss Preston never knowing love or the joy of care-free youth, hides her disappointment in life behind a coat of hardness and an ambition to reform the younger generation. During the absence of Marguerite Hewitt, the dean of women, enacted by Mary H. Flanner, Laura Preston overhears a party being planned at Blue Nose Jack's road house, where Rita Carroll has been dancing in the evenings. She plans a raid, and to satisfy her jealousy of Rita has her expelled from school.

Joe Graham one of Rita's admirers, decides to get revenge, he proves to Miss Preston that her outlook on life is wrong and gains her love and then tells her he does not love her, that it was all for revenge. The play is fast moving but we feel it is unfair to judge the play or the players under the first night conditions.

Others in the cast were Sylvia Picker, Marjorie Bonner, Cleve Moore, Warren Washburn, William Kussman, James Aye and George Clark. L. R.

#### JAPAN GIVEN TREAT IN SOUND FILMS

NEW YORK, June 27.—One of the outstanding events in Japan's amusement history occurred in May with the landing of the first Western Electric equipment at Yokohama and its subsequent installation in the Hogaku Za Theatre, one of aramount's de luxe houses in Tokyo. The equipment arrived in 40 boxed pieces and its removal from the dock to the theatre was in the nature of a triumphal procession with large crowds following the caravan of trucks.

#### REHEARSING FOR PART

Purnell Pratt is rehearsing with Gloria Swanson for her first talking picture. It will be made at Pathe studios under the direction of Edmund Goulding. Although Pratt is a comparative newcomer in Hollywood, his voice has been heard in numerous screen successes. The latest are "On With the Show" and "Alibi."

#### MADLINE SEYMOUR IN ROLE

Madeline Seymour, noted British actress, who made her motion picture debut in "The Last of Mrs. Cheney" with Norma Shearer, will play the role of Lady York in the talkization of the Ferenc Molnar play, "Olympia," in which John Gilbert is starred.

Theodore Von Eltz has been signed by William Le Baron, vice-president in charge of production at the RKO studios, to play one of the major roles in Radio Pictures' all-talking version of Le Baron's successful stage play, "The Very Idea."

#### ROSETTA DUNCAN RETURNS

Rosetta Duncan has arrived back at the Metro-Goldwyn-Mayer studio after a two weeks' vacation in the Yosemite. She immediately went into conference with Sam Wood over the talkie, tentatively titled "Cotton and Silk," which she and her sister will start early in July.

#### SIGNS NEW CONTRACT

James Wilkinson, head of the cutting department at the Paramount

studios in Hollywood, has affixed his signature to a new contract. Wilkinson has been with Paramount for two years. He was formerly chief film editor and production supervisor for the FBO studio.

Hope Hampton received an enthusiastic reception from Parisian music lovers when she appeared in the title role of Manon at the Opera Comique. Gen. Pershing and other notables were in the first night audience.

## Advantages of an Income Trust Estate

### Many Financial Problems Avoided

No responsibility of investment. Funds in trust yield income immediately and continuously.

Income not contingent on property values.

Scale of living can be safely established and surely maintained.

Money cannot be borrowed by friends or relatives to invest in business ventures.

No personal attention necessary.

### No Expense of Management or Collection

WRITE TO

## GREAT NORTHERN INVESTMENT SERVICE CORPORATION

WARNER BROS. THEATRE BLDG.  
HOLLYWOOD, CALIF.

**STUDIO**  
**Evansmith**  
**photographer**  
6605 HOLLYWOOD  
BOULEVARD, GLENDALE  
6099

There is no  
"pull" like  
suitable  
photographs.

Professional  
Posing Charge,  
\$12.50, Includes  
25 8-by-10  
photos



# Speaking the Voice of the Industry—

*Hollywood Filmograph* offers  
a complete survey of the do-  
ings of the Motion Picture  
and Theatrical Indus-  
try — *Filmograph*  
through its columns  
reviews and pre-  
views leading  
productions  
at local the-  
atres.

*Filmograph's* circulation  
steadily increases as the  
publication pro-  
gresses. . . .

## ENROLL TODAY

and become familiar with  
the workings of the  
Industry. . .

**HOLLYWOOD**  
*filmograph*

**WARNER BROS. THEATRE  
BUILDING**

Phone Hollywood 6024

I Year—\$5.00  
6 Months—\$2.50      3 Years—\$10.00

## England Fast Forging to Front

*Sidney Olcott, Director, After Tour of Continent, Returns to  
Hollywood—Producing Series of Specials for London Studio*

Many of us in Hollywood have wondered what had become of the genial smiling face of Sidney Olcott. Cronies missed him at his old haunts—and then one morning we picked up a newspaper and discovered that Sidney Olcott was in Egypt, then again reported in Turkey, the Holy Land, Palestine, Greece, Italy—he had become a world tourist in the interest of his art—motion pictures.

Well, Sid is now back in Hollywood, hale and hearty, with a fat contract in his pocket for the production of a series of big pictures, silent and sound, for a British studio, to start this fall. In the meantime he may accept an engagement to do a picture here, you never can tell.

"Europe is misunderstood on this side of the pond by many," said Olcott, "just as the United States, especially that part of it devoted to the making and exhibiting of motion pictures is misunderstood abroad. But they mean well, the war set them back and they are now endeavoring to catch up with us, cinematically speaking.

"They think fast but act slower, than we do. They have the brains, the talent and the facilities, just as good perhaps as our own, but for a time inexpertly utilized, but things abroad are gradually changing for the best. They like our talkies and sound films, likewise our silent versions if they are good. They wish to compete with us, or in other words become a friendly competitor—to get a niche in our esteem, and should be encouraged, rather than discouraged. England is a great market for American motion pictures, likewise other countries abroad.

"London has some finely equipped studios, and we all know that London has plenty of excellent story material and writers to turn it out, likewise good talent and technicians, to say nothing of clever business men. When this country and producers on the continent reach the happy medium, insofar as an exchange of celluloid product is concerned; when the story material and staging of the pictures meet universal requirements and are well executed, then we may expect to find our friends across the big pond worthy, but friendly rivals, and that day is not as distant as many would imagine.

"The scenic beauty of old England lends itself admirably to the camera lens, and it has been hardly touched. France, Germany, Austria, Italy, Egypt and other countries likewise. There are spots that would delight both the eye and heart if properly transferred to the silver sheet, but I doubt they have even been photographed at all. I hope to use these backgrounds for future stories for it would be an injustice to the movie going public not to utilize these beauty spots of nature.

"Ireland, that spot on the map made immortal by the shamrock, has some of the most gorgeous scenic vistas on earth, and the native tell me no moving picture camera has ever registered the locations on celluloid, and it's a pity. Scotland,

while producers may have 'shot' scenes there, has hardly been touched, photographically speaking. The villages of England, the quaint inns, the ancient and historic castles, the lakes, countrysides and cottages lend themselves pictorially to a story that would meet with universal favor. In the United States, and in Canada, we too have beautiful spots as yet untouched, but some day enterprising directors will avail themselves of the opportunities available."

England can well feel proud to capture Olcott, the director of "Little Old New York," "The Humming Bird," "Monsieur Beaucaire," "The Green Goddess," "Ransons Folly," "The Only Woman," etc., and the director of Norma Talmadge, Marion Davies, Richard Barthelmess, Colleen Moore, Mary Pickford, Pola Negri, George Arliss, Rudolph Valentino, and others as famous.

And it's a pleasure to have the Olcott smile once again in Hollywood, even though he will be here for only a few months time, then dear ol' Lunnnon, especially the Strand and Piccadilly Circus will claim him. But until then we cawn't say au revoir, old top, but welcome home!

1 1 1

### Review Hillstreet Theatre Week of June 23

The highlight on this week's program of the "Collegiate Revue" are the "14 Bricktops" featuring Bobby Grice. They prove to be one of the cleverest and most efficient girl orchestras that has hit the coast. Each member is an excellent entertainer and talented musician. Their leader, Bobby Grice, has a million dollar personality which registers well with the audiences. Ada Brown, rendering her blue songs and "Real Estate Papa," brought her a great share of the applause the audience was lavish with. Madie and Ray, two youngsters, hold their own with the rest of the performers with clever dancing and roping feats. Orval and Whitledge entertain for about 15 minutes with monologue and songs. The "Four Runaways," mile-a-minute comedians, help round out the enjoyable program.

"Two Men and a Maid," with Margaret Quimby, Alma Bennett, Buster Collier, Jr., Harry Gribbon and Georgie Stone, Tiffany-Tone Production directed by George Archainbaud, makes the evening a thoroughly enjoyable one.

Hillstreet Theatre is dealing in better class of vaudeville which the audiences are beginning to appreciate and enjoy. They are not disappointed to lay one evening a week aside for this theatre.—C. W. M.

1 1 1

### FOUR ISSUES WEEKLY FOR FOX MOVIE TONE NEWS

NEW YORK.—Increase of Fox Movietone News to four issues a week, commencing July 18 was made known (Wednesday) at the annual sales convention of Fox Film Corporation at the Park Central Hotel.



## The Passing Week

(Continued from Page 4)

unreasonable they may have seemed. Where so great a movement grips the individual actor, and his future existence seems to hinge so vitally on group solidity, any division, no matter how reasonable it may be, must of necessity feel the onslaught of the mixed emotions of the actor. Consequently they heckled speakers, and attempted to pillory those opposed to the Equity move. Yet if they lacked reason in those moments, Mr. Nagel's attempts to placate the interruptions, by reminding them on each occasion of their duties as "ladies and gentlemen"—seemed quite as bad.

If they were not on this occasion, acting according to the very precepts of Emily Post, authority on etiquette, they were men and women—human being, confronted with a situation that cannot take into consideration the gentler feelings of the sensitive. Our plea to the actor, is for calm logic and less fever—and the performance of the other evening could not be repeated. Using this means, each side would have been more understandable to the other—and pleasanter feelings would have been endured, both during the progress of the meeting and after its conclusion.

The meeting could have been brought to a swift and rapid conclusion by introducing bare facts, without the equivocation and haggling that prolonged it so unnecessarily. To accomplish this each side should have selected several speakers to explain or defend their positions. Mr. Nagle and Ralph Forbes could have capably stated their position, and Clark Silvernail and Louis Wolheim would have upheld the Equity decision. This means would have prevented the meeting from floundering about with the emotions of the group swinging from one point to another.

Sparkling and cool in the midst of the bedlam, was the speech of Jetta Goudal. Using all of the piquancy and mannerisms, with which she is identified, Miss Goudal's speech was logical, clear and filled with a caressing inuendo. She suggested that in the event it was found necessary, would the Equity players under contract, be willing to contribute, one-half or one-third of their salary for those other members that needed assistance? She would, in spite of several years without work, do her share. Would Mr. Nagle and Mr. Forbes agree to the plan? Mr. Forbes, speaking for himself, explained that he is a free-lance player, who might need this sort of assistance should the fight continue.

The others there could have profited by the poise and depth that Miss Goudal proffered. A much-maligned individual, she must have earned the respect and finer feelings of those that heard on that evening.

The split in the ranks was inevitable.

But now that it is here, both sides can learn much in the way of suppressing emotions, and analyzing carefully and truthfully the basic propositions

## Production Delayed On "The Racketeer"

With production delayed on "The Racketeer" at the Pathe Studio until "Oh, Yeah!" under the direction of Tay Garnett, has been completed, Howard Higgin, who will direct the Paul Gangelin original, has deserted Culver City and is vacationing at his mountain ranch near San Jose, California.

Robert Armstrong, who is co-featured with Jimmie Gleason in "Oh, Yeah!" also is to have the featured role in "The Racketeer." Higgin's sojourn at San Jose will not be all rest, since he plans to put final touches on "The Racketeer" script while there.

## "BARNUM WAS RIGHT"

Universal has begun production of "Barnum Was Right," starring Glenn Tryon. The supporting cast includes Merna Kennedy, Jay Hunt, Basil Radford, Clarence Burton, Lew Kelly and Isabel Keith.

that are being brought forward. Heckling, pillorying or spontaneous human combustions will not decide the issues, nor can tactics employed to forestall, evade or blind the facts, bring any confidence to those employing them.

Let's have the calmer days!

## Galli-Curci Lauds the Talking Screen

Galli-Curci, well-known operatic star, visiting Los Angeles this week, adds her praise to the screen that talks. She did not include in her statement, however, any indication that she would appear before the camera.

"The music-loving public will not countenance a mechanical interpretation," she said. "Of course, operas can be adapted but they will not be the same."

"Talkies are getting on to greater and more beautiful things with a much better technique and a finer presentation," she added. "With this advancement passes the dressed-up doll—Miss Beautiful Dumb. Beauty, coupled with intelligence, will now find its rightful place in the picture making business. Hitherto a dressed-up doll could win fame, but under the new system and the new order that is entirely impossible."

## Mary Nolan Returns Home From Hospital

Mary Nolan is home again from the hospital after a second major operation, which was the result of a traffic accident in which she and her sister were injured several weeks ago.

According to the attending physician, it will be two weeks before Miss Nolan will be strong enough to resume her motion picture work.

## Makes Booterie A Fine Art



Edward F. Mills has furnished theatrical footwear for many film productions, his most recent contract being with M-G-M for the Hollywood Revue. His retail stores in Hollywood and Los Angeles are headquarters for those in the profession who desire the finest in footwear.

## NINO'S

208 Warner Bros. Theatre Bldg.

GRanite 6343

"Where Art Is Made in Hair Cutting"

## SCOTT McKEE

*Dramatic Sense, Ability, Experience, Intelligence*

PHONE GRanite 8438

Six pictures on which  
JOSEPH JACKSON

worked last year were included in the list of box office record smashers compiled by the Motion Picture News

## ARTHUR H. FORDE

HE 3032

5853 Carlton Way

DOMESTIC and IMPORTED CORDIALS  
Twenty-two national brands malt syrups.  
hop flavor. Full line bottlers supplies.

Grape Juice. Prompt delivery.

Golden Rule Supply House  
7739 Santa Monica Boulevard  
GLadstone 7405

## LESLIE M. LeCRON

Instructor in

Contract or Auction Bridge

Lessons in Your Own Home If Desired

Phone HE. 2770 For Appointment

## SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

MARIE LA MARR  
ELECTROLYGIST

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577



NEW

UNDERWOOD, ROYAL,  
CORONA, REMINGTON  
PORTABLES

\$60.00

Terms If Desired

"ALL MAKES"

Late Model Standard Typewriters,  
Factory Rebuilt, 35% to 70% Discount. Terms: \$5.00 monthly if desired.

Wholesale Typewriter  
Company, Inc.

440 S. Spring St. METro. 3442  
Los Angeles, Calif.



## STEPIN FETCHIT MARRIES

Lincoln Theodore Perry, 26, known to motion picture theatre-goers throughout the world as Stepin Fetchit, negro featured player under long term contract to Fox Films, and Miss Dorothy Stevenson, 17, colored, of New Orleans, were married at 7:30 o'clock Thursday morning at St. Patrick's Church on Thirty-fourth street. Miss Stevenson, a student at Metropolitan High School, and Mr. Fetchit met through mutual friends several months ago.

### GERLY

"Parfumeur to the Stars"  
Creator of

### "B'LOVE"

for Bessie Love

6705 Hollywood Boulevard

## DINE OVER THE WAVES

IN THE

## LA MONICA CAFE

On the End of Santa  
Monica Pier

Phone 244-25

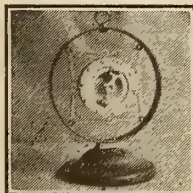
Lunches For Fishing Parties  
On Short Notice

### DINING and DANCING PARADISE

## ROOSEVELT HOTEL in HOLLYWOOD

THE NEW  
BLOSSOM ROOM  
IS A SENSATION  
DANCING TO  
AARONSON'S  
COMMANDERS

## MICROPHONES



**2-Button Type**  
For Public  
Address, etc.,  
list .....\$25

Standard  
Broadcast  
Model, list...\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish; prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

**UNIVERSAL MICROPHONE CO.**  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
D. Langevine Co., 274 Brannon St.

## Boasberg to Write Dialogue For Duncan Team

Al Boasberg, just recently returned from New York, where he produced a series of comedies for Radio Pictures, has again been engaged by Metro-Goldwyn-Mayer to write the dialogue for the Duncan Sisters' forthcoming talking picture, as yet unnamed. In addition to the "Revue," Boasberg has also written the story and dialogue for "College Days," the picture directed by Sam Wood, and which is to be released in the near future as a special for M-G-M.

1 1 1

## Hopkins Assigned to Dialogue M.-G.-M. "Road Show"

Robert Hopkins has been assigned to do the dialogue on "The Road Show," an M-G-M production being screened under the direction of Charles Reisner. Hopkins did the dialogue for "Broadway Melody" and "Hollywood Revue of 1929."

1 1 1

## Warners Announce Series of Vitaphone Shorts

The ever-increasing popularity of Vitaphone short subjects has led Warner Bros. to announce a regular release schedule of six acts a week during the new season. This will aggregate 312 numbers for the year, bringing to the screen the leading vaudeville, operatic and musical talent of the day.

The schedule of Vitaphone specials and Vitaphone shorts will be produced at Warner Bros.' two studios in Hollywood and their eastern studio in Brooklyn. The entire program will be made under the personal supervision of J. L. Warner, vice-president in charge of production.

## Exclusive Whiteman Club

All of the comforts of home, and more, too, are being provided for Paul Whiteman and his orchestra at Universal City by Carl Laemmle, Jr. Whiteman has his own bungalow sumptuously furnished, while the members of his band have had a special clubhouse built especially for their use. The club is designed in the manner of a log-cabin hunting lodge, and will be used as dressing rooms—new make-up stands and shower baths being installed—and for recreation there is the grand piano, billiard table, library and soft lounging furniture for resting after the day's work.

That "Whiteman Lodge," as the clubhouse is known, is intended exclusively for the use of Paul's outfit, can be ascertained by the sign which graces the entrance to the place and reads as follows: "Notice! For Members of Whiteman Club Only."

## Psychologically Speaking

### Analyzing "Eternal Love"

By JOHN MAND

THE motion picture play, "Eternal Love," as a story, aside from the actors therein, lacked emotional appeal according to its reaction upon myself. The chief reason for this flatness was due to the fact that although the play was artistically presented and ably acted out the chief actor was out of tune with his role. John Barrymore is the eternal gentleman. He cannot hide his identity by putting on a picturesque garb such as was his when portraying the part of a hunter.

By gentleman I mean, in this instance, a man who spins not, wears not homespun, nor knows the feel of said cloth next to his delicate skin. Now a gentleman may be a vagrant, troubadeur, clown, Hamlet, Don Juan, scholar, poet, criminal, moron, genius (not mechanical), saint, villain. He can be anyone of these characters or even a combination of several of them. He can tramp and blister the soles of his feet but never can a true gentleman toughen the palms of his hands. A hunter does. A Barrymore never! That's why all of the artistic and beautiful didn't cover up the fact that Mr. Barrymore should have assayed another gentlemanly role, in or out of a love part—that having nothing to do with my contention.

When a gentleman must work by virtue of economic necessity we regret his fate. Gentlemen are born and not made. They have a definite personality. They are sensitive. They are apt to be introverts—capable of living their own lives, mental and deeply emotional in individualistic fashion. Of course gentlemen are doing all grades of work the world over. They must in order that they eat. Most of these hyper-sensitive men and women find themselves miscast for the jobs that are forced on them. They are too good for their work. They are the irritables, the resentful, the rebellious, the ones who feel that the world isn't made right or else they deplore their own eccentricities, their differences from the average stable man. You see these men and women in every walk of life, in every sort of trade, living under the same conditions as every one else, the common run of folks, but out of tune with life was John Barrymore in his role of a hunter. These gentlemanly types are to a certain extent the chosen of the earth. In a wiser civilization they will be picked out from the specialties; the goats will be picked from the sheep.

Mr. Barrymore is a gentleman. He is one of the highest types of actors living today and if I may express my opinion, the best we have. I, therefore, deplore the fact that we, the public, can't have more of him than showed in this picture, "Eternal Love." We need more than poses. We need his voice and his acting capabilities to their fine limit.

This picture began too tremendously—with a larger subject as an introduction than was necessary to

foreshadow a primal love theme. A mild flirtation between lover and beloved in a pretty Alpine setting—Edelweiss (nobly pure), the heroine, would have been a sufficient beginning.

The plot of this play makes me suggest an oddity. In most motion picture plays that I have attended the heroine and hero are different emotional natures. For instance, in this play the agile hero becomes the beloved of the placid heroine.

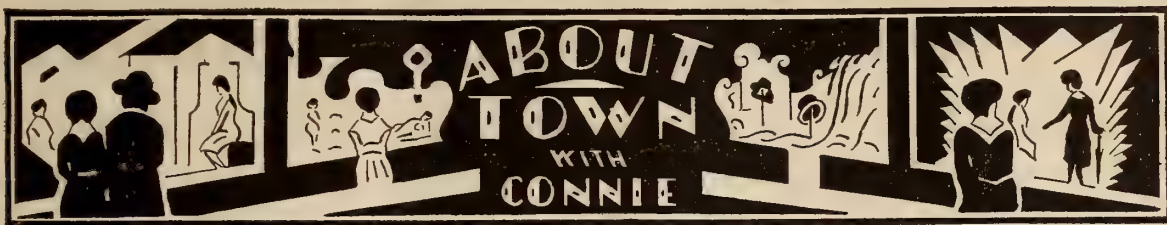
The good girl loves a man who is of unworthy nature and who needed the fires of disaster to purify even his love. My original idea is that the heroine of a play should sometimes come to her senses, pictorially speaking, and marry a man who suits her better nature. A good solid business man should, for example, marry the girl back home. The flighty maiden should be allowed to dance off the stage with a brightly colored sheik. That's what happens ordinarily otherwise the number of divorces would be far greater than they are today.

In this story, the calm visaged Camilla Horn would have been allowed to marry the stolid lover instead of the local bad boy. The gipsy girl would have kept the rebel hero guessing—though happy. The pastoral quality of the play would have been formed instead of torn to pieces by unruly matings. The burghers would have found it unnecessary to use force in order to keep the normal calm of their community. The burghers were right. Why should they tolerate the abnormals. Motion picture directors always forget in plotting their stories that there is such a thing as a life cycle. If they depict the wheel of life they show the wrack on which are torn the lives of tempestuous and rebellious souls. They never think of picturing the wheels of the baby carriage, the natural aftermath of even the most ardent and eternal loves.

The burghers were not to blame. I don't see why they should have met with such incalculable calamity just because they didn't want their world upset by a hyper-sensitive in their midst. The pastures are for sheep. The crags for goats. Security is ever the watchword for any stable community. Why should they, te citizens, have suffered because they did their duty, ignoble or otherwise to frau, kinder, and their economic status? Too revolutionary that ending of good burghers. It doesn't happen. We'd be sitting on eternal volcanoes. It wasn't necessary to destroy lawful authorities in order that the prime characters indulge in heroics.

Wouldn't it have been a nice touch if Mr. Barrymore had been allowed to languish to mental and spiritual death by playing eternally the eternal lover to a calm maiden? Some more volcanoes would have naturally erupted them.





## Shopping On and Off the Boulevard

### Cheer Colors

IF you would know the newest colors, you will have to seek out the Summer flower garden. There you will find them. But be careful not to overlook the gay nasturtium, for this sturdy bloom is the ruling queen this season. From the petals of her cheer color gown comes the new shade known as Capucine. There is pale capucine, a delicate orange beige, a golden capucine and a radiant noon-time color. The nasturtium will bloom in hats, shoes and other accessories this season. Her colors will be used in lovely, cheer color combinations and will be worn literally from sunrise to sunset—so popular have they become.

A midsummer dream could not possibly come true without lovely, soft pastels. Opaque green, a grey-green tone, rose dew, morning rose and a crayon blue have been created to meet this need. Then there is chartreuse red, a vivid, sophisticated shade, royal violet, an alluring pansy shade and the new bleu moderne, a brilliant blue. Cheer color predominates the mode!

A PINK chiffon ensemble is Pauline Garron's choice from the Lido Gown Shop.

MEN'S fashions are as interesting and varied as those of the feminine sex in Hollywood. At present the well-dressed male is featuring solid colored coats and flannel trousers with stripe to match the coat. Handkerchief, tie and hose carry out the ensemble.

Robert Armstrong appeared at the Gleason Pool in Beverly Hills recently in a medium blue coat with striped trousers of white and blue. The same shade was in a silk handkerchief, initialed in darker colors.

Millard Webb favors dull greens. His coat is of sage green, with the trousers in cream-colored flannel with green pin lines.

James Gleason wears much brighter green, with tan flannel trousers lined with green. Tan shoes and green hose for James.

William J. Cowen wears all white flannel suits, with colored shirts, ties and handkerchiefs. His hats are of panama straw. Shoes carry color with white buckskin.

Ken Maynard wears his wide-brimmed white hats on all occasions, and plain white flannel trousers. He favors navy blue coats, with ties of the same color. His shirts are in lighter blues.

Monte Brice wears two tones of brown—darker in the coat, with trousers of deep tan striped in brown. The effect is very quiet and unusual. His shirts are buff colored, with bright ties.

### COOL COMFORT

HOW can you possibly enjoy cool comfort this Summer without those awnings? Good awnings last for years—that is, if you buy quality in canvas. Mr. Eisberg of the Vine Awning Co. makes only the best in canvas and guarantees long life for every product that leaves his store. A good awning ordered now will improve the appearance of your home, afford you comfort and, as a thing of beauty—it will be a joy forever. A porch swing and a chair or two in bright original designs in canvas will also add to your comfort during the hot Summer months. Gladstone 5903 is the telephone number, and 758 North El Centro the address of the Vine Awning Co.

Cherie Graves was seen in one of the leading boulevard restaurants recently. She was wearing a stunning new polk shape in stitched satin—a Lido hat designed by that clever artist, Peffer.

### MAUDE LESLIE PREPARATIONS

The beauty preparations of that well-known actress, Miss Maude Leslie are indispensable to a score of motion picture stars who use them. Because of the large demands made upon these people, it is absolutely essential that the preparations used must be pure. That is why they choose the Maude Leslie products, which contain nothing but the finest imported ingredients. Miss Leslie worked out the formula after years of travel and stage work on the Continent, during which period she had time to observe and learn about the ingredients that would actually keep the skin young and fresh. The result has been a perfect product.

You may try a facial at the Maude Leslie Salon, 1330 Brighton Way, Beverly Hills, where real relaxation and the application of Miss Leslie's beauty preparations will obtain wonderful results for you. Phone OXford 4735.

### "OPULENCE OF YOUTH"

The opulence of youth—what a world of wealth the word implies! It is to be found at the Duchess—that aristocratic beauty shop. Experienced operators in every phase of beauty work take care of your needs here in this exclusive shop. Whether it be a permanent wave, hair shaping, marcelling or a facial—you will find that the opulence of youth is yours. The Duchess is conveniently located at 1513 Vine Street. Phone GLadstone 2921.

Charles Wakefield Cadman will write the music for John McCormack's picture.

### PEDO CREAM

AFTER years of study and preparation, the formula of a Russian chemist has been given out to the world. It is Pedo Cream, a new product on the market which is proving indispensable in milady's boudoir. You will be delighted with the results, just as I was, when you try Pedo Cream, a deodorant which is superior and different from all others. It is a soft cream which is instantly absorbed and is absolutely harmless to the finest fabrics. It checks perspiration without covering up one odor with another, and can be used instantly after shaving or as a depilatory without the slightest irritation. As a cure for foot troubles it is absolutely without a peer. You will be delighted with Pedo Cream and I am sure that you will find it unlike any other deodorant that you have ever used. Pedo Cream can be secured at any Drug Store.

Smart white tailored sport coats are being featured at Lido's this week. They are exceptionally good for club wear.

THE warmth of Summer days suggests sun-tan and apparel that will be comfortable no matter how hot the day may be. Your Summer wardrobe will not be complete without several linen or wash piqué dresses from the Lido Shop. The dresses I saw there today were both smart and serviceable. Lido, being up-to-the-minute, always design for every occasion. These adorable dresses (sun-back if you wish) are made in all the interesting new colors and are really just the thing for club wear. They are also chic for yachting parties, many of which will be planned for the Summer months. Lido's, a fascinating shop, is conveniently located off the boulevard at 2103 Highland Avenue.

YOU may chat with Mlle. Riviere in either French or in English. But whatever you talk about, Mademoiselle will explain to you a perfect process for removing all skin blemishes and superfluous hair. This need not be a delicate subject with you, and it is one that you should tell your friends about. It is a simple process, guaranteed to be absolutely permanent. Mlle. Riviere's phone number is DUnkirk 9001 and the address is 2505 West Sixth Street, opposite the Elks Club.

—Adv.

Tom Mix was recently the victim of a robbery when his leather bag containing \$100,000 in securities was found missing. A negro porter was arrested and after questioning produced the bag with the contents intact. Mix was showing with the Sells-Floto circus in Massachusetts.

## Newspaper Critics Like Performance of Miss Taylor

Newspaper critics who have witnessed first run showings of "Where East Is East" are very generous in their praise of the performance of Estelle Taylor. Clippings arriving from Kansas City, Indianapolis, Philadelphia, Buffalo, Providence, Portland (Ore.), and Chicago, first run cities, all stress the excellency of Miss Taylor's portrayal of the Occidentalized Indo-Chinese maiden. It has been suggested in many quarters that Miss Taylor is ideally suited as the character, "Mother Godam" of "The Shanghai Gesture." With the advent of the audibles it is not improbable that this record-breaking stage play may be transferred to the screen.

## The Secret Marriage of Grace Hays to Foy Is Revealed

BOSTON, June 23.—Grace Hayes, who is playing at Keith's Memorial Theatre here, is the wife of Charlie Foy, one of the sons of the late Eddie Foy, she announced this week. But she was married to him four years ago in San Jose, Calif., and kept it secret until last Thursday when she explained as a result of the theft and return of her engagement ring, they were remarried by Rev. Edward Lonard, pastor of St. Malachy's Church, New York.

Her parents are Mr. and Mrs. James Hayes of San Francisco.

## Night Club Star Shines as Guest of Honor

Harry Richman, noted figure of New York night life, is getting a taste of how Hollywood entertains its visitors. On Thursday night of this week he was the guest of honor at some special festivities at the Blossom Room of the Roosevelt Hotel. Film celebrities turned out in force to honor the distinguished visitor. Richman was recently brought here from New York and trailing along with him was Irving Aaronson and his Commanders, one of the greatest dance bands in the business. This orchestra paid a special musical tribute to Richman at the Thursday night's program. The committee in charge of the evening's entertainment included Joseph M. Schenck, Louis B. Mayer, Jack Warner, Fred Niblo, Sid Grauman, Irving Thalberg, Col. Harry M. Baine, president of the Hollywood Boulevard Association, and Harry Hammond Beall, president of Wampas.

### STAGING A BENEFIT

Beverly Hills citizens, including many motion picture and stage people, completed arrangements yesterday for the benefit show to be presented Saturday night at the Beverly Theatre. Proceeds of the show, the "Midnight Frolic," will go to a building fund to construct the \$65,000 Spanish mission type home for the Beverly Hills Masonic Lodge. Charles J. Brabin is in charge of arrangements for the show.



**GENEVIEVE SCHRADER**

Voice specialist, late of American Opera Company, training speaking and singing voice for pictures, radio and grand opera. Following endorsement is by leading members of Chicago Civic Opera Association:

Dear Miss Genevieve Schrader: We had the pleasure of hearing Miss Marie Ceccarini.

This is the third time we have heard her at different periods and we are glad to assure her that she is, at last, under a GOOD teacher in following your method of placing tone for which all credit is due to you.

With our compliments, we remain,

Sincerely yours,

(Signed)

Giacomo Spadoni,

Pietro Cimini,

Desire Defrere.

(From the Chicago Civic Opera Association,  
10/24/23)

Phone for Appointment  
GLadstone 6494

**GEORGE OVEY**

Phone, North Hollywood 476  
Message, GLadstone 9502

**ABOUT TOWN**

with

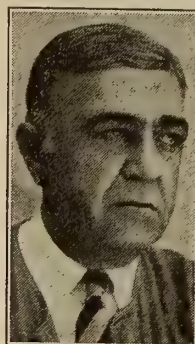
**CONNIE**

See Page 25

Phone HO. 6024 for information

**Robert Edeson To Be Guest of Honor at Plaza Salon**

Robert Edeson will be the guest of honor and principal speaker at the Hollywood Plaza Salon on Wednesday evening, June 26, when that popular actor will discuss the drama.



On this night, Gabriel Ravenelle, founder and director of these salons, will appear with Mr. Edeson, their first public appearance together since both played in the same company in "Soldiers of Fortune." Mrs. Leiland Atherton Irish, general chairman of the Hollywood Bowl, will be the hostess and Ruth St. Denis is also to be present. Charles Wakefield Cadman, California's most noted composer, who opened the first of these salons, held three years ago to this very night, will talk on music. Others who will contribute are Madame Maria Gerdes, Ludwig Foerstel and Munya Cherniavsky.

**"Bootleg" Machines Are Now Overcome**

The DeForest Phonofilm and Phonodisc machines are now adaptable to Powers, Fulco, Baird and Motiograph machines, according to an announcement made here following experiments which were conducted by the engineering department of the General Talking Pictures, distributors of the DeForest machines.

It is claimed that the use of "bootleg" machines will thus be overcome, and many exhibitor problems solved.

General Talking Pictures also announce shipment of DeForest equipment early this month to Butler Theatre, Niles, Ohio; Palace Theatre, Cicero, Ill.; Isis Theatre, Kokomo, Ind.; Miller Theatre, Woodstock, Ill.; and the Arcadia Theatre, St. Charles, Ill.

**Two Stage Stars Cast For Roles in 'Applause'**

Joan Peers and Fuller Mellish have been signed for important roles in "Applesauce," which is being directed by Reuben Mamoulian at the Paramount Long Island studio.

Miss Peers has been with the roadshow of "Crime" for the past two years, while Mr. Mellish played in the New York company of "The Front Page."

**Rosson Directing for Radio Pictures**

Richard Rosson has been signed by William Le Baron to direct Radio Pictures' all-talking version of Le Baron's play, "The Very Idea."

Associated with him as stage director on the Radio Picture will be Frank Craven, veteran playwright, producer and actor.

In addition to directing the stage action of "The Very Idea," Craven also will play one of the leading roles.

**HOOEY**

By

Bill Attie, 95% Nutty

local forecast, warner-wetter . . . noah's ark, a wet pitcher, is showin' ware its winter all summer . . . geo. bancroft, is a wet actor, does his swimming at mid-nite—den like dis riter goes home and takes a bath . . . billy dooley, is a dry sailor hoo lives on water . . . jimmy gleason, also believes in wet goods, gotta pry'vit swimming hole on his camping grounds . . . 'shakespeare' boasberg, rents a room in a cold storage plant ware he is ritein a talkie called "on a cold winter's nite" . . . sid, grauman, hoo let go his hold on the chinese theater, is spending his way'-k'shun in a bathtub, gittin' readyto build an nutter theater so he can retire again . . . bill beaudine, employs a detective to watch his pipe while he is in swimming . . . london paper says dat hollywood wimin wear "stop an' go" signs on dare bathing suits at the beaches . . . day tell me dat adolphe menjoe, is a moosic drunkard, effery nite he plays the piano an' sings untill his wife falls asleep . . . nuttin but a call to arms can stop maurice chevalier fum takin' in the fights at the hollywood legion . . . richard dix is a bridge fan, he is got it bad, friends are keeping an eye on him, afraid he may go over to the "trouper" an play pinokle . . . moran an' mack are in a bad state, mid-nite, day plan an' try out gags on one an nutter, den day go home talkin' ter dem selves . . . the mayor of poverty row sittin in the mourners bench, eatin' lolly-pops, laural-hardy, are magicians, saw dem make a sandwich disappear . . . bobby vernon, in woolworth byin jewelry . . . gotta go to the barber shop—need a new hat.

**Monte Blue Slated to Be Parade Marshal**

Visiting members of the antlered herd attending the Elks' convention are to be entertained by a motion picture electrical pageant, which will rival the mammoth spectacle presented before the Shrine gathering. Monte Blue will be grand marshal of the parade, according to an announcement made this week by Jack Warner. The pageant will be presented on the night of July 11 at the Coliseum. Frank Murphy, electrical engineer, is rushing work on the remodeling of the floats which were used in the Shrine parade and is evolving some new colored lighting schemes.

**George Sidney Is Now On Ocean Voyage**

NEW YORK, June 26.—George Sidney II, son of Louis K. Sidney, executive of Loew's, Inc., and nephew of George Sidney, stage and screen star, although only twelve years of age, sailed for his second trip abroad on Thursday (June 20) on the S.S. Rochambeau. George will return early in September.

**OFFICE FURNITURE**

Consisting Principally of

OAK, MAHOGANY and WALNUT FLAT TOP, ROLL TOP and TYPEWRITER DESKS, all Sizes TABLES, CHAIRS and OFFICE ACCESSORIES

To Be Sold at Very Low Prices

Inquire

1261 SOUTH LOS ANGELES STREET

**WALTER WILLS STUDIO OF STAGE DANCING AND THEATRICAL BOOKING AGENCY**

7016 HOLLYWOOD BLVD.

GLadstone 9502

**SUMMER COURSE OF SIX WEEKS BEGINS JULY 8**

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

WILLS' GIRLS ALWAYS IN DEMAND

**WRITERS**

DO YOU really know the class of work you are best adapted to do?

DO YOU follow the fashions in literature and keep up to the minute in style?

DO YOU study the market and know the policy, method and needs of publishers?

DO YOU understand how to get the best out of yourself?

ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?

IF YOU are not certain about any of the foregoing, come around and talk it over.

**WRITERS' WORKSHOP**

728 NORTH WILTON PLACE

Phone GRanite 6456



## BACK AT FIRST NATIONAL

Eddie Cline, after an absence of several months, since his event of making "Vamping Venus" with Charlie Murray and Thelma Todd, has returned to First National to direct Douglas Fairbanks, Jr., in his first football picture "The Forward Pass," with Loretta Young playing opposite. Eddie Cline is responsible for one of Reginald Denny's cleverest comedies "His Lucky Day" at Universal Studios, which he made upon leaving First National. Seeing that this football picture is a new field for Mr. Cline as well as Douglas Fairbanks, Jr., it is very likely they will have beginners' luck and make this picture a real box-office attraction.

## Young Composer Will Score "Sunnyside Up"

Howard Jackson, young composer and musical conductor, whose sensational scoring of Southern melodies in "Hearts of Dixie" first brought him to the attention of the motion picture world, has just been signed to devise the scoring and conduct the music of another picture of importance, "Sunnyside Up," the Fox production which is to star Janet Gaynor and Charles Farrell. The original music for this production is being written by DeSylva, Brown and Henderson, with Jackson arranging the score and later conducting the orchestration during the synchronization of the film.

After "Hearts of Dixie," Jackson arranged the score for Universal's "Broadway" and has just completed the scoring and musical direction of James Cruze's spectacle, "The Great Gabbo." Howard Jackson was for several years the chief arranger of music for the Fanchon and Marco productions, and when the silent film world turned suddenly loud and musical, and the demand for specialists in music became noticeable, the several film concerns recognized Jackson's ability and he has, since his first scoring, been constantly in demand by the studios.

## Fox Organization Has Convention

NEW YORK, June 26.—The twenty-sixth annual convention of the Fox Film Corporation was held here last week at the Park Central Hotel. Two hundred branch managers and salesmen representing thirty-five offices in the United States and five in Canada, had the forthcoming Fox program of features and shorts outlined to them by J. R. Grainger, general sales manager.

Number of feature talking and singing picture announced number 48, including first audibles for Will Rogers and John McCormack. William Fox in an address to the salesmen claimed credit for the general vogue in talkies, asserting that three years ago he forecast the change, and accomplished it through application of Movietone pictures, which have shown everywhere.

## Greatest Fistic Battle Since the Old Days

Shooting a terrific short, right cross to Fidel La Barba's jaw in the tenth round, with almost the accuracy and speed of a machine gun, little Earl Maestro, the pride of Chicago, won his way to a decision and into the hearts of local boxing bugs at the Olympic Auditorium last Tuesday, amid a tornado of acclaim. Col. Jack Doyle enthusiastically declared it was the fiercest and snappiest tenth round that ever came off in his arena.

Time and again, Maestro securely parked that wonderful right, with piston-rod sureness, on Fidel's cheek and chin. The local lad, astounded and dazed, swung everything he possessed in a vain attempt to block the fistic gadfly. He retreated, parried, side-stepped, covered up and resorted to every defensive quirk on the calendar, but the little Chicago demon bore down on him with irresistible tenacity while the fans, atop their chairs, jumped up and down in maddened delight, tearing the air to shreds with their demoniacal yells.

What a wonderful little fellow, this Fidel La Barba. As the gong tap brought the round to an end, he rushed over and shook hands with the victor, his manager and seconds, all the while smiling and nodding his acknowledgment of defeat—in fact, he was greater in his overthrow than Maestro in his victory.

Among those present were: Charley Murray, Tom Kennedy, Bob Perry, Ricardo Cortez, Al Jolson, Henry Fink, Dave Butler, Chuck Reisner, Aubrey Blair, Tom Thornton, Vic Enyart, B. B. B., Rube Wolf, Fred Windemere, Victor Schertzinger, Leonard Hoffman, Bob Roper, Alan Hale, Fred Newmeyer, Gus Edwards, Frank Haggerty, Harry Gribbons and the only lilliputian time keeper in the world, the unmatchable Billy Coe.

## Writes Adaptation For "Rainy Night"

Harold Shumate has been signed by Universal to write the adaptation for "One Rainy Night," it was announced yesterday. Laura La Plante will be starred in the picture.

The story of "One Rainy Night" is an original by Maxine Alton.

## ENTERTAINING SICK FRIENDS BY RADIO

Benny Rubin paid a visit to Robert Z. Leonard, the director, ill at the Hollywood Hospital. Leonard wanted Rubin to hand him a few laughs and sing a little to cheer up the day. The other patients had to be considered, so it was suggested that Benny use the radio and entertain the director so as not to interfere with the hospital's procedure or quiet.

After a good deal of searching, Rubin finally found an open half-hour on one of the smaller stations, and for that length of time entertained Leonard, as well as Frank Newman, the theatre man, also domiciled at the hospital.

The Only Casting Directory  
For Talking Pictures

REGISTER WITH

## The Voice of the Screen

CASTING DIRECTORY

6362 Hollywood Blvd.

GRanite 1138-1139

Listing Exclusively Artists Having Actual  
Stage or Talking Picture Experience

## EARLE WALLACE

HAS DEVELOPED

MANY OF THE BIG NAMES  
IN THE WORLD OF THE DANCE

Studio

Belmont Theatre Bldg.

Vermont at 1st—EX. 1196

## T-BONE RILEY

1733 CAHUENGA AVENUE

8064 Beverly Boulevard

Phone HOLlywood 8398

Specializing in

HOT CAKES

WAFFLES

SPAGHETTI

CHILI CON CARNE

CORNER BEEF HASH (Browned in Pan)

FRIED CHICKEN and BROILED STEAKS

HAMBURGER SANDWICHES

GOOD COFFEE

## ALL JULY

Semi - Annual Clearance

--- SALE ---



"A Thousand Gifts of Distinction"

OSCAR BALZER

SHOPS

5510 Wilshire Boulevard  
6326 Hollywood Boulevard  
6330 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea

## ADELE SIMONOV ELECTROLYSIS

1005 FOREMAN BUILDING

707 SOUTH HILL STREET

PHONE TUCKER 3911

Superfluous Hair, Warts, Moles Permanently Removed

We Use Multiple Needle Method

References From Satisfied Clients

Office Hours: 9 A.M. to 5 P.M.



**VOICE TRAINING**  
STAGE — TALKING PICTURES — RADIO  
**ROSE ZANG**  
Studios: 138 West 58th Street, NEW YORK

## GALEA STUDIO

1247 North Orange Drive Phone HOLLY 6683

**25 Casting Photos \$10.00**

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

## AUTO LOANS CONTRACTS REFINANCED

By

**BRACE FINANCE CO.**

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES

## PARK MODERNE

Something New in Lodge Sites

Seclusive—Knolls—Trees—Water—Electricity

Community Club Building Free

**LARGE LOTS \$590 TO \$890—TERMS \$10 MONTH**

One and One-quarter Miles South of Calabasas

Phone For Booklet—TUCKER 9784

## Carl Sibbert Voice Culture Teacher of Picture Stars

Leading Tenor—  
Aborn Opera Company, New York,  
and European Theatres.

**Interviewing  
New Students  
Wednesday--Only**

Hollywood Conservatory of Music  
Bldg., 5402 Hollywood Blvd.

## FILMOGRAPH FLICKER LASHES by *Vic Enyart*

Bobbie Watson, nationally known musical comedy and revue star, is the latest of Broadway's famous constellation to be added by Columbia Pictures to the array of prominent stars that the company is assembling to appear in its talking specials.

Lenore Ulric's first starring picture for Fov-Movietone, "Frozen Justice," will not alone be an all-talking production, but will furnish a real surprise, for Miss Ulric will reveal a sweet singing voice in a number especially written for her by L. Wolfe Gilbert and Abel Baer, song writing duo, "The Right Kind of Man."

Harry Langdon's comedy character, the dumb boy with the expressionless face and the two-small hat, is talking in "Red Hot," the first Langdon comedy under the Hal Roach-M-G-M banner.

Hugh Trevor has been assigned the role of the chauffeur in Radio Pictures' all-talking production, "The Very Idea." This will be Trevor's first part under his long-term contract with RKO studios.

Charley Chase has started production of his fourth Hal Roach-M-G-M talkfilm, "Go Into Your Dance," a comedy of back stage antics.

Catherine Dale Owen, well-known stage star, is portraying her first screen role opposite John Gilbert in "Olympia," an M-G-M picture.

James Gruen has been signed to do the adaptation and script for Radio Pictures' all-talking, "Night Parade."

Florence Oakley, stage star, who will be remembered currently for her recent success in "The Royal Family," has been signed by Fox Films to play the leading feminine role in "They Had to See Paris," the first all-talking picture for the best known man in America, Will Rogers.

"Kempy," considered one of the real comedy plums of the stage, has been bought by Metro-Goldwyn-Mayer. Production will start at once under the direction of E. Mason Hopper.

Walter Weems, screen player and author, returns to acting in his latest story for William Fox, "The New Orleans Minstrels," under the direction of Norman Taurog. The story is presumably based upon Weems' actual experience with J. W. Vogel's Big City Minstrels, a tent show in which he played one-night stands.

Richard Dix will do one more picture for Paramount before leaving to begin his new contract with RKO. Dix will star in "The Boomerang," under the direction of Melville Brown.

We see Georgie Jessel around Hol-

lywood again, and the reason is, William Fox has signed him for "The Hurdy Gurdy Man," which goes into production immediately.

Millard Webb has returned to Hollywood to direct "Give This Girl a Hand," Billie Dove's next starring vehicle for First National.

John Stone has just finished the scenario on "The Girl Who Wasn't Wanted." This opus is to be directed by William K. Howard for Fox Films.

The Sea Breeze Beach Club seems to be a rendezvous for many of filmland's notables. Doris Dawson, Joseph Schildkraut, Reginald Barker, Reginald Denny and Alma Bennett were enjoying themselves at this popular club last Sunday.

Betty Blythe will make a sound picture of her vaudeville sketch, "Musical Moods," with which she has just completed a twenty-seven weeks' tour over the RKO circuit, if negotiations now pending with one of the large studios materializes.

Ruth Elder returned this week from a ten days' flying trip up the Pacific Coast, on which she was accompanied by Jimmy Granger of the Swallow Airplane Co. In Olympia the flyers were luncheon guests of Governor Hartley of Washington. The trip was in the nature of a tryout for the National Air Races next August, in which Miss Elder will fly from Clover Field to Cleveland, the terminal of the event.

### BUZZING AROUND:

Vilma Banky and Rod La Rocque having luncheon with Leslie Pierce at the Brown Derby . . . Chester Morris visiting the gang at the Filmograph office . . . Jack Oakie hitting a home run in the ball game at Sawtelle, while the company is filming scenes for "Sweeties" . . . Patsy Ruth Miller breezing down the boulevard in her Pierce roadster. Patsy is featuring a perfect coat of tan these days . . . Evelyn Brent snatching a bit of food between shots (camera, of course) at Joe O'Blath's cafe near the Paramount studio . . . Harry Green driving his new duPont about town and looking happy . . . Charley Morton and Josephine Dunn preseat-ing the cup to the winners of the dancing contest at The Plantation . . . Roscoe Arbuckle slips on the dance floor of his cafe, and BOOM! is the word . . . Ruth Roland wearing a white fur coat and Bobby Sox, a new innovation . . . Ann Pennington rushing along Vine street in a Yellow cab . . . Douglas Fairbanks on his way to the beach in his new roadster . . . Bobbie Vernon watching his little daughter dance at the Windsor Square Theatre.



## Hearst Interests and M.G.M. Are To Continue Tieup

Louis B. Mayer, vice-president in charge of production at Metro-Goldwyn-Mayer, has announced the signing of contracts which gives his organization the exclusive affiliation with William Randolph Hearst's motion picture interests for a long period of time.

Under the new arrangement M-G-M will continue to present the productions of Miss Marion Davies, whose brilliant success has contributed so largely immediately for the presentation of Miss Davies in productions that will outshine anything ever before attempted in the way of starring vehicles for this talented actress, whose artistry has placed her among the very front ranks of the screen's most popular favorites. Miss Davies will appear in two, and possibly three, outstanding productions a year.

"The continuance of our association with Metro-Goldwyn-Mayer is most gratifying to me," says Mr. Hearst. "The amazing achievements of this organization in both production and distribution have placed it foremost among motion picture enterprises."

Miss Davies has the following to say:

"I am delighted over the fact that my productions will continue to be produced by and released through Metro-Goldwyn-Mayer. At no time could I have become reconciled to any other arrangement. I am indeed proud and happy to state that my association with M-G-M is to continue for a long time to come."

## Screen and Stage Technique Differs

Differences in screen and stage technique are many and varied, and even the most experienced stage veteran has new tricks to learn when acting before the camera, according to Kay Hammond, beautiful stage star, who is completing a featured role supporting Gloria Swanson in her newest Pathe feature, an untitled Edmund Goulding production. One peculiar difference between the methods employed in the two mediums, explains Miss Hammond, is conversation carried on between two actors facing each other in a scene. The screen actor does not look his fellow artist squarely in the eye, the star avers, but looks at the eye nearest the camera.

Miss Hammond, following the imminent completion of her role in the Swanson opus, will essay a featured characterization in Paul Stein's production, "A Woman Afraid," opposite Ann Harding, celebrated New York stage star.

## Review "Morgane, the Enchantress"

A Franco-Film Production.  
Reviewed at the Craig Theatre, New York.  
Directed by Leonce Perret.  
Adapted from Charles Le Goffic's "La Sirene."

THE CAST: Ivan Petrovitch, Claire De Lorez, Josyane, Rachel Devirys, P. Damores.

IVAN PETROVITCH, as George de Kerduel, easily carries off the honors in "Morgane the Enchantress." He is ably supported by Claire De Lorez (Princess de Bangor), and Josyane, who, as Annette Lefoulon, might have responded a bit more to George's love-making. P. Damores did an excellent piece of work as the father of Annette, Pierre Lefoulon, as did Rachel Devirys who portrayed Mme. Lefoulon.

Annette Lefoulon, daughter of Pierre Lefoulon, wealthy banker, is in love with George de Kerduel, a young naval officer, but is forced to marry another man. Just before the wedding is to take place, Pierre Lefoulon is financially ruined and the prospective groom, who really intended to marry wealth, withdraws from the marriage. Pierre, meanwhile dies from a stroke and Annette and her mother go to their retreat in the country. George, Annette's lover, follows and proposes, whereupon Annette immediately consents. While her lover is gone to get an extension of leave, Annette goes rowboating and is lost when a storm suddenly arises. George returns, learns of Annette's disappearance, and while in the throes of despair, receives a message from a mysterious stranger, saying that Annette was saved by fishermen of a nearby island. Going there, he meets Morgane, the enchantress, who falls in love with him. She tries to poison Annette but is discovered by Annette's maid, who tells George of the murderous attempt. He physically shakes off the spell of Morgane and takes his bride-to-be away, but not before Morgane throws herself into the sea.

The elaborate settings of Morgane's luxurious castle was a bit too fantastic while the staff of servants required to usher George into the presence of Her Royal Highness, the Princess de Bango, was as mystifying to George as it was amusing to the audience. Nevertheless, it was entertaining throughout and was well received.—PINCUS.

## Fine Bill Coming to Hillstreet House

The world's most famous sirens, Cleopatra, Carmen and Tondoleyo, are declared to have a rival in Nubi, the gypsy gale of passion, in the First National all-talking picture, "The Squall," which opens at the Hillstreet Theatre Saturday.

The United States Indian Band, made up of 22 full-blooded Americans and boasting one woman, Princess Young Blood, a Cherokee Indian, headlines the RKO stage program. Rounding out the stage bill are Sylvia Clark, singing comedienne; John Barton and Company, Betty and Jerry Brown, and Bee Starr, sensational aerialist.

Frank Murphy, electrical wizard of studio and radio station for Warner Brothers, is in New York, combining business with pleasure.

## Santa Monica Fishing Boats, Inc.

Boats Leave Santa Monica Municipal Pier Daily

### FREE LIVE BAIT

#### "FREEDOM"

Largest Live Bait Boat  
Diesel Powered

Separate Ladies' Cabin

TWO TRIPS DAILY

All-day Fare \$1.50

Sundays and Afternoon  
Trip—\$1.00

#### "COLLEEN"

Pioneer All-day Boat

Fare Now Only

\$2.00

A Wonderful Trip

### BOATS FOR CHARTER

10 Ride Tickets At Reduction

Office: Santa Monica Municipal Pier

Phone Santa Monica 22538

## INDEPENDENT PRODUCERS

WHO have made short subjects and feature length productions, and who have never released same, can do so NOW!

LEARN HOW

Hollywood Recording Co.

6276 Hollywood Blvd.



"Three Live Ghosts," a United Artists picture, boasts an all-star stage cast, including Beryl Mercer, Charles McNaughton, Joan Bennett,

Robert Montgomery, Claud Allister, Hilda Vaughn, Shayle Gardner, Harry Stubbs and Jack Cooper. Thornton Freeland is directing.

## DWIGHT CUMMINS

WILLIAM FOX STUDIO

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone FITzroy 1785

### REICHEL'S INTESTINAL BATHS

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

### SYNCHRONIZING UNITS FOR SALE

For Either Simplex or Powers Projection Machine

Guaranteed Perfect Synchronizing

### CRANDALL MACHINE WORKS

1358 South Main Street

West. 1177

## ATTENTION---MR. PRODUCER!

Just completed three years with THE HENRY DUFFY PLAYERS in San Francisco and Oakland as Assistant Director and Manager of Stage Productions. Thoroughly experienced in the handling of scripts, the direction of dialogue and stage casts in general.

NOW AVAILABLE FOR TALKING PICTURES

References—Phone

**ALAN RYAN**

GRanite 7540 or Write 934 N. Spaulding Avenue, Hollywood

## FOR SALE

Lake Arrowhead summer house situated on Lake Front near Norman Village. Six-room norman type house, dormitory for eight and double bedroom. Kitchen, dining room, breakfast nook, large lake front view lodge parlor, with stone fireplace. Double garage, with servants quarters, landing pier.

Indescribable—must be seen to be appreciated.

**Price, furnished complete, \$15,000.00.**

Also includes five passenger boat with new Johnson Outboard motor.

## A PARADISE FOR SPORTSMEN THE YEAR AROUND - -

Call HOLLYWOOD 2806 or  
OXford 2425

## "The Fall of Eve" Opened in N. Y.

On June 17

"The Fall of Eve," Columbia's latest all-talking special, brought to the screen with dialogue, incidental music and sound effects, opened for an extended engagement as a road-show production at the Embassy Theatre, New York, on June 17.

Patsy Ruth Miller and Arthur Rankin have the romantic leads and the remainder of the cast includes Ford Sterling, Gertrude Astor, Jed Prouty, Fred Kelsey and Hank Mann.

Frank R. Strayer handled the megaphone on "The Fall of Eve." Frederick and Fanny Hatton, equally noted as playwright and scenarist, wrote the dialogue.

### THE WRITER'S CLUB

Whenever one wants a good evening's entertainment and the Writer's Club have a program slated, one can always find plenty of variety and a gathering of Hollywood's best known folks gathered to witness the show. Tuesday and Wednesday night of the past week revealed another fine bit of amusement on the club's offering and four interesting acts all different commanded the strictest of attention.

Filmland was well represented on the stage. In the first act Richard Tucker jumped into the breach when Ruth Roland met with an accident which caused her to walk by the aid of a pair of crutches owing to an injured toe. Mr. Tucker, on short notice, appeared in Hal Crane's act which was staged by the author, aided and abetted by Marion Lord, Camille Revelle, Norma Drew and Frank Tank, a Japanese actor, who is a fine farcuer. Mr. Tucker easily held the center of the stage in the act "Van Courtland Three Two One."

Next we found Gloria Blackton, the youngest authoress in our midst, who just turned 18 years of age, presenting Marguerite De La Motte and John Bowers, two cinemaites in "Black Butterfly," both enacting a young colored married couple, who gave us a bit of life which ended in a tragedy, with a little trimmign of the scene where John learns that Marguerite is untrue to him the act would make a fine skit for the pair to tour vaudeville in and play the best houses.

A heavy dramatic celestial act, "When Buddha Laughs," written by Degvar and Pauline Forney, held the attention throughout owing to the artistry of George Marion playing the head of a Chinese clan, Walter Byron a soldier, and Dorothy Burgess as The Girl captive there were three others in the play, Frank Tang, Tom S Jung and Monte Q Fook, all Japanese. The setting was beautiful and the act moved along at an interesting clip.

The surprise of the evening was "The Fourth Degree," by Maverick Terrell, revealing the true artistry of Doris Lloyd. If ever there was an artiste worthy of the name Doris proved that, aided and abetted by Paul Nicholson and Angy Morton.

H. B.

## CRUZE COMPLETES "THE GREAT GABBO"



James Cruze has completed his first all-dialogue production, "The Great Gabbo," directed by himself with Eric von Stroheim and Betty Compson as stars, and Margie (Babe) Kane and Don Douglas in featured roles. The picture, which has a spectacular musical background and a large cast, will be released for the states rights market in September.

Famous for his direction of such successes as "The Covered Wagon," "Old Ironsides," and "The Duke Steps Out," Cruze is expected to duplicate former triumphs with "The Great Gabbo." His next picture will be adapted from a magazine story by Ben Hecht.

## Gertrude Lawrence in "Gay Lady" at Long Island Paramount

NEW YORK, June 29.—Gertrude Lawrence began her motion picture career this week at the Paramount Long Island Studio, where she is being starred in "The Gay Lady," an original story by Gene Markey. The story is being directed by John Meehan and Robert Florey, and in it Miss Lawrence will sing several numbers written for her by Cole Porter.

The cast selected for Miss Lawrence's first appearance on the screen is a stellar one, including Walter Petrie, Blythe Daly, Charles Ruggles, Joe King, Arthur Treacher, Esta Rollo, Herbert Miller, Warren Ashe, J. H. McKinley, Luis Alberni, Louise McIntosh, Charles Esdale, Charles La Torre, Jules Epailly, Jack Cronin, Curran and TaTenza, Apache dancing team, the New Yorkers, a male quartet, and The Singing Marines, a singing octette.

## MUNICH TAVERN OPENS IN NEW YORK

The Munich Tavern, a replica of the Bavarian beer gardens, was opened last Tuesday by Marty Fay and Neil Callahan, who are the proprietors. In the heart of the Theatrical District, it caters to the profession among whom are found some of Broadway's brightest luminaries. The waiters and waitresses are in full Bavarian costume and the food ranks with the best in the city.



# TALKING IT OVER WITH RADIE HARRIS

NEW YORK

JULY 29, 1929

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903

Joan Peers. Remember the name now, because in another few months we are going to be mean enough to say, "We told you so!"

Joan is an "unknown" now—just a pretty sixteen-year-old with no previous screen experience whom Rouben Mamoulian singled out for a role in "Applause." BUT, without the aid of a tent at Long Beach and a pack of cards, we are ready to prophesy now that when "Applause" is released, Joan will attain the same skyrocketing ascendancy to stardom that Lois Moran achieved with "Stella Dallas."

Joan Peers. Remember—and see if we're not right!

Don't let anyone ever tell you that a woman exercises the only prerogative for changing her mind because, as Bill Haines would say, "Whichever way you slice it, it's still baloney." Ask Roy D'Arcy, he knows!

When Roy first arrived in New York, he spent one whole luncheon hour explaining why the variety stage was not a suitable medium to exploit his particular talents. And yet, this week finds his name included among all the all-star bill at the mecca of all vaudevillians, "The Palace." Of course, the fact that "Right Off the Boat," the musical comedy in which Roy was to star on Broadway, went the way of "Cain's" before it even reached New York may have had something to do with his "turn about face."

Meow!

Adolphe Menjou and his frau, Kathryn Carver, are a-Gothaming again after an absence of several month. Although Menjou insists that it is nothing but a pleasure trip, our suspicious nature leads us to believe that he would not be immune to combining a little business with it. . . and we don't mean monkey business, either!

Menjou has never minced words  
(Continued on Page 33)

## KLEIN SUES "TRAVELTONE"

NEW YORK, June 27.—The Edward L. Klein Corporation, international distributors of motion pictures and cinema equipment, of New York city, have instituted suit in the Supreme Court of the State of New York against the Cinesonore Company, Inc., of New York, manufacturers of "Traveltone," talking picture equipment.

Weinstein & Levnison, attorney at law, of 11 Park Place, New York City, represent the Klein organization in the action for \$150,000 damages for breach of contract, which is based on an agreement entered into between the Edward L. Klein Corporation and the Cinesonore Company, Inc., under the terms of which the defendants employed the plaintiffs to represent "Traveltone" in the United Kingdom and Continental Europe.

## Making London Film Distribution Center

### Plenty of Variety Offered by Leading Vaudeville Artists in R-K-O Shows

Theatregoers Served an Excellent Season Menu at  
Popular Prices

#### Review R-K-O. Palace (New York)

If vaudeville could keep on turning out bills like the one at the Palace this week, then you may rest assured that the two-a-day will never suffer from lack of patronage. For here is a bill that has class, speed and showmanship all the way through, without a single item to mar the enjoyment of the audience.

**YOUNG CHINA**, a groupe of Chinese contortionists and jugglers, opened the show with real snap and speed.

**THREE SLATE BROTHERS**, a trio of dancers who "wowed" them in Number Two spot, followed. How those boys can step! They're speedy, they're time experts and they are a real bet for any production. Neat, young, peppy and with a full knowledge of intricate dance routines, these boys clicked—and how! My only comment is that they might cut their act just a trifle on the encore.

**GLENN HUNTER** appears in a skit by Russell G. Medcraft, entitled "His First Dress Suit." About all that saves this skit is the perennial youth of friend Hunter, who brings a liveliness to an almost impossible role. He is ably supported by Maidel Turner, Willa Frederic and Jack Bernard.

**ROY D'ARCY**, the movie villain, reveals a quite pleasing voice in a singing turn that manages to get by, more by virtue of D'Arcy's reputation than by the excellence of his material. D'Arcy has a nice stage personality but he suffers from far too many effeminate mannerisms.

**SOPHIE TUCKER** follows, leads and otherwise proves herself a great performer—as she always does. She gives a great plug to her movie, "Honky-Tonk," in her act, imploring the customers to be certain to see it, and hands out her songs with her old time pep and abandonment. A great performer, aided and abetted by a fine accompanist—Ted Shapiro, who helps a lot toward making Sophie's act a real winner.

**GUS ARNHEIM AND HIS COCOANUT GROVE ORCHESTRA** are real musicians who get plenty of

artistry out of their musical offerings without going into rhythmic acrobatics. An unprogramed miss does an acrobatic dance number that pleases and Sophie Tucker comes on to do a couple of numbers with the act that puts it over nicely.

**MOLLY PICON** is uptown on her first engagement on any English stage and to say that she wowed the rail artists standing up in the back of the alace auditorium is to be modest in my praise. For this young miss from New York's East Side, where she is the idol of every Yiddish patron of the Second Avenue theatre, scored one of the greatest hits ever made by any artist on the stage of the Palace. And that's saying plenty, when you consider the number of great artists that have appeared at the R-K-O ace house. She sings, mimics, dances—and gets over like nobody's business. She's accompanied by Maury Rumshinsky, son of the man who composed the tuneful numbers she uses in her act.

**JAY C. FLIPPEN** scored as master of ceremonies and scored in his own blackface interpretations. Here's a real master of ceremonies, working easily and well, and as a comic ranks among the best in show business today.

**FRANCOIS-DENSMORE CO.**, an acrobatic dance number with a female impersonator, held them in nicely at closing.—A. S.

**81ST STREET**—Saturday, Sunday, Monday and Tuesday—Bill Robinson, colored musical comedy star; Margaret Irving and Edna Torrence, in song and dance revue, "Together Again"; others. Feature photoplay—"The Divine Lady," starring Corinne Griffith, supported by H. B. Warner and Victor Varconi. Wednesday, Thursday and Friday—Keller Sisters and Lynch, popular radio stars; Clifford and Marion; Franklyn Ardell; Gordon and King, and the Four Spinellis. Feature photoplay—"The Office Scandal," starring Phyllis Haver.

(Continued on Page 33)

### World Wide Pictures Will Develop Sound Studio Plans in England

NEW YORK, June 27.—Cabled advices from J. D. Williams, executive vice-president of World Wide Pictures, and John Maxwell, chairman of British International Pictures, from London, to the New York office of World Wide bring news of Jaydee's new London sound studio proposition now in process of formation, which promises to make London a real competitor of Hollywood as a source of world film supply, and enhance World Wide's line-up of talkers in the very near future.

Both Maxwell and Williams emphatically deny that the latter is to sever his connection with World Wide Pictures as reported in published rumors in the American trade press. Jaydee's cable states:

"HAVE RECEIVED WORD THERE ARE RUMORS THAT I HAVE SEVERED CONNECTIONS WITH WORLD WIDE. THESE ENTIRELY UNFOUNDED. HAVE JUST ABOUT COMPLETED FORMATION STUDIO AND PRODUCTION SCHEME OF GREAT MAGNITUDE WHEREBY WORLD WIDE WILL HAVE OPPORTUNITY SECURING BIG TALKING PICTURE OUTPUT. CAME HERE FOR THAT PURPOSE AND CANNOT UNDERSTAND CIRCULATION FALSE RUMORS DURING MY ABSENCE. DID NOT INTEND DIVULGE THIS INFORMATION UNTIL LATER BUT RUMORS COMPEL ME TO DO SO."

To which Mr. Maxwell adds:

"ALL RUMORS WILLIAMS SEVERANCE OF RELATION WITH WORLD WIDE FALSE. HE IS ENGAGED IN PROMOTING BIG STUDIO AND TALKING PRODUCTION SCHEME WHICH WILL WITH THOSE SUPPLIED BY BRITISH INTERNATIONAL GIVE WORLD WIDE FINE LINEUP TALKING PICTURES NEXT SEASON."

about his dissatisfaction with the roles that Paramount has been handing  
(Continued on Page 33)

### COMING TO U. S.

NEW YORK, June 29.—Somewhere in the middle of the Atlantic ocean between Java and Los Angeles is the steamer Bengal of the Java Pacific Line, with Max L. Haasman and his younger brother, who has never been outside of Java, Dutch East Indies. Mr. Haasman, formerly with M-G-M as a cameraman, writer and technical man on South Sea countrys, left Java on the 12th of June where he has been for the last 18 months directing features for the Nansing Film Corp. of Batavia, his last picture for the Nansing Film Corp., which he finished the first of June, "Mysteries of Boro-Boedoer," starring Olive Young, the favorite star of the South Sea picture produced to date.



## MAYBE I SHOULDN'T HAVE MENTIONED IT SAYS AL SHERMAN

### HERE'S THAT RUMOR AGAIN

Do any of my readers (he, he!) recall that rumor I hinted at last week about a certain big theatrical producer that will give up his theatres to devote them wholly to talkies? Well, the deal is now on the way—and according to my official tattle-tale it will soon hit the front pages—but not before I spill the beans. Of course, I may be all wet—but if I am, I'll not only eat my lightweight felt, but I'll even digest it without mustard.

### A TALE OF TWO LOVES

Of course, I wouldn't be correct in calling myself a scribbler of things Broadway, if I didn't occasionally hint at some particular gossip known only to those concerned—and even then, if I'm to be trusted, they won't believe me. This particularly choice bit of tittle-tattle comes to me, not from my Aunt Minnie's second cousin's grandfather, but from one most intimately connected with it. It's a laugh—and it's Broadway. There's a certain hooper, now playing the big time, who is very, very much married to a certain damsel. When they wed, they were both in love—but after they were wed, they fell, both of them, OUT of love. The hooper, however, is a pretty straight-laced sort of a chap, the kind of a guy, in fact, who wouldn't mess around with other women, while still wed, but who didn't mind other diversions—such as wine, song, and wine, and song and then plenty more wine. These diversions, naturally, were much more stimulating without the girl friend. Of course, lonesome evenings prompted the g. f. to seek herself a boy friend who was not averse to spending the nights with the hooper's mate in the hooper's apartment, playing tag and other nice games. Now, however, comes the laugh. The boy friend is tired of the girl friend who is not so tired of him. He wants to quit—but can't. And why? Well, because the hooper came home one evening and told him he's gotta stick and if he doesn't, why pappy will be told. And as friend pappy controls the b. f.'s dough, ra, mi, the young fellow is in quite a pickle. Ah, well, such is Broadway!

### WORD FROM ABROAD

A little note comes to this pestiferous person that Peggy Worth, who knows her acting onions, is laid up in Paris suffering from a broken ankle sustained while acting in a fillum she's making in France.

### DID YOU KNOW . . . ?

That Al Troy's eating place on Broome street is drawing the Broadway mob, if such persons as Sam Ziegler, Lou Meegan, Joe Phillips and others are criteria? . . . That

## New York Reviews

### Review "The Thunderbolt"

Reviewed at the Tivoli Theatre, New York.  
Produced by Paramount in Hollywood.  
Starring George Bancroft and featuring Fay Wray and Richard Arlen.  
Directed by Josef Von Sternberg.  
Story by Jules and Charles Furthman.  
Screen adaptation by Jules Furthman.  
Dialogue by Herman J. Mankiewicz.  
Cast includes Tully Marshall, Eugenie Besserer, Fred Kohler, Robert Elliott, E. H. Calvert and King Tut, a dog.

ONE more like this, and George Bancroft will be the biggest box-office bet in the country. In this second all-talkie of his, Bancroft plays an almost impossible role, and plays it in a way that makes the young things gush over him. It must be granted that a man who can play the supreme egoist throughout a picture, frame the hero into a sentence to be electrocuted, and finally walks into the execution chamber to meet punishment for a cold-blooded murder, carrying the admiration of the audience with him, must be an actor. Bancroft does all these things, and a few others that are ordinarily despised, in "The Thunderbolt."

Bancroft plays the title role, which is the best-known alias of a daring bank robber and killer. For two years he has had a girl, but the girl has tired of being a criminal's moll, and goes back to her boyish sweetheart. Bancroft starts forth to kill the boy who has usurped the affections of his girl. The girl, warned by Bancroft, has the cops on the scene, and Bancroft is captured and convicted of murder and sentenced to be electrocuted.

However, being in the death house does not thwart him in his threat to the girl that he will kill her lover with his own hands. He has the boy framed in a bank robbery, in which a man is killed. The boy is sent to the death house. Bancroft waits until he knows the boy cannot be released until the day set for the execution of the Thunderbolt, and then confesses he has framed him. He knows he will have the chance to shake hands in farewell with each person in the death house on his march to the chair, and he intends to take advantage of this opportunity to come to hand grips with the boy and murder him.

The almost apologetic admission from the boy that the Thunderbolt is guilty of stealing the girl away from him originally, makes Bancroft forego his vengeance. He goes to the chair laughing at the name of a keeper who

Nat Carr is leaving this week for Hollywood where he's gonna make a flicker that will out-talk any talkies now being made? . . . That Karyl Norman, who has finger prints on his hips from walking that way on the stage, is gonna produce a musical next season? . . . That Ruth Etting is minus her tonsils but not her voice? . . . That August Belmont's daughter, Bessie, is to play on the stage? . . . That Art Landry and Jean La Marr are the two headliners who are to play in talkies soon for a New Orleans movie company? . . . That Tom Patricola is now in Hollywood ready to play in George Jessel's new Fox film?

has answered to innumerable names except his right one.

The superbness of Bancroft is apparent in the way he triumphs over direction and dialogue writer in the death house. Mankiewicz let the talk and action descend to sheer burlesque in this part of the story. Von Sternberg let Eugenie Besserer, as the mother of the boy, go past the limits of pathos into pathos, yet Bancroft succeeds in keeping the whole thing tense and dramatic right up to the end.

Despite these criticisms, von Sternberg has set a high standard in most of the picture, and Mankiewicz shows that where dialogue writers congregate to talk shop he ought to be listened to. Miss Besserer is delightful as a son-worshipping mother in the early part. Tully Marshall shows that he does need a jag to rate as a first-class comedian. Arlen did his part acceptably, but Miss Wray didn't fit at all as either the gangster's moll or the boy's sweetheart. The rest, especially Fred Kohler, helped the picture greatly.

All in all, it is going to help exhibitors that book it to meet the installments on their talkie equipment. It is to be hoped that the crowds it will draw do not contain too many reformers, for a picture which makes a cold-blooded murderer a person to be admired is of the stuff of which censorship bills are made.—CLIFF.

### Review "DRAG"

(At Warner's, New York)  
Featuring Richard Barthelmess, supported by Lila Lee, Lucien Littelfield, Katherine Ward, Alice Day, Tom Dugan and Margaret Fielding.  
A First National-Vitaphone Picture.  
Directed by Frank Lloyd.  
At Warner's Theatre, New York, Thursday Evening, June 20, 1929.

There's everything that you could desire in this latest First National-Vitaphone release—excellent direction, superb acting, fine photography, box-office appeal and everything that goes toward making a release that will gladden the eye—and pocket—of every distributor.

Richard Barthelmess has turned in another superb performance—a bit of characterization that comes very close to being as good as his work in "Broken Blossoms" or "Tol'able David." Lila Lee is the real sensation—an actress who has matured and developed into a thespic delineator that should prove a real money-maker for First National if properly exploited. In fact, we could get into a very proper rave over this young lady's abilities as shown in the "Drag," but it's best that you should judge for yourself.

The story is very simple—so simple at times that there is a tendency upon the part of the action to drag. It relates the tale of David Carroll (Richard Barthelmess), who comes to Paris, Vermont, to become the owner, publisher and editor of the town's only paper. Naturally a home-loving boy, he becomes enamored of the daughter of his landlady and marries, spurning the vamping dressmaker's assistant. His wife, however, saddles him with a family who immediately quit their respective en-

## ALONG MUSIC ROW WITH HERMAN PINCUS

Sophie Tucker, "the last of the Red-hot Mamas," doesn't intend to spend any money. "I'm going to save it for my vacation," she says.

\*\*\*

Harry Harrison, who for the past seven years has been nationally known as "The Clown of the Air," is now in New York for a rest. He will no doubt be signed for local commercial programs. That'll serve him right. New York is no place for a rest.

\*\*\*

Edward Lankow, basso of the Metropolitan Opera House of New York, has left for the coast to enter the talkies. Arthur Behim has supplied him with a complete routine of songs for talkie shorts, among which are "Am I a Passing Fancy" and "Rose of Romany."

\*\*\*

Joe Candullo, well-known along the "alley," is now at the Seven Gables Inn, located in Milford, Conn., where he is acting as master of ceremonies.

\*\*\*

Murray Wizel, band and orchestra manager for the Forster Music Publishing Co.'s New York office, is one of the hardest working song pluggers in New York. Maybe that's why "he gets the blues when it rains."

\*\*\*

Jack Parker, vocalist, formerly with Rose Marie and Ziegfeld's Follies, is now being featured over N. B. C. with Edison Hour, Prophylactic, Dutch Masters, Veedol, Lucky Strike, Happy Wonder Bakers and Sam Lannon's Ipana Troubadours. He does a little recording for both Victor and Edison recording companies. I wonder what he does in his spare time.

deavors to live on David's income. He quits them, after they have brought him to near poverty, and goes to New York, where through the aid of the dressmaker's assistant, now a successful theatrical costumer, he succeeds in putting his operetta across with the inevitable wealth. His wife and her family, hearing of his success, come to visit him in New York, but David, realizing what they would do to him again, quits them to meet the girl who had helped him all the time.

The work of Barthelmess and Lila Lee deserve superlatives, but the others in the cast contribute excellent bits of characterization. Alice Day, as the maid who marries Barthelmess, deserves considerable praise for her work, and carried a role difficult of portrayal in fine style. Lucien Littelfield as the lazy father-in-law, is excellent, giving his role just the touch of broad humor it requires while Tom Dugan as the brother-in-law and Katherine Ward as the mother-in-law are worthy of additional praise.

All in all, "Drag" is a cracker-jack picture.



## Distribution Center

(Continued from Page 31)

**E. F. ALBEE, BROOKLYN—** Ruth Mix, beautiful daughter of Tom Mix, in her "Rodeo Revue" with a company of thirty, featuring Jed Dooley, with Audree Evans, Bobby Tobias, with his Ten Tune-Tickling Texans; the Gamby Hale Girls; Dorothy Douglas; Johnny Wright and company, and "Snowball." Miss Mix also presents her horse, "Lindy." Feature photoplay being shown for the first time in New York is "Prisoners," presented with sound and talk, starring Corinne Griffith.

\* \* \*

## Western Electric Bringing Action For Patents

Following the suits brought by the Western Electric Company against Patent for patent infringements in the United States, similar action is being instituted in the Canadian Courts. Three suits, a separate suit for each patent upon which an infringement is alleged, were brought by the Western Electric Company and Northern Electric, Limited, of Canada, against the Patent Reproducer Corporation and Stevens Theatres, Limited, of Canada, in the Exchequer Court of Canada at Ottawa, June 18.

In these three suits infringements are alleged owned by the Western Electric Company and under which Northern Electric, Limited, holds exclusive rights.

The patents involved cover some of the same inventions connected with talking picture equipment that are covered in the patents which the Patent Equipment is alleged to have infringed upon in the suits brought by Western Electric in the United States.

\* \* \*

## Noted American Stage Figure With Paramount

Charles Sellon, who for thirty years has been a noted figure of the American stage and screen, has signed a contract as a Paramount featured player to appear in talking motion pictures. He has appeared in many Paramount productions, the last of them being "What a Night," in which Bebe Daniels was starred. Among the late all-dialogue pictures in which he has appeared is "The Gamblers."

Stage successes in which he starred include "The Bad Man," "Parlor, Bedroom and Bath," "Over the Top," "Fancy Free," "The Challenge," and many others.

\* \* \*

Fred Rafael and his pirates bold, who are responsible for the music at the Pirates Den in Greenwich Village, is now being featured over WABC.

\* \* \*

Billy Baskette and Bartley Costello, two of Tin an Alley's oldest tune-sters, have just written a new song entitled "That's When I Learned to Love You." Rudy Vallee claims it to be the most beautiful song of the year and is featuring it every night.

## Talking It Over With Radie Harris

(Continued from Page 31)

him and has always declared his intention of aligning himself with another company as soon as his present contract expires—or else return to the stage. It is therefore not unlikely that his present visit to New York is in the nature of a "conference" trip and that an announcement of interest will soon be forthcoming.

Mrs. Menjou, superfluous to state, is here for **ONE** reason—**CLOTHES**.

With producers scouring the country—and growing grey in the process—in their search for available talent for the singing screen, may we draw attention to a young lady who suits all the requirements—even to thinking California, "God's country?"

Her name is Elsa Ersie. Remember when she was glorified by Ziegfeld in "Louis the IV?" Of course you do, for wasn't she one of the very few singers you could bear watching while she took her high C's? Elsa, you see, is that "rara avis"—a beautiful songstress. Her figure is petite and slim without virtue of the eighteen-day diet and her hair is as golden as the flax from her native Germany without benefit of a "glint" shampoo.

She has just completed her first screen venture, "The Royal Box," for Warner Bros., and Brynie Foy is enthusiastic in his praise of her work. And when Brynie is enthusiastic, it's always a good omen. In this case, it looks as if it might be a one-way ticket to Hollywood for Fraulein Ersie!

**Morton Downey and his beautiful wife, Barbara, the second member of the amazing Royal Family of Ben-netts, sails next week for a holiday jaunt on foreign shores.**

Morton and Pathe, it would therefore seem, have come to a parting of ways. It has been no hidden secret that Pathe was very much disappointed at the boxoffice flop of "Mother's Boy" and laid most of the blame at the door of Downey. Downey, equally disappointed, vent his wrath on the poor vehicle doled him by the Pathe scenario department. The breach grew even wider during the making of his second feature, "Lucky in Love," and now a little bird whispers in our ear that when the picture is released, Downey's name will not

Al Bernard, rated by radio reviewers as one of the best black-face comedians in these parts, has just renewed his contract until next April as end man for the Dutch Masters Minstrels who broadcast every Tuesday evening over WJZ. Al has also renewed his contract as one of the Raybestos Twins, who entertain every Friday evening over WEAF. During the daytime this "Boy from Dixie" is kept busy recording for Brunswick and other recording companies. And how he can warble.

\* \* \*

Jean Goldkette, who is now in New York, is clicking with the radio fans here. His orchestra, which is featured by the Atwater Kent over NBC, is one of the most entertaining bands in the East.

be featured in the billing, but instead little Betty Lawford, the heroine of the tale, will have all electrical honors. And this despite the name of Downey!

Betty Bronson slipped into the Barclay and out again without giving any welcoming committee a chance to greet her. Betty and her brother are en route to Europe for the summer months "to do a lot of traveling," she says. But just between ourselves, I wouldn't be a bit surprised if that tall, handsome Englishman who beamed Betty around during her last European jaunt, wasn't the real "raison d'être" of this summer's return visit.

Last week was a pretty bad one for autograph hunters and sidewalk hounds on the lookout for screen celebs—NOT a motion picture. This week, however, business has picked up again with the arrival of several newcomers to take the place of the suddenly departed.

Lya De Putti, looking all of fifteen in a white sports frock, impudent tam, socks and sandals, is back in town again and the staid Buckingham once more takes on an air of excitement and gaiety. Lya's hair is still the flamboyant red it was when she left here in February, all her friends' pleas notwithstanding.

She has just finished a picture in London for British International and will devote all her time in New York to aeronautics in which Anne Morrow has nothing on her. She, too, has a Lindy to pilot her!

Malcolm Macgregor is another visitor to thees parts . . . but not for long. He, his wife and little daughter, Barbara, are soon to sail for Europe and a vacation touring the continent. In the interim, Mal's bosom companion, Lewis Stone, is also enjoying a month's furlough from studio activity by yachting in California waters.

Johnny Walker, who was East earlier in the season, bobbed up again this week. Only caught a fleeting glimpse of him as he hurried through Sardi's at noon yesterday, so don't know the "whyfor" of his return. It's our guess, however, that it's a vaudeville tour or a possible stage engagement that is the magnet. Stop us, if we're wrong

Jack Murray, staff writer for De-Sylva, Brown and Henderson, is now vacationing at Totem Lodge in the Catskill Mountains. Henry Tobias, who collaborated with Jack in writing "Hello, Sunshine, Hello," is the social director there.

\* \* \*

Pearly Breed, well-known Bostonian orchestra leader, is in New York where he may do a little baton waving.

## Making London Film

(Continued from Page 31)

The practical importance of Mr. Williams' studio proposition, according to World Wide officials, lies in its solving the problem of producing several foreign language versions of the same story at a minimum cost. Germany, France, Italy, Spain and other countries want films in their own languages and preferably with their own artists. But the market in each country is too small for the continental producers to offer the full cost of making high-class productions solely for their own countries, or to send their casts a great distance for co-operative effort. To meet this situation the Williams' plan comprehends the erection of large sound studios in the Elstree district, near London, which will be within a few hours' journey from all the countries in Europe. About twenty complete stages will be laid down with modern and complete equipment and all modern recording systems. Here will be maintained a complete technical staff in every department of production. Once a vehicle has been decided upon by the associated producers, the sets will be built and used in turn by companies from the various countries. The technical and construction work need be done but once. This cost will be divided between the producers from various countries. It will be readily seen that the accessibility of London with the corresponding low transportation cost for casts, and the division of production expense offers an ideal solution of the language difficulty in international talking pictures.

World Wide officials declare that Mr. Williams went to London a couple of months ago for the purpose of promoting this idea and that it was determined that no publicity was to be given to the proposition until it was all set, but stated that the rumors relative to Jaydee's activities necessitated explanation at this time in order to avoid a detrimental effect on World Wide's business. Two sound stages are now working night and day at British International's Elstree plant and two more will be ready next month on productions for World Wide distribution.

\* \* \*

Santly Bros. Music Publishing Co. have just arranged with Tiffany-Stahl to supply the score for the new picture made in England and produced by Gainsborough, entitled "The Wrecker." The title of the theme song is not "Wrecker, I Love You," but "Are You Really Mine?" a beautiful ballad written by Irving Caesar and Joseph H. Santly.

\* \* \*

A novel innovation was inaugurated when Leo E. Crook and Sidney S. Scherzer opened their studios on Broadway in the heart of Music Row. Speakers, singers, dancers, etc., can now have their abilities recorded on a regular phonograph record for 75 cents.

*If It Is Good Enough for Filmograph It Sure Should  
Be Good Enough For You*

**SARDI'S RESTAURANT**

Sardi Building

236 West 44th Street

New York

Filmograph's New York Headquarters—903 Sardi Building  
And We Eat at Sardi's



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>DARMOUR</b> 5823 Santa Monica Blv. (Darmour Casting) HO 8704	Mickey McQuire Alberta Vaughn and Al Cook	Al Herman Al Herman	J. A. Duffy J. A. Duffy	Jim Brown Jim Brown	Mickey McQuire Series "Record Breakers"	E. V. Durling E. V. Durling	Preparing Preparing
<b>JAMES CRUZE</b> HE 4111	Eric Von Stroheim Gaston Glass	James Cruze Walter Lang	Vernon Keyes	Ira H. Morgan Ira H. Morgan	"The Great Gabbo" "Soul of the Tango"	Ben Hecht Arturo S. Mom	Shooting Preparing
<b>CHAPLIN—HE 2141</b> 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA OFFICE</b> HO 7940 1438 Gower St.	All-Star Unassigned Graves & Holt Ian Keith	Geo. Archainbaud Erle C. Kenton Frank Capra Joseph Henabery	Eugene La Rue Unassigned Buddy Coleman Sillman	Jackson Rose Unassigned Joe Walker T. Tetzlaff	"The College Coquette" "The Broadway Hooper" "Flight" "Light Fingers"	Gertrude Orr Graves-Capra	Shooting Preparing Shooting Shooting
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. Holly 2806	Lupino Lane Collins-Dent	Henry W. George Stephen Roberts	Ralph Nelson Ralph Nelson	Warren-Hyer Warren-Hyer	"Fire Proof" Untitled	The Staff The Staff	Shooting Preparing
<b>FASHION FEATURE STUDIO</b> Holly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Ed. Esterbrook	"Fashion News"		Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Eddie Buzzell Irene Bordoni Marilyn Miller Colleen Moore Leatrice Joy	Merwyn LeRoy Clarence Badger Jno. Francis Dillon William Seiter Jno. Griffith Wray	Bill Goetz John Damery Val Paul James Dunne Ed Marin	S. Deene Sol Polito D. Jennings Sid Hickox John Seitz	"Little Johnny Jones" "Paris" "Sally" "Footlights and Fools" "A Most Immoral Lady"	Hope Loring Carey Wilson Forrest Halsey	Shooting Shooting Shooting Shooting Shooting
<b>FOX—HO 3501—5000</b> (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	O'Brien-Chandler Paul Page-Lola Lane Lenore Ulric All-Star J. Harold, J. Murray, Norma Terris Gavnor-Farrell	John Ford Ben Stollhoff Allan Dwan Raymond Cannon Marcel Silver David Butler	Eddie O'Searna Sam Wurtzell William Pummell G. Hollingshead Clark Murray Sidney Bowen	Joseph Valentine Harold Rosson Dan Clark Charles Van Enge Ernest Palmer	"Salute" "Girl From Havana" "Frozen Justice" "Why Leave Home?" "Married in Hollywood" "Sunny Side Up"	John Stone John Stone Robert S. Carr Holland Thompson	Shooting Shooting Shooting Shooting Shooting
<b>MACK SENNETT</b> GL 6151 4204 Radford Ave. N. Hollywood—GL 6155							
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Joan Crawford Greta Garbo All-Star Marion Davies Love-King John Gilbert All-Star All-Star	W. S. Van Dyke Jack Conway Clarence Brown George Hill Robt. Z. Leonard Charles Reisner Lionel Barrymore Tod Browning Wm. De Mille	Red Golden Arthur Rose  Dave Howard  Tory Bucquee W. Ryan E. Taggart	Clyde de Vinna Oliver Marsh  Oliver Marsh  Percy Hilburn Merritt Gerstad P. Marley	"Trader Horn" "Jungle" "Anna Christie" "The Bugle Sounds" "Marianne" "Road Show" "Olympia" "13th Chair" Untitled	Richard Schayer Thalberg-Butler  Lawrence Stalling Bess Meredith Elliott Clauson	Shooting Preparing Preparing Preparing Shooting Shooting Preparing
<b>METROPOLITAN</b> 1040 N. Las Palmas Christie (Evelyn Egan, Casting) GR 3111	Harold Lloyd Caddo Prod. All Color Cast Will King	Mal St. Clair Howard Hughes William Watson Phil Rosen	Lloyd-Anderson  Art Black A. Schawmer	Lundin-Kolher  Gus Peterson	"Welcome Danger" "Front Page" "The Lady Fare" "Father's Advice"	Staff	Shooting Preparing Shooting Shooting
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton. Asst.	George Bancroft Maurence Chevalier All-Star All-Star All-Star All-Star All-Star All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton William Wellman Lothar Mendes Victor Schertzinger Victor Fleming Edward Sutherland Edward Sloman	Unassigned George Hippard Unassigned Chas. Barton Bob Lee  Henry Hathaway Ivan Thomas William Kaplan	Unassigned Victor Milnor Unassigned Henry Gerrard Harry Fishbeck Unassigned J. Roy Hunt Edward Conjager Alfred Gilks	Untitled "The Love Parade" "Behind the Makeup" "Woman Trap" "Illusion" "Youth Has Its Fling" "The Virginian" "Fast Company" "Kibitzer"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Estaba Burke-McCormack Train-Sheldon Robson-Baker Owen Wister Ring Lardner Shore-Swerling-Mintz Robinson Marion, Jr. Heath- Lloyd Corrigan Corrigan-Paramore Lee-McNutt-Jones Gibbs-Baker	Preparing Shooting Preparing Preparing Shooting Preparing Shooting Shooting Preparing
<b>PATHE—EM 9141</b> 9:30-11:30 (Chas. Richards) Casting—EM 4131	Ann Harding	Paul Stein	E. J. Babile	David Abel	"Her Private Affairs"		Shooting
<b>RKO—HO 7780</b> 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels LaRoque-Le Roy	Luther Reed Len Shores	J. F. McCloskey Johnny Burch	Bob Kurlie Jack McKenzie	"Rio Rita" "Delightful Rogue"	Bolton-Thompson Wallace Smith	Shooting Preparing
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	All-Star	Fred Balshofer	Charles Alphin	Billy Bitzer	"Honeymoon in Spain"	Charles Alphin	Preparing
<b>ROACH—EM 1151</b> 1 P. M. to 3:30 P. M. Casting, Joe Collum	Charlie Chase Laurel and Hardy	Warren Doan James Parrott	Unassigned Morrie Lightfoot	George Stevens	"Go Into Your Dance" Untitled		Shooting Preparing
<b>TEC-ART—GR 4141</b> 5360 Melrose  Mascot Prod. Pickwick Prod.	All-Star Lia Tora Jobyna Ralston Raymond McKee	Richard Thorpe Julio DeMoraes Frank O'Connor Roland Asher	B. McEveeky Jack Richardson Jean Yarbrough	Ray Riese Blake Wagner Lewis Physioc	"King of the Congo" "Mary, the Beautiful" "Calliope" "Cutie and the Beast"	Harry Sinclair Drago	Shooting Preparing Preparing Preparing
<b>TIFFANY-STAH</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Sally O'Neil Mae Murray Leo Carrillo	Al Ray James Flood	Buck McGowan	Harry Jackson	Kathleen Mavourneen "Peacock Alley" "Mr. Antonio"	George Terwilliger	Shooting Preparing Preparing
<b>TELEFILM STUDIO</b> OL 2111	Leo Maloney	Leo Maloney	A. L. Schaeffer	Bill Noble	"Overland Bound"	Bebe-Kain	Shooting
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Shuessler GR 5111—GL 4176	Norma Talmadge  Fanny Brice	Lewis Milestone	Nat Watt	Ray June	"Tin Pan Alley"  "It's a Pleasure"	Jules Furthman John McDermott	Shooting Preparing
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Kingston-Merrill Arthur Lake Reginald Denny Paul Whiteman Tryon and Kennedy Bobby Nelson Arthur Lake Gulliver-Lewis Sunny Jim Ted Carson	Henry McRae Gus Meins Wm. James Craft Paul Fejos Del Lord Bobby Nelson Sid Newfield Nat Ross Harold Beaudine Joe Levigard	Jay Marchant Norman Mull Arthur Deming Ansel Friedberger Ed Tyler Unassigned John Roach Arthur Mul Ed Woehler Joe Von Ronkel	Unassigned Robt. Cline Unassigned Unassigned Unassigned Redman Welford Cline Al Jones George Robinson	"Tarzan the Tiger" Untitled "No. No. Napoleon" "King of Jazz" "Barnum Was Right" "Go Get 'Em Kid" Untitled Untitled "The Border Wolf"	Edgar R. Burroughs Sam Neufeld Reginald Deuny Bartholomae-Boyd	Shooting Shooting Shooting Shooting Shooting Shooting Shooting
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd.	John Barrymore Charlotte Greenwood Frank Fay Edwarr Everett Horton George Arliss Lupe Velez	Alan Crosland Lloyd Bacon Michael Curtiz Roy Del Ruth Al Green George Fitzmaurice	G. Hollingshead Tenney Wright Cliff Saum Fred Franks Ross Lederman Ben Silvey	Tony Gaudio Van Trees Bil Rees Barney McGil Lee Garmes	"General Crack" "So Long Letty" "Under a Texas Moon" "The Aviator" "Disraeli" "Tiger Rose"	Lloyd Ceasar Julian Josephson	Shooting Shooting Shooting Shooting Shooting Preparing
<b>VITAGRAPH—OL 2136</b>							



# Doings in New York Studios and Nearby Cities

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>METROPOLITAN FORT LEE STUDIOS</b> Rayart	Al Herman-E. Gilbert Chrestian's Band Chrestian-Barnett Fred Argath Robert Bentley Al Herman Introducing Mignon Laird	J. S. Harrington J. S. Harrington J. S. Harrington Fred Argath Mark Linder J. S. Harrington		Bert Cain Bert Cann Bert Cann	"Snappy Tunes" ( Reel) "Jazzmania" (1 Reel) "Pep and Personality" "Cabaret Nights" "Ankles" (2 Reels) "Melodies"	Fred Argath Mark Linder	Shooting
<b>PARAMOUNT LONG ISLAND</b> Paramount-Famous-Lasky	Gertrude Lawrence Helen Morgan	John Meehan and Robert Florey Rouben Mamoulian	Fred Fleck Otto Brower 2nd, Ray Cozzine	William Steeney & Al Wetzel George Folsey	"The Gay Lady" "Applause"	Gene Markey Garrett Fort	Shooting Preparing
<b>R. C. A.</b> Radio Pictures	Langry-La Marr	Jack Noble	Ed Graham	Frank Mushmore	"The Gobs' Follies"		
<b>VICTOR TALKING MACHINE,</b> Camden, N. J. Columbia	Mamie Smith	Basil Smith	Wm. J. Macdonald	Dal Clawson	"Jail House Blues" (1 Reel)		
<b>VITAPHONE BROOKLYN ST.</b> New York Warner Bros.	Harry Rosenthal Revene Raye Fred. Ardath Hugh O'Connell	Bryan Foy Bryan Foy Bryan Foy Bryan Foy	Murray Roth Murray Roth Murray Roth Murray Roth	Du Par-Foster Du Par-Foster Du Par-Foster Du Par-Foster	"Bath & Tennis Club Orchestra" "The Piquant Seniorita" (Spanish Songs & Dances) "The Dry Days" "The Interview"	Fred. Ardath	

## IT PAYS TO ADVERTISE IN THE HOLLYWOOD FILMOGRAPH

### 100% TALKIE TONITE

THIS SIGN GETS THE DOUGH — BUT

You Must Have Good Reproduction to Hold Your Patronage

## A GENNETT SYNCHRONIZER SYSTEM

Will Do the Trick

It Will Reproduce Perfectly — Hold Your Crowds Spellbound

And Bring 'Em Back Every Change

★ ————— ★  
**DON'T WASTE TIME**

WRITE — PHONE or WIRE Us Now

Price Will Fit Your Pocketbook and Our Terms Will Suit

★ ————— ★  
**STARR PIANO COMPANY**

1344 South Flower

Los Angeles, California

Phone WEstmore 2035

Gennett Synchronizer System Manufactured by Starr Piano Co., Richmond, Ind.

AN OLD RELIABLE FIRM



# CASTING FOR TALKING PICTURES

Artists Having

## STAGE EXPERIENCE

### **“The Voice <sup>of</sup> the Screen”**

*The Only Casting Directory for TALKING PICTURES*

*Announces*

That the above is the program of 95 per  
cent of all studios on the West Coast

Naturally the only dependable and authentic  
source in which to find these artists is in—

### **“The Voice of the Screen”**

IF YOU HAVE HAD STAGE EXPERIENCE

*Communicate with us at*

Suite 207 - 209 - 211

6362 HOLLYWOOD BOULEVARD

HOLLYWOOD, CALIFORNIA

*Phone for Appointment*

GRanite 1138



FILMLAND  
WANTS TO

**ARBITRATE!**

LET US  
GET TOGETHER

# **HOLLYWOOD** *filmograph*

JULY 6, 1929

Vol. 9

No. 27

*Published*



*Weekly*



**W E L C O M E !**

Columbia Pictures Corporation  
NATIONAL SALES CONVENTION  
HOTEL ROOSEVELT  
JULY 7th to 11th

HOLLYWOOD FILMOGRAPH



# CASTING FOR TALKING PICTURES

Artists Having

## STAGE EXPERIENCE

### **“The Voice <sup>of the</sup> Screen”**

*The Only Casting Directory for TALKING PICTURES*

—Announces—

That the above is the program of 95 per  
cent of all studios on the West Coast

Naturally the only dependable and authentic  
source in which to find these artists is in—

### **“The Voice of the Screen”**

IF YOU HAVE HAD STAGE EXPERIENCE

*Communicate with us at*

**Suite 207 - 209 - 211**

**6362 HOLLYWOOD BOULEVARD**

**HOLLYWOOD, CALIFORNIA**

*Phone for Appointment*

**GRanite 1138**



Fair and  
Impartial

# HOLLYWOOD filmograph

The Voice of  
the Industry

VOL. 9

SATURDAY, JULY 6, 1929

No. 27

## Producers Maintain Sphinx Attitude

### Foreign Film Interests to Combat U.S.

#### British and German Groups Combine to Offer Competition

LONDON, July 2.—That the British and Continental talking picture interests intend competing fiercely with the interests of the United States with regard to both manufacture and installation of sound equipment abroad is evident in the comments of the London press, which reports that the much talked of agreement between British and German film groups had been signed with involved capital mounting to approximately 60,000,000 pounds, or \$300,000,000.

The new alliance is said to be between the British Talking Pictures, Ltd., and Klangfilms Tobis of Berlin and Amsterdam, the aim being to "establish a united European front against domination of American interests."

### Two Million Dollar Deal Halted by Equity Crises

Negotiations are being held up on a \$2,000,000 deal between Reginald Denny and an English concern pending agreement on Mr. Denny's stipulations to the effect that the contract, which calls for co-production and acting on his part, can be arranged so that he is subject to Equity ruling when acting.

The contract specifies two pictures to be made on this side starring Denny, with others to follow in England with members of the company organized for the pictures here. Other arrangements involving a sum of \$5,000,000 are likely to result, but no further move can be made until the prominent star is satisfied as to his future being aligned with the Actors' Equity Association.

At an Equity meeting held last Monday night Mr. Denny stated his unqualified loyalty to Equity principles, as reported elsewhere in this issue.

### Review of the Week

Events of the week in both camps of the Equity-Producer fight indicated indifference to many rumors as to prospective negotiations. The deadlock still prevails. Equity continues making preparations for a long fight should it prove necessary, and representatives of the producers' forces made statements pointing to Equity's futility.

#### 206 Non-Equity Contracts

Following a previous statement by Fred Datig, chairman of the Central Casting organization, to the effect that 164 players have been signed to non-Equity contracts since June 4, the list was extended by 42 more names issued Wednesday, as follows:

Alice Day, Anders Randolph, Irene Rich, Daphne Pollard, Jacqueline Logan, Zasu Pitts, Lew Dunbar, Ethel Stone, Donald Reed, Duke E. Lee, Peter Gawthorne, Louis Natheaux, June Dunlap, Georgia Snedeker, Ann D'Vorak, Helen Splane, Hazel Steglett, Paul Vann, Tom Matson, Paul Hurst, Charles Hamilton, Budd Fine, Frank Hagney, Harry Tyle, Irving Bacon, Richard Alexander, Frank Chew, George De Count, Babs Norman, Sam Nelson, Eva Rosita, S. J. Sanford, Charlie Byer, Dorothy Phillips, Fred Burns, Patsy O'Byrne, Louise Beavers, Hayes Robinson, Gertrude Sutton, Eugene Borden, Mildred Van Dorn and Tully Marshall.

#### Equity's Answer

Referring to these lists, Mr. Charles Miller, Equity representative, declared to the press: "The list is absurd. Some of those mentioned are dead, many more are on the other side of the water, and many were signed before June 5."

#### De Mille's Statement

Cecil B. De Mille, President of the Association of Motion Picture Producers, issued an official statement for that body shortly before leaving town for a vacation on Thursday. He said: "I am going away for my summer vacation, which will be a very short one. I am coming back soon to begin my new picture. I shall be able to cast it without difficulty."

(Continued on Page 19.)

## REFUSE TO MAKE ANY STATEMENT ANENT PRESENT EQUITY CRISIS

Just prior to the Equity meeting held last night (Friday), at the Women's Club on Hollywood Boulevard, many rumors gained ground to the effect that arbitration of differences was imminent. Much speculation as to President Frank Gillmore's prospective platform statement was made.

A careful check-up by FILMOGRAPH representatives during the past few days plainly indicated that all concerned in the struggle were of the opinion that the sooner representatives of producers and actors meet in the presence of a neutral body to discuss their differences, the better for the industry as a whole. This opinion was freely expressed by actors, directors, technicians, and producers, many of whom suggested that FILMOGRAPH present the issue in its columns and declared their intention of attending the Friday meeting.

The result of further investigation revealed the fact that in 1919 the differences of actors and managers then at loggerheads were successfully brought to a point of agreement by a committee of five, one of whom is in Hollywood at the present time, and who, it is rumored, has already been approached with a view to service in the present crisis.

Previous reports given to the press by Equity representatives indicate that several prominent local business men of known impartiality have expressed their willingness to serve on an arbitration board, subject to their acceptance by both sides.

#### Will Hays in Town

In addition, Will Hays is reported in town, and though rumors were that he had seen or was to see President Gillmore at once, no statement to that effect was issued by Equity officials who were questioned. Mr. Hays' presence here at this juncture indicates a possible move on the part of the producers to approach the question of negotiation.

#### The Meeting

Speculation was rife among the huge congregation which assembled outside the Women's Club long be-

fore the meeting opened. It was reported that many established motion picture stars who have made no public statement as to their attitude toward Equity, and hitherto have not been reported present at previous Equity open meetings, were sprinkled throughout the crowd which filled the hall and overflowed into the corridors and the immediate vicinity. Reported present were George Bancroft, Victor McLaglen, Jean Hersholt, Evelyn Brent, Clive Brook, William Haines, Myrna Loy, Jack Mulhall, and others. Fred Datig was also reported present.

#### Gillmore's Statements

President Gillmore opened the meeting at 8:35 and reported the allotment of \$10,000 from the New York Council. He read a report to the effect that Melody Productions are in sympathy with Equity and have accepted the Equity contract, with a production named "Collegiate" as their first Equity-cast picture. The photographer, Harry Revier, is the original organizer of the Cameramen's Union.

He then stated that members of the Actors' Union of America send their best wishes to Equity members, and will give "the utmost cooperation to Equity in their struggle."

James Spottswood sent a message to the effect that though his body was at the Vine Street Theatre, he was at the Equity meeting in spirit.

In the course of answering Cecil B. De Mille's statement in yesterday's press, Gillmore declared: "We are not asking for 'sympathy.' We are asking for justice!"

#### Quotes Filmograph

He then read an excerpt from Filmograph dated October 30, 1926, in which Cecil De Mille was "credited with the statement" that the actors would never get anywhere until they organized.

"And now that they are organized,"

(Continued on Page 18.)

## EXTENSION EQUITY BAN INCLUDES EXTRAS AND ATMOSPHERE

The advisory committee met at this office on Friday, June 28. The question was put to them as to whether or not we should extend the terms of the resolution of the Council so as to cover extras and atmosphere. A unanimous vote finally decided that EVERY MEMBER OF EQUITY NOT UNDER CONTRACT BEFORE THIS DATE IS FROM THIS DATE PROHIBITED FROM SETTING HIS FOOT ON STAGE, SET OR LOCATION IN ANY AND EVERY CAPACITY UNTIL THE PRESENT CRISIS IS OVER. This should be particularly noted by all those members who receive or expect to receive offers for extra or atmosphere work.

FRANK GILLMORE, President.



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

AUBREY BLAIR, Ex. Vice-Pres.

O. M. SOLINGER, 2nd Vice-Pres.

M. J. LEVINS, Asst. Treasurer

New York Headquarters:

236 West 44th Street

C. B. HIRONS, Treasurer

T. H. THORNTON, Secretary

JOSEPH KEARNS, Asst. Secy.

Chicago Office:

1029 So. Wabash Avenue

VOL. 9

SATURDAY, JULY 6, 1929

No. 27

## Welcome, Columbia Sales Force!

IT was not so many moons ago when the raucous-voiced megaphonist in the front seat of the sight-seeing bus would point with disdain to the row of buildings along Sunset and Gower streets and give the folks from Palooka, Iowa, a fleeting glimpse of the famed "Poverty Row."

Quickies were turned out by the cartload. Names that today are recognized as the biggest box-office attractions of the motion picture world, were perhaps then accorded only casual screen credit.

Yes, it was "Poverty Row"—a row that was the haven for many an extra and a port for the promoter who visualized an epic for the expenditure of a paltry few thousand dollars.

But now things have changed down on Sunset and Gower!

Who of us do not remember "The Blood Ship" and "Submarine?" Those productions by Columbia shook the foundation of "Poverty Row" and caused it to pass into oblivion. Now we await with interest their latest picture, "Flight," and those close in touch with the production are voicing great predictions for it.

It was the untiring efforts of Harry Cohn, of the Columbia offices in Hollywood, and the whole-hearted cooperation of Joe Brandt and Jack Cohn in the New York offices that had much to do with the blossoming of real pictures on the former "Poverty Row."

James Cruze has completed a super-special production, "The Great Gabbo," down where doughnuts and coffee once meant a square meal.

The whole industry rejoices at the prosperity of Columbia Productions. The organization is deserving of all this praise; there's was not a mushroom growth; it was a long, hard struggle towards an ideal and their goal was "BETTER PICTURES." They have won the good fight; the leaders will instill the fire of enthusiasm into their great body of workers here next week.

This ensuing week the national sales organization of Columbia Pictures Corporation holds its convention at the Hotel Roosevelt.

HOLLYWOOD FILMOGRAPH extends a hearty hand of friendship to the folks who represent Columbia and congratulates this excellent organization upon the rapid strides made during 1928 and 1929.

The entire staff of HOLLYWOOD FILMOGRAPH, many of whom are proud to wear the insignia of the B. P. O. Elks, extends the hand of true fellowship to the "Bills" who assemble in national conclave here next week. To them we can only say, "See Hollywood and LIVE!"

Striving always to give accurate, fair and impartial news of the film industry, the editors of this publication will continue to supply our readers with the latest uncolored accounts of the Equity-Producer struggle.

When peace is declared in the Equity-Producer struggle filmland can look for a second Armistice celebration. Let it be soon!

## Let's See--Who's Who

### Lilyan Tashman

LILYAN TASHMAN, who plays the role of "Peggy" in "Tin Pan Alley," being filmed at the United Artists studios, was born in New York City. She was a famous art model. Her limbs were said to be the most beautiful on Broadway. She is married to Edmund Lowe, the motion picture star.



Miss Tashman was a Ziegfeld star. She was a successful leading woman on the stage. Her eyes have a greenish hue. She specializes in hard-boiled parts, though she is naturally the reverse. The late Rudolph Kirchner painted her figure and portrait more than a dozen times. She made her first picture for James Cruze five years ago.

Miss Tashman is one of the best dressed of screen actresses. She knows the value of looking her parts equally as well as acting them, and has made a place for herself in Film-land second to no other artiste, through her earnest and conscientious efforts in the days gone by. She is an excellent acquisition to the talkie fold.

### Ernst Lubitsch

THE versatility of Ernst Lubitsch, noted Hollywood director, has been demonstrated more than ever before in his preparation to direct "The Love Parade," the talking screen's first original operetta.



For one thing it has been brought to the attention of the Paramount studios at large that Lubitsch is an able musician and pianist of more than ordinary ability, and that his knowledge of singing permits him to direct voices like a choral master. He has memorized the complete musical score for "The Love Parade" and can play it almost as well as Victor Schertzinger, who composed it, and who is Hollywood's foremost and "own" musician. Schertzinger has long been under contract to 'Paramount as a director.

Lubitsch's knowledge of music dates back to his youth when he was in light opera and operettas on the stage in Berlin, prior to his affiliation with the motion picture industry there.

Maurice Chevalier, France's international star of song, heads the cast of "The Love Parade," supported by Jeannette MacDonald, Lillian Roth and Lupino Lane. The story is by Ernest Vajda and the libretto is by Guy Bolton.

### Harry Cohn

Harry Cohn, vice-president in charge of production at Columbia Studios, apparently believes that variety is not only the spice of life, but it's what the public wants. Three pictures are now being filmed by this enterprising organization, all totally different in subject matter, theme and treatment.



THE COLLEGE COQUETTE with Ruth Taylor, John Holland, Buster Collier and Jobyna Ralston in the cast, and George Archainbaud directing, is a rollicking drama of modern co-educational life, featuring pretty girls, sleek-haired youths and all the rah-rah atmosphere of an up-to-the-minute college.

LIGHT FINGERS, under the directorial guidance of Joe Henabery, with a cast including Ian Keith, Dorothy Revier, Ralph Theodore, Carroll Nye and others, is a mystery thriller, with an underworld background against which is silhouetted the escapades of a suave, handsome, erudite gentleman crook.

FLIGHT, directed by Frank Capra with Ralph Graves, Jack Holt and Lila Lee shouldering the heavy acting responsibilities, is a spectacular epic of the air, with realistic battle scenes, aerial acrobatics and all the clash and glamor of war. Special interest is added to FLIGHT by the fact that the locale is Nicaragua, and the section identical with the one that will be bisected by the new Nicaraguan Canal.

### Miami Alveriz

WITH stage training at a premium these days of talking pictures, requiring poised delivery of lines, perfect diction and careful timing, Miami Alveriz ought to have no difficulty in achieving success on the screen.



It is with considerable pride that she points to her long stage record and many varied roles. Miss Alveriz has been on the stage since she was six years of age, and has played before widespread audiences from New Orleans to Montreal, the Pacific Slope to the New England States.

Plays in which she has had parts include the following: "The Green Hat," "The Noose," "Anna Christie," "Rain," "The Road to Rome," "Seventh Heaven," "Two Girls Wanted," "This Thing Called Love," and many others.



# Hal Roach Plans Extensive Campaign

## Silent Versions of 20 of Next Year's Releases Are Scheduled

Hal Roach will make silent versions of twenty of the thirty-two all-talking comedies he has scheduled for next year's production.

Because of the demand of the foreign distributors and of small-town exhibitors for the Roach-M.-G.-M. comedies, Mr. Roach has changed his decision to make no silent pictures. The soundless two-reelers will be re-cut versions of the original talkies.

Each of his four production units, Laurel and Hardy, Harry Langdon, Charley Chase and Our Gang, will make eight talk-films. In addition, the studio will release synchronized versions of four recently completed silent comedies, Laurel and Hardy's "Bacon Grabbers" and "Angora Love," and Our Gang's "Saturday's Lesson" and "Cat, Dog and Co."

### Production Cost Heavy

The Roach studio estimates a production cost one and a half million dollars for the coming year's program. One hundred and fifty thousand dollars is the scheduled expenditure for improvements and additions to the sound stages and equipment.

Each of the four production units will have made five all-talking pictures when the present fiscal year ends on July 27. The studio started production of sound pictures on March 25, Laurel and Hardy's "Unaccustomed As We Are—" being the first talkie.

## 2000th Sound System Has Been Installed

LONDON, July 2.—Installation of the two thousandth Western Electric sound system to go into theatres of the world has been completed in the Princess Cinema, Huddersfield, Yorkshire, England. While the installation was completed around the middle of May, publication of the fact was withheld pending the arrival of photographs of the theatre.

## Paramount Leaders Lauded in Talks

The Hon. George Akerson, secretary to President Hoover, and Mayor James J. Walker of New York City, praised the leaders of the Paramount organization at the banquet which closed the convention of that organization at Atlantic City. Adolf Zukor, Jesse J. Lasky, Sidney R. Kent and Emanuel Cohen were the subjects of laudatory speeches, following addresses by Adolf Zukor and others.

## 'THE BIG FOUR' OF THE 'RECORD-BREAKERS' SERIES



Reading from left to right: Al Heman, director; Al Cooke, Alberta Vaughn and Larry Darmour, producer. Darmour Productions are turning out a series of two-reelers based on the stories of H. C. Witwer. They will be released by R-K-O.

## Yank-French Clash Comes to Head

The American-French clash over film distribution and quota differences came to a head during the week, judging from dispatches announcing that American representatives of leading film companies have resigned from the French Cinema Syndicate, the organization representing the French film industry.

The abrupt termination of relationship was due to the fact that the French government had not answered a note from the United States on March 30 protesting against the increased quota of French films to be

taken in exchange for American films.

American representatives declared that it seemed that unless American interests would subsidize French films, they would be forced to abandon France as a distribution field.

Resignations included representatives of Paramount, Fox, Warner Brothers, United Artists, Radio-Keith-Orpheum, and Metro-Goldwyn-Mayer.

Albert Roccardi is to play the Foreign Minister in "The Love Parade," starring Maurice Chevalier and directed by Ernst Lubitsch at the Paramount studios.

## ASCERTAIN NEED OF NEW "TAKE" DEVICE

Academy Sends Questionnaire to All Cameramen, Film Editors and Technicians

The Academy of Motion Picture Arts and Sciences is sending a questionnaire to all camera men, film editors and technicians with regard to the necessity for an automatic "take" device.

The questionnaire is the result of inquiry on the part of the Bell and Howell Company, who have been experimenting with the device, and wish to know more definitely the requirements of the industry before going to further time and expense in perfecting it. The Academy will tabulate replies given in answer to the questionnaire, which submits the proposed function of the instrument for consideration.

The numbering device would:

1. Automatically print a number on the side of the perforations of the negative while it is being taken, like key numbers are printed now.

2. It would require no extensive changes in the camera.

3. It would replace the system of photographing a slate after each scene by registering (photographing) the desired indications on the margin of the film outside the perforations, throughout the length of the film, at the same interval.

4. It could incorporate a footage marking which could be made to change at every foot and help in matching negatives and prints, the number of key markings being practically unlimited.

## Eddie Gives Short Course in Motoring

Eddie Quillan, popular Pathe comedian, submits the following list of questions and answers which should make the navigation of Hollywood boulevard a simple matter:

1. Question: When two cars meet at an intersection, which one has the right of way?

Answer: The bigger vehicle.

2. Q.: When a woman signals for a left turn, what should the driver in back of her do?

A.: Stop, shift into reverse and back up slowly until the car in front has left the highway.

3. Q.: What is the correct way to signal for a right turn?

A.: Extend left arm out of left side of car, bend said limb at the elbow in a slow, graceful movement until it reaches a 45 degree angle, clench the fist but leave the forefinger outstretched and pointing upward, inhale deeply and mumble a prayer that the driver in back is not cross-eyed.

4. Q.: When nearing a railroad crossing while a train is approaching, what to do?

A.: For the Pessimist: Stop your car about a block from the crossing and shut off the motor.

For the Optimist: Step on the gas and try to beat the train.

For the Indifferent: Light a Murad and hope it isn't a tie.

5. Q.: What shouldn't you say when a motorcycle-cop stops you for speeding?

A.: If you are a woman—"Sure, I was going sixty and if I hadn't hit a lot of traffic, you never would have caught me."

If you're a man—"Here, my good man, have a cigar. Aren't you mistaken about my speed, officer?"

After over one hundred scripts were turned down for Paul Whiteman, who is to star in "The King of Jazz" at Universal City, the story by Frank Dazey was O. K'd by the powers that be, and from now on it will be a matter of casting the picture and starting the cameras a grinding.

Harriett Hixon and Rose Lehman have worked together on the following sets as make-up artists and hair dressers. "Burlesque," "Hollywood Revue," "Broadway Melody," "The Great Gabbo" and "Rio Rita," the last named they are working on right now.



# Warner Reports Production Progress

## Unique Exploitation Put Over by Baltimore Exhibitor

In spite of extremely hot weather, Frank Price, Jr., put over one of the greatest exploitation campaigns in Baltimore in connection with the showing of Columbia's "Father and Son" at the Rivoli recently. Tie-up with 80 stores carrying card displays featured picture in conjunction with "Father's Day." Newspaper advertising started well in advance with shorts, spreading to features with pictures of stars carried in news columns; and liberal spread of three-sheets and one-sheets and 200 colored card inserts in regular store tie-ups took care of outside. Leading hotels displayed full reproductions in oils from the picture; while Western Union featured telegrams for "Father's Day" with display card of the stars, Jack Holt and Mickey McBan; and Royal Typewriter Company showed machine reputed to have been used by the author. Ten thousand score cards bearing ad cut of picture showing were distributed to baseball fans, and also tie-up made with tutors at school where Babe Ruth was educated, and the Bambino himself attended the theatre during a short stop-over in Baltimore.

The result was jammed houses from the start.

## Joe Brandt Cables Good Wishes To Convention

Joe Brandt, president of Columbia Pictures Corporation, today, from London, England, cabled Harry Cohn, vice-president in charge of production at the Gower Street Studio, regrets, that he would be unable to attend the Eighth Annual National Sales Convention of Columbia Pictures Corporation at the Hotel Roosevelt, Los Angeles, July 7th to 11th.

Mr. Brandt has, for some months past, been traveling back and forth from New York to London, engaged in establishing a British producing center for Columbia all-talking pictures.

Executives at Columbia's Gower Street Studio are making extensive plans for the entertainment of the fifty-five managers from key cities all the United States, and six executives from the Columbia New York office. Addresses by executives in other lines of industry will be a feature of the opening day's program. The visitors will also be given an opportunity to gain first-hand knowledge of the newest sound-picture production methods.

All-talking pictures to be exhibited during the convention include "Light Fingers," "The College Coquette" and "Flight."

## Leading Ladies of the Cinema World Take To Dance

Leading ladies of the screen world and cinema society take to the dance. Attending classes at the Lillian Powell Dance Studio on Sunset Boulevard are Ina Claire, Mrs. Benjamin Glazer, Ilka Chase, Eleanor Boardman, Juliette Crosby (Mrs. Arthur Hornblow, Jr.), and many others.

Lillian Powell conducts classes in professional dancing, and has associated instructors for ballroom and tap work and fencing. Formerly premiere danseuse in leading New York theatres, and also soloist with Ruth St. Denis and Ted Shawn on tour for many years, she distinguished herself locally as a creative artist of the first water with her famous "Bubble-dance," which was featured by Sid Grauman in one of his prologues, and which was filmed in natural color.

\*\*\*

## HORTON IN NEW FARCE

Filming of "The Aviator" was commenced at the Warner Brothers studio in Hollywood this week under direction of Roy Del Ruth.

In addition to Edward Everett Horton, the star, and Patsy Ruth Miller, the cast includes Johnny Arthur, Lee Moran, Edward Martindel, Armand Kaliz, Walter Hiers, Phillips Smalley and William Norton Bailey.

"The Aviator" was adapted by Robert Lord and Arthur Caesar from the play by James Montgomery.

## Declares Directors Must Stick to Own Forte

Directors should always stick to their own forte, whether this be comedy, tragedy or domestic satire, according to Mel Brown, prominent free-lance director, who has just embarked upon the direction of "The Love Doctor," formerly called "The Boomerang," Richard Dix's last starring vehicle for Paramount.

It is all right to say that one should not narrow his field too closely, comments Brown. However, the time-worn and oft-repeated adage regarding the jack-of-all-trades who is master of none is sadly true even today. Only the outstanding and unusually versatile genius among the megaphonists can do equally well in all moods of the drama. The ordinarily gifted director does best to confine himself to the field where he is most at ease.

\*\*\*

## COMEDIAN IS SIGNED

Jack Joyce, the singing, dancing and talking comedian, has been engaged by Warner Brothers for a new vitaphone feature, as yet untitled, to go into production on July 5, under Archie Mayo's direction with a cast headed by Conrad Nagel.

This will mark Joyce's first talking picture engagement since his arrival in Hollywood a little over six weeks ago.

\*\*\*

Harry Joe Brown is directing a Maynard picture at Universal.

## From A Reporter's Note Book On Set With Mary and Doug

*Highlights of "The Taming of the Shrew" Reviewed By Scribe—Company Hard at Work*

Entrances of the electrical Douglas Fairbanks on the set of "Taming of the Shrew" each morning are sources of amazement and merriment for members of the cast . . . Extemporaneous speeches are his forte . . . introducing Director Sam Taylor to the group . . . but the "payoff" came . . . when he drove his brand-new roadster right up on the stage, through a canvas wall, and stopped, figuratively, in the laps of the astonished troupe. . . .

Excitement as players appear for the first time in costume . . . Tests . . . Wigs cause annoyance . . . Clyde Cook's witty comments on "Taming of the Shrew" . . . "A fifteenth century comedy with twentieth century laughs" . . . Tragic note . . . Edwin Maxwell, playing Baptista . . . walks to work . . . his automobile stolen. . . .

Another tragic note . . . Geoffrey Wardwell, the Hortensio of the play . . . has lost a valuable wrist watch . . . Fairbanks dodges the still-cameramen . . . Miss Pickford favors red when not in costume . . . Clyde Cook shows Dorothy Jordan trick dance steps between scenes . . . He was brought up in a dancing act . . . in Australia . . . she danced in "Treasure Girl" . . . One thing lacking . . . music on the set. . . .

Director Taylor is running a race with Edwin Maxwell . . . in cigar smoking . . . Taylor six ahead at the end of ten days . . . Both average eighteen a day . . . Joseph Cawthorn, Gremio . . . trying to figure out an insurance policy . . . Cook's costume . . . as the servant Grumio . . . brings shrieks of laughter. . . .

Doug cannot get enough to eat . . . Russian tea is served daily and at four sharp . . . the players "kid" the star . . . "It's only twenty minutes till tea time" . . . But the feminine players refuse . . . and talk about the popular diet wave now sweeping Hollywood. . . .

A group of cameramen headed by Karl Struss examine costumes for color values . . . Struss won last year's award of Academy of Motion Picture Arts and Sciences for outstanding photography . . . production managers patiently awaiting O. K.'s. . . .

## Five Stories in Filming Stage At Present; Warner Satisfied

Slightly less than half of Warner Brothers' production program will be completed, or in the editing process nearing completion, next week when the studio enters the second six months of the current season, Jack L. Warner, vice-president and production executive, announced today.

Five productions are in filming stages at present, two to complete shooting this week, while sixteen are completed or in various stages of assembling and editing, Warner states. The season's program is composed of forty productions.

Warner, who recently returned from the East, expressed satisfaction with the carrying out of the program.

"While the entire studio is being taxed severely to cope with the demands of a vastly increased production schedule, involving a number of unusually costly and elaborate pictures, there is no doubt that production is going forward on an economic basis comparable with that of any efficient industrial plant," Warner declared.

The executive stated, further, that the coming months will usher in one of the most progressive and prosperous eras the producing end of motion pictures has ever known.

"Every agency of production is alert to new opportunities to improve motion pictures," he said. "The tremendous hit registered by natural color is but one of the factors which are acting as a vital stimulant to the production of higher quality photoplays."

The status of production at present is as follows:

"General Crack," starring John Barrymore under Alan Crosland's direction, and "So Long, Letty," starring Charlotte Greenwood under Lloyd Bacon's direction, are the two pictures nearing completion of filming and going to the editing rooms. "Under a Texas Moon," featuring Frank Fay and being directed by Michael Curtiz; "The Aviator," starring Edward Everett Horton with Roy Del Ruth directing, and "Disraeli," starring Geo. Arliss under Al Green's direction, are the pictures in early filming stages.

Productions most recently sent to the editing department are: "Is Everybody Happy?" starring Ted Lewis, Archie Mayo directing; "Evidence," starring Pauline Frederick, John Adolfi directing, and "Song of the West," featuring John Boles and Vivienne Segal, with Ray Enright as director.

\*\*\*

## FAMED ACTRESS COMING

Ethel Barrymore is coming to the Mason Opera House on July 15th. She will present two contrasting plays, "The Kingdom of God" and "The Cradle Song."

\*\*\*

Sally Eilers has signed with Pathe for three pictures.

\*\*\*

Ethel Barrymore will be at the Biltmore Theatre on July 15 in "The Love Duel."



# First National Plans \$15,000,000 Program

## To Produce Thirty-five Feature Length Dialogue Pictures

According to an announcement made by A. L. Rockett, in charge of production at First National-Vitaphone Studios, 35 feature-length, all-dialogue pictures will be made at the big Burbank film plant during the coming year.

The 35 will all be in the "special" class, and the number includes no short subjects, news-reels or five-reel pictures. The program will represent an expenditure of over \$15,000,000.

### NOTABLE GROUP OF STARS

In addition to the famous stage stars already under contract, it is probable that others will be signed to add to the following notable group of stage and screen celebrities: Colleen Moore, Marilyn Miller, Richard Barthelmess, Corinne Griffith, Billie Dove, Irene Bordoni, Alice White, Dorothy Mackaill, Jack Mulhall, Leatrice Joy, Lois Wilson, Jack Buchanan, Eddie Buzzell, Douglas Fairbanks, Jr., Loretta Young and James Ford.

These will all be starred or featured in the thirty-five specials, many of which will group several of the featured players. The 1929-30 program includes:

Colleen Moore in a story of theatrical atmosphere, "Footlights and Fools." Richard Barthelmess in two pictures, one of them "Son of the Gods," by Rex Beach. Corinne Griffith stars in two: "Lilies of the Field," and Fannie Hurst's "Back Pay."

Billie Dove in "Give This Girl a Big Hand," a Fannie Hurst story; and three others as yet untitled; Dorothy Mackaill in "Hard to Get" and "The Great Divide," stage plays; also "The Woman on the Jury" and "The Queen of Jazz."

Alice White stars in four pictures: "The Girl From Woolworth's," "Playing Around," "Sweet Mama" and an untitled picture. Leatrice Joy will have four: "A Most Immoral Lady," "The Furies" and two untitled films; Jack Mulhall and Lois Wilson will be teamed in two pictures—"The Dark Swan" and "In the Next Room," and will appear separately in two untitled films.

### FAIRBANKS JR. SIGNED

Douglas Fairbanks, Jr., who recently signed a long-term contract with the company, also does four: "The Careless Age," with Loretta Young; "Fast Life," "The Forward Pass" and "Spring Is Here." Miss Young is co-featured in these pictures.

The stage stars appear in the following specials:

Marilyn Miller in "Sally," Irene Bordoni in "Paris," Bernice Claire in "No, No, Nanette," and an all-star cast in "The Song of the Flame." Eddie Buzzell in "Little Johnny Jones," with Sally O'Neil.

"The Isle of Lost Ships," a fantastic and imaginative drama, and "Loose Ankles," are all-star specials. Virginia Valli, Jason Robards and Noah Beery are featured in the former.

The past year has seen the addition of three vital departments to First National-Vitaphone Studios. A Vitaphone orchestra in charge of Leo Forbstein handles scoring of all pictures as well as all musical numbers in the pictures; a chorus of fifty trained voices under the direction of Norman Spencer is available, and a dancing chorus of eighty-four girls and boys is functioning under the supervision of Max Scheck.

The basic payroll of the studio includes over 100 workers under regular contract and employment, with a sliding force of over 2000 additional persons, including actors, writers, directors, singers, dancers, technicians and artisans.

## Regis Toomey Given A Stellar Role

Regis Toomey, of "Alibi" fame, has been assigned another important role in a talking picture, it was announced today at the Paramount studios in Hollywood, when he was selected for the part of Bud Clemens in "The Love Doctor," which will star Richard Dix.

He is now playing one of the stellar roles in "Illusion," with Charles Rogers, Nancy Carroll, June Collyer and other film notables at the Paramount studios.

Toomey joins a cast that already includes June Collyer and Miriam Seegar. Melville Brown will direct the Dix production, a picture based on the Winchell Smith-Victor Mapes stage hit, "The Boomerang."

### BIG UNIVERSAL SCORE

Bert Fiske is writing the musical score for the sound version of "Broadway," Universal's \$1,500,000 super production. This version consists of the action of the silent version, without dialogue but with a musical score for foreign wired theatres.

## STAR SYSTEM IN RUSSIA IS BEING ABOLISHED

New System "Puts Stars in Their Place," Says South African Journalist

Russia, the land of extremes, gives evidence of the abolition of the star system, if the following commentary, reprinted from the columns of "The Sjabok," a South African journal, accurately reports Serge Eisenstein. Incidentally, Eisenstein directed "Potemkin," a picture which was hailed by Douglas Fairbanks, Charles Chaplin, Robert J. Flaherty and many other film luminaries, as "The greatest picture ever made":

### Putting "Stars" in Their Place

The Bolsheviks are making films under Sovkino, which means Soviet Film Trust. Stars get no more than £50 or £60 a month, and the great director, Serge Eisenstein, about £60 a month. Eisenstein won't be bled by any stars. His principal characters in "The General Line" (their last great picture) are a milkmaid, a bull and a cream separator! Listen to the way Eisenstein sets to work.

"I never use real actors," he says. Why not? "Because an actor creates the type, which then becomes artificial. I want only the real type."

"I looked over 3,000 women before I found a leading lady for my present film. I haunted employment bureaus, factories, and villages before I found one. When I took her to location I suddenly didn't like her—so filmed her only from the back."

"I soon discovered that the girl—you couldn't really call her that, for she had already twelve children and been in prison six times—wasn't really the type for a heroine. When we went out to a village to film cows I found her drunk. So, because only shots of the heroine's back were need-

ed, I engaged as substitute the peasant girl who was milking the cows.

### Liked Her Back

"I liked the back of the farm girl and decided to have a look at her face, and if it pleased me, make her the heroine. It did—and thus, actually, Marfa Lapkina stepped into pictures backwards!

"She is 28 and has been working on a farm since she was nine. I gave her a contract for \$75 a month—with which she is delighted—on condition that she will go back to her cows and cabbages when the film is finished—a la Cincinnatus and his plough."

"I am always afraid high salaries and their new metier will cause my players to turn 'Bohemian,'" Eisenstein confessed, "so I never let them live like stars or in any way change their mode of living. They are always peasants, working part time in the films."

## Talkers May Need Explanation of Slangy Terms

A talking picture with a glossary of definitions may be the thing of the near future, if realism in interpreting slang expressions and colloquialisms persists.

For instance, who outside of the theatrical world knows that "are you recent?" is a gentle expression of inquiry as far removed from the literal sense of the words as the North Pole is from the South.

The phrase, liberally analyzed, means: "Are you dressed enough so that I may come in to see you?"

"There must be some means devised," thinks Norma Talmadge, star of "Tin Pan Alley" being made at the United Artists studios, "of acquainting rural and small city audience with the meanings of local slang."

### FILE FOUR SUITS

Western Electric and Electrical Research Products, Inc., have brought four additional patent suits against the Silverphone Corporation of Toledo. The bills of complaint were filed in the Federal Court of the Northern District of Ohio at Toledo last week.

They allege infringement of patents in the four groups—the push-pull method of amplification; the control of grid potential for distortion prevention; the resistance method of coupling amplifiers, and distortion prevention by means of selected impedances.

The same plaintiffs had previously brought suit against the Silverphone Corporation for patent infringement and unfair competition in copying the design of the Western Electric loud speaker unit. This action is still pending.

## Warner Plans Elaborate Revue

Plans for the production of an extravagant revue utilizing an astonishing array of outstanding screen and stage talent were announced by Jack L. Warner, vice-president and production executive of Warner Brothers.

Warner, with the close collaboration of Darryl Zanuck, associate executive, is devoting himself personally to getting the proposed revue under way.

John Barrymore, it is announced, is the first of the stellar array to affix his signature to an agreement to appear in the revue. Charlotte Greenwood, of "So Long, Letty" fame, is a second, and Monte Blue, Dolores Costello, Winnie Lightner, Irene Bordoni and Ted Lewis are among others proposed.

Al Jolson is still in New York, but has been approached for a prominent part in the revue. He will begin "Mammy" in August, according to present plans, but it is not anticipated that this will interfere.

In announcing the revue, Warner declared that no effort or agency will be spared to create an extravaganza which will completely overshadow any previous effort in this direction, either for the stage or the screen.

"Not only have we many of the greatest artists available, but we have an imposing array of directorial talent, song-writing talent, as well as technical skill, to devote to this production, and every factor will be devoted unstintingly to making this the most outstanding production we have ever been identified with," Warner commented.



# LET US INTRODUCE TO YOU....



*Above—Irene Rich, who will be co-starred with Will Rogers in the William Fox production "They Had to See Paris," an all-dialogue feature production.*

*Below—Reginald Barker, former director at First National, now with the Tiffany-Stahl organization. His last First National production was "The Great Divide."*



*Above—Estelle Taylor, who this week at the Egyptian theatre scored so heavily in "Where East Is East." Eastern critics say that she actually "stole" the picture, and it is a wonder some Hollywood producer hasn't had Miss Taylor sign on the dotted line for a long term contract.*

*Below — Del Lord, Universal director, who is now completing "Barnum Was Right," featuring Glen Tryon and Merna Kennedy.*



*Above — Antonio Moreno, who recently returned from Europe, is seriously considering a vaudeville tour.*





# HERE COMES THE BRIDE!



*Above—Janet Gaynor will be in her "Seventh Heaven" with Lydell Peck. Miss Gaynor's marriage date has not been announced.*

*Below — Of course no page of romance would be quite complete without Sue Carroll and Nick Stuart. Their betrothal has been announced.*



*Patsy Ruth Miller, who will wed Tay Garnett. Just more proof that Dan Cupid has been clicking throughout a busy June.*



*Above—Bebe Daniels will soar through the heavens of happiness with Ben Lyon, with Mr. Cupid handling weather conditions.*

*Below — Mary Eaton will be co-starred with Millard Webb in a great matrimonial sequence, says an engagement announcement.*





# Fifth Week of Equity Fight Opens

## Monday Night's Meeting Attended by Thousands; Production Affected; Relief Fund Aids Those Faithful to Actors' Forces

THE fifth week of the Equity fight opened with a general meeting at the Women's Club last Monday night. As on the previous occasion, the various speakers and committee members were assembled on the platform before the curtain rose at 8:30 p. m. Besides Mr. Gillmore, the chairman of the evening, there were present on the platform Chester Conklin, George Fawcett, Francis X. Bushman, Purnell Pratt, George Jessel, Joseph Schildkraut, Clark Silvernail, Frederick Burt, Ann Harding, Robert T. Haines, Nance O'Neill, Louise Closser Hale, Clara Kimball Young, Charles Chase and Claude Gillingwater.

### Opens With Rousing Cheer

"Are we downhearted?" asked Mr. Gillmore.

"No!" roared the audience.

Then Mr. Gillmore began his speech by saying that he keenly felt the spiritual strength of the people massed in and out of the hall, and hoped that he could come up to their expectations "of help and service."

Telegrams and letters from various people were quoted from. John Gilbert's read in part: "I regret I cannot attend the meeting. My sincere regards to my fellow members of Equity." Others were from Reginald Denny and George Jessel, both of whom later appeared on the platform and spoke; Robert Armstrong, John Boles, Raymond Hackett, and Conway Tearle. All were declared in favor of Equity, and Conway Tearle was put on record as saying: "I have not much left, but what I have is at the service of Equity. As for members with weak knees, we can win as easily without them."

Conrad Nagel's curt telegram was then read. In it he stated that he would "not be able to attend."

### Producer Signs With Equity

Mr. Gillmore's announcement that Pat Powers had signed up to produce on the basis of the Equity contract and intended proceeding immediately with one picture, was greeted by prolonged cheers.

This was followed by a reading of a letter from Jane Keckley, who wrote that she had misunderstood the purpose of the Nagel meeting, had since been enlightened as to "its real purpose," and therefore withdrew her signature to the much-discussed-and-never-submitted petition.

### Production Affected

According to check-up on studio activity, the following figures were quoted, with a qualification that they were merely the result of an estimate and could not be called absolutely accurate:

COMPANIES NOW WORKING .....	34
COMPANIES NORMALLY WORKING .....	82
SHORTAGE DUE TO SITUATION .....	48

Which, added Mr. Gillmore, does not include Tiffany-Stahl, who are reputed to be unable to cast two pictures scheduled.

In addition, it was reported that a director on one of the big lots had stated that he would like to see the matter settled at once, as Equity had tied up some 68 people on whom he

could normally call for work in his pictures.

### New Members, New Ruling

Since June 5 approximately 475 new members have signed with Equity, according to the report of a committee, which, in a separate statement issued the following day at the Ways and Means Committee headquarters on Highland Avenue, declared the vast majority to be motion picture players.

Gillmore praised the loyalty of the atmosphere and extra players, who in large numbers have declared their intention of staying away from the studio sets until the Equity matter is settled.

With regard to this same matter, a new ruling has been put into effect, requiring that "no member of Equity" work on any set or stage in any capacity until further notice. (The notice is printed in full elsewhere in this issue.)

### The Relief Fund

Dispensations of aid by the Help and Aid Committee for the week past were \$560, according to Mr. Gillmore.

He also announced that subscriptions were coming in fast, several generous checks having been received from contract players, who promised similar contributions weekly so long as they worked. Ivan Simpson was named as contributing \$500.

### As to the Press

Commenting on the treatment accorded Equity's side of the conflict, Mr. Gillmore praised the trade press for their fairness, and mentioned that other reporters as individuals are not to blame for the distortions and unfairness evident elsewhere.

At this point, just as Mr. Gillmore was making it clear that the ballot which has been the subject of so much controversy was signed by motion picture actors, Reginald Denny arrived on the platform and was enthusiastically applauded.

### Further Suspensions

Continuing, Mr. Gillmore then solemnly declared that after due investigation by committees appointed for the purpose, both John Miljan and Eugene Borden had signed contracts contrary to Equity instructions, and were therefore temporarily suspended.

After quoting from an editorial in the Sunday Examiner of last week, Mr. Gillmore scored W. R. Hearst, making the point that Hearst himself pointed to the dangers of monopoly in the picture industry and referred to monopolists as "spiders . . . who will

battle to see which one will eat up the others." He then went on to say that the actor must stick fast in the fight, to see that he is not eaten up.

### Many Speakers

Nance O'Neill was the first speaker. She treated at length of the spirit of Equity, emphasizing the fairness of the actors' demands, and denounced those actors of the screen who waited for Equity to fight their battle some time ago, then turned their backs on the organization when they thought it could do them no further good.

At the conclusion of her address she handed an envelope to Frank Gillmore, and said: "A present, with my love to Equity." Mr. Gillmore announced it to contain a check for \$500.

Robert T. Haines spoke at length, invoking the right of all men to "life, liberty, and the pursuit of happiness." He likened the struggle of the actors for recognition of their claims to that of the colonists who first declared independence and, when their just claims were denied, fought the issue militantly.

"Our forces are gaining daily. Our morale is splendid, our spirit indomitable. And there is still the heavy artillery we can call into action if necessary," he declared.

George Jessel, who arrived from the studio to speak, made a brief retraction of his former statement to the press, claiming that he had been misled as to the true situation, as he had previously thought that Equity was "throwing stones and burning up studios." He pointed out that in 1919 he refused a job when Equity forces were striking, and concluded by saying that he'd put his humble shoulder to the wheel and hoped that Equity would win the fight with dignity. Applause followed.

He was thanked by Mr. Gillmore for his recantation of his anti-Equity statement, and immediately left the meeting to get back to work on the set.

Clara Kimball Young said that she had come to take up sides with Equity on behalf of the average actor. Many stars, selfish in their comfort, have as their motto, "All for one, and all for me," she stated, and later referred to them as the "twinkling stars of Beverly Hills," who stop work when they want and start when they want, and thus have no complaint.

She declared herself incensed by the statement attributed to Tully Marshall in the Evening Express, wherein he professed disgust with Equity and boasted having "called up his friend Jack Warner and signed a two-year contract with Warner Brothers."

"After forty years as actor, manager and producer, he has finally managed to get a two-year contract," she said. The audience roared with laughter.

Reginald Denny next made a simple but forceful declaration. He said in part: "My father was an actor before me, and I'm proud to also be an actor. I'm primarily a motion picture actor, but still an actor. I am with Equity 100 per cent . . . If I have to quit pictures, I quit; but I remain Equity!"

Frank Reicher delivered a message

of loyalty from Henry B. Walthall, who was unable to attend because of night work.

Mr. Reicher referred to the pre-Equity days in New York as the "Dark Ages," and said that the principal thought in those days, as it is in the present fight, was for the men and women who cannot fight their own battles.

"We want to win this quietly and with dignity," he said. "I have a strong feeling that good sense will make unnecessary the ultimate bloody blow."

Frank Fay, also having left the studio long enough to attend the meeting, stated briefly that he had signed his present contract back in February. "Whether working or not, I want you to know I'm Equity still," he said.

Louise Closser Hale, who is noted as an actress and an author of international reputation, recalled many of the conditions obtaining of the stage prior to Equity coming into existence; and also mentioned situations wherein Equity had been of distinct aid to the managers as an indication of Equity being absolutely fair. It is for that reason, she asserted, that the theatrical managers, almost without exception, are in favor of Equity's present move.

Charles Chase asserted his loyalty to Equity. On the other hand, he stated, he would not launch an attack on Hal Roach, for whom he has worked for ten years under satisfactory conditions. He pointed out that during that time Hal Roach has not found it necessary to work him more than perhaps ten Sundays and some twenty-eight nights, and that every Saturday afternoon has been a holiday. "I value Hal Roach as a friend and as an employer," he stated, "and I love Equity."

Joseph Schildkraut affirmed in person the letter sent last week to Frank Gillmore denying absolutely the press notice of anti-Equity character attributed to him. He went on to say that he and his father had been at last cast together in a picture—a dream they have had for many years. He, however, is under contract, while his father is not. Requested a few days ago to appear for the starting of the picture, the elder Schildkraut refused flatly to have anything to do with the picture until the Equity matter is settled. "I am under contract," said Joseph. "I only wish I were in his boots and could do likewise."

C. M. Fieder, business representative of the International Brotherhood of Electrical Workers, spoke at length of the alignment of Equity with organized labor, and pointed out that five million trades unionists, their families and friends, are behind Equity in the struggle.

### Plea For Dissenters

Francis X. Bushman took up the matter of making some attempt to bring the dissenters back into the fold, and made a plea for fairness of hearing to be guaranteed, together with a general invitation to those differing with Equity's present stand to come to the meetings and put their case.



# A Letter to Billie Dove

From  
BERT LEVY

DEAR BILLIE:

May I speak to you in private for a moment or two? Thanks! Gee! I'm so nervous I hardly know how to tell you what is in my heart—but, you are such a sympathetic and kindly creature that I feel sure you will help and comfort me. I've been having a lot of domestic sorrow lately. The fact is, my wife don't understand or appreciate me. Mind you—I'd be the last man in the world to be disloyal to "Mother," for she is one of the finest and most noble little women in all the world, but—well! I wouldn't say a single word to hurt her—but, you see, Billie, it's like this—I'm a very tender-hearted, highly-strung, emotional, artistic man and need sympathy and encouragement. With you by my side, Billie, to inspire and urge me on, I could go out and conquer the world. Mind you, "Mother" is not to blame; she has done her best; she's been a brave little pal—stood by me when I was in trouble and all that sort of thing, but—last night I just broke down and told her that since you came into my life, things could never be the same. Poor kid, she took it splendidly—said she would not stand in the way of my happiness or interfere with my career—of course, I feel sorry for her, but wath's the use?—one feels the littleness of domestic ties when a new and stupendous love comes into one's life.

This is not a sudden thing with me, Billie. Many the time your sweet presence on the screen (in the theatres I played during my vaudeville tours) soothed my loneliness. In those split-week towns, where Rotarians, Kiwanians, chain shirt and drug stores reign supreme, there was, for me, on relief from the deadly monotony except to sit in the darkened auditorium between shows and watch the feature picture. If it was a "Dove," it meant happiness for me. It was not your acting, your clothes or the story—it was just you. You put back the years for me and made me a boy again. You made me wish that someone in the audience would say something unkind about you so that I could tear him (or her) limb from limb. But nobody did say anything unkind, how could they? How I hoped that some day I would meet you, and speak to you—yet I was afraid that my ideal might be shattered. "Perhaps," I thought, "she might turn out to be one of those 'myths.'" But, I came to Hollywood and met you, and oh! Billie, you are just the girl I imagined you to be—



the sort of girl who puts a man on his best behavior—makes him want to cut out drinking, smoking and swearing, brush the dandruff from his shoulders, adjust his necktie, and all that sort of thing.

From the day that I first met you, "Mother" failed utterly to understand me. Then I heard that you

were married to Irvin Willat. How I hated him. I went around with murder in my heart hoping for a chance of my catching him ill-treating you, but there was no such luck. Everybody said you were a ideal couple—the most respected in Hollywood. One day I wandered onto a set where the director showed me

every courtesy and attention. He invited me to take a seat while he was shooting and otherwise made me welcome. He turned out to be Irvin Willat. What could I do but forgive him?

I have met you several times since the first meeting, Billie, and you are always the same. I have seen you tired and wan from a day's grind, smilingly signing autograph albums for pests, posing for stills with self-important nobodies, being introduced to visiting Elks, past and present "potentates" of this and that order—you are always gracious and considerate to everybody, never displaying temperament or the boded expression adopted by many so-called stars. You always command esteem and respect. One day I stood on your set talking with a group of actors in your cast. We were telling naughty (not too naughty) stories. Suddenly you arrived on the scene and Edgar Norton whispered "Nix on that stuff, here comes Miss Dove," and everyone in the group straightened up and bowed a respectful "Good morning" to you. Now, wasn't that nice?

Yours is the sort of beauty that all the milk or mud baths in the world will not create. You don't need beauty parlors—for yours is the beauty of heart and soul—and modesty. One day George iFtzm Maurice was preparing to shoot you in bathing costume. You were supposed to climb through the window of a boathouse or something, and drop into the water and swim across. I stumbled upon the scene and you drew your wrap about you so shyly and looked at me with a "please-do-go-away" expression. I slunk away feeling like the devil in Gustave Dore's picture—you know the one in which the angels are driving him from Heaven.

Well! Billie, you know my sad story now. I hope you will forgive me. I look in the mirror. My hair is nearly white and my beard is tinged with gray; I have left it too late to try to win your affection, but at least I can be a father to you.

I guess I had better go home now and ask mother to take me back. I'm sure she will—she's the best little woman in the world and I know she will understand.

I want you to promise me just one thing, Billie. If ever Irvin should ill-treat you and cast you forth into the cold world and you have no place to go, come to us, Mother and I will look after you and give you the best room in the house.

Greetings to . . .

## COLUMBIA PICTURES CONVENTION

. . . Erle C. Kenton



∴ Lovable Mae Soon To Appear In First Talker ∴



MAE MURRAY

JAMES MONTGOMERY FLAG

MAE MURRAY will soon appear in the first of a series of three productions for Tiffany-Stahl Talking Productions. Miss Murray's first picture will be "Peacock Alley." Following a triumphant tour in vaudeville, during which time she appeared in all of the key cities of the country, Miss Murray is very anxious to return to the movies. Capacity houses greeted her at every point of her vaudeville tour.



# Pictures---Reviewed and Previewed

## Preview "Street Girl"

R-K-O Productions, Inc.,  
Present

### "STREET GIRL"

A Wesley Ruggles Production  
with

BETTY COMPSON

Produced by William Le Baron.

Supervised by Louis Sarecky.

Screen play by Jane Murfin.

From W. Carey Wonderly's story, "The Viennese Charmer," in Young's Magazine.

Recorded by The RCA Photophone System.

Film Editors, Ann McKnight and Wm. Hamilton.

#### THE PLAYERS

Frederika Joyzelle.....	Betty Compson
Mike Fall.....	John Harron
Happy Winter.....	Ned Sparks
Joe Spring.....	Jack Oakie
Pete Summer.....	Guy Buccola
Keppel.....	Joseph Cawthorn
H. R. H. Prince.....	Ivan Lebedeff
Nikolas of Aragon.....	

Gus Arnheim and His Ambassadors

Filmiland has been awaiting with eager eyes the first all-talkie R-K-O production. This organization now steps forward in the march of progress, taking its place toward the head of the parade with the honor of having produced one of the best talkers of the season. The writer had the privilege of witnessing a preview of "Street Girl" and, although the general public will probably be forced to wait for some time its opportunity to see the picture, we can assure theatre-goers that it will be well worth the wait.

The story is taken from W. Carey Wonderly's narrative, "The Viennese Charmer," which was published in Young's Magazine. It is a simple tale of the Viennese girl who came to the land of gold and opportunity with high hopes of attaining fame and fortune as a violinist, and later found herself walking the streets. She takes a job as a waitress in a cheap restaurant, only to be dismissed for breaking a dish over the head of the proprietor for making advances in an ungentelemanly manner. She is roaming the streets, penniless and hungry, and we find her being trailed and finally insulted by a ruffian. From all appearances she is a girl of the streets. One of the boys, a cabaret entertainer, comes to her rescue, learns her true position in life, takes her into the poor apartments of himself and his buddies, and, to make the story short and sweet, the kind deed that the boys render the unfortunate girl finally gains fame and fortune for the boys. It gains for her a lifetime friend and husband in the boy who defended her on the streets.

You will love Betty Compson in this one. She will pull your heart-strings until you are absolutely ready to cry quits. It will take you a little while to get used to the Viennese lingo, for heretofore we have only heard Betty in her true American tongue, with a spattering of English as it is spoken on New York's Tenth Avenue. And, by the way, you are in for the surprise of surprises! Betty

is shown playing a violin like nobody's business. She is a wow and, no matter how Director Wesley Ruggles accomplished the feat, it looks like a natural and it will make you leave the theatre talking about it.

Many pictures have been produced in the past where two artists carry the burden of the play until the very end. Here we have a quartette composed of John Harron, Ned Sparks, Jack Oakie and Guy Buccola, who make up the quartette of merrymakers a la the four seasons of the year for Fall, Winter, Spring and Summer with their first (Christian) names—Mike, Happy, Joe and Pete, and, believe it or not, these gentlemen compose the jazz orchestra around whom the screen play, by Jane Murfin, is woven. The story reveals the boys disporting their fun-making antics, through which we see John Harron as an ivory-pounding pianist; Ned Sparks actually brings humorous notes from a violin, Jack Oakie playing the clarinet with plenty of pep and personality, and last, but not least, Guy Buccola as the peppy Wop accordion player.

Mr. Harron, of course, is the young lover who pouts whenever the charming Betty Compson even looks like she wants to kiss anybody or anybody wants to kiss her. Ned Sparks is the "wet blanket" and good for many a tummy-laugh. Jack Oakie is one of those boys that take up a lot of room in the leading hotels as a lounge lizard, and loves to tell them how he knocked them dead in "Podunk Center." He is a riot of pep, fun and personality. Guy Buccola is a good foil for the trio that he works with, and has plenty of jazz music in his make-up and almost makes his accordion talk.

One of the highlights of the production is the performance rendered by a veteran stage and screen actor, Joseph Cawthorn. He plays the owner of the cheap cabaret, which finally becomes the talk of the community. He hires the boys to put pep into his cabaret, and through the efforts of Miss Compson he agrees to give the boys a chance. When the famous Prince Nikolas of Aragon, played by Ivan Lebedeff, appears at his Viennese cabaret and recognizes the charming violinist (Betty Compson), and again honors her with a kiss in appreciation for her playing the national anthem of his land, the cafe and orchestra become famous overnight. All are assured of fame and fortune. Mr. Lebedeff carries out the aristocratic, polished nobleman's part very well and has a fine recording voice which gains respect and attention.

Doris Eaton, too, is well represented in the production and gives a very creditable performance and, as Al Jolson would say, "you haven't heard anything yet." You will have to hear Gus Arnheim and His Ambassadors to appreciate the fine syncopating strains that run throughout the picture.

R-K-O, realizing that this is their first effort in the talkie field, spent plenty of money with plenty of fore-

thought to make it a box-office winner. There are some very tuneful songs and music by Oscar Levent and Sidney Clair that run throughout the picture, including "Lovable and Sweet," which captivates and will cause theatregoers to whistle the tune for a long time to come. To our way of thinking, this might have been used for the main title of the picture to better advantage than "Street Girl."

William Le Baron, who is the general manager in charge of productions, and his associate, Louis Sarecky, who supervised this production, need not have any fear as to how this picture will be accepted by either the general public or the studios, for it is a winner once they see it. They will go away talking about it.

A word of praise is due the RCA Photophone recording engineers for their splendid work on this picture. As a closing shot, let us give credit to Ann McKnight and William Hamilton for the editorial work they did, and of course you will have to take off your hat to Mr. Wesley Ruggles, who directed it. Here is a play that any director who had not familiarized himself with his subject could have only made an ordinary program picture of, instead of a real box-office attraction.

H. B. ★ ★ ★

## Preview "Big News"

Previewed at the Carmel Theatre.  
Pathe All-Talkie Production.  
Directed by Gregory LaCava.  
Dialogue by Walter De Leon.  
Photography by A. Mille rand N. Brodine.  
Cast—Robert Armstrong, Carrol Lombard, Charles Sellon, Sam Hardy, Tom Kennedy, Wade Boteler, Louis Payne, Cupid Ainsworth, Herbert Clark and James Donlin.

"Big News" almost totally eclipses any other newspaper-office film that has thus far been flashed in Movie-land. It breaks away from the insistent and lowering gloom of "Gentlemen of the Press," stressing more the lighter phases of reportorial drudgery and taking in a varied field of characterization. Robert Armstrong rises to stellar heights in Steve Banks, a news hound, and it is by far his best cinema work. We doubt whether any other character man in the movies today could better have hit off the inflexible, light-hearted and devil-may-care gatherer of news.

The rapid rush of events from beginning to end are frequently laced with hail storm of wise-cracks that keep the auditors in a continual titter. We kowtow to Walter De Leon, who wrote the dialogue. By and large it is the snappiest and most sparkling we have yet chuckled over. Editor Addison (Charles Sellon) is dead set in getting incriminating evidence against Jack Reno (Sam Hardy) head of a narcotic gang.

Steve Banks, who is Addison's "one best bet," gets a story from Rose Peretta, who "peaches" on Reno. Jack and his thugs, fearing publicity of the confession, effect the editor's murder. Reno is about to establish a clean bill of innocence, when a dictaphone, which had been running when he "bumped off" Addison, furnishes proof positive of his

guilt, and he and his gang are brought to justice.

Hardy capably hit off the polished villain Reno. Carrol Lombard gave a convincing portrayal of Steve's wife and Sellon was excellent as an irascible, explosive and uncompromising editor. James Donlin as Deke (the drunk) is by far the funniest souse on the silver sheet today. Tom Kennedy sketched Officer Ryan to a nicety and "Cupid" Ainsworth (the heftiest feminine reporter in the world) was a knockout with her keen, ready and witty gibes.

Director LaCava has turned out a masterpiece of rapid-moving, gripping incidents and Miller and Bodine's camera work was strikingly clear and distinct throughout. Here is a box-office baby that should travel far and fast. You'll laugh your head off—so don't miss it.—Ed O'Malley.

## Preview "The Green Murder Case"

Paramount All-talkie Production.

Directed by Frank Tuttle.

THE CAST: William Powell, Florence Eldridge, Jean Arthur, Ulrich Haupt, Eugene Palette, E. H. Calvert, Gertrude Norman, Lowell Drew, Morgan Farley, Bandon Hurst, Augusta Burmeister, Marcia Harris, Mildred Golden, Mrs. Wilfred Buckland, Shep Camp, Charles Evans and Helen Phillips.

"The Green Murder Case" is just another of those involved mysteries that have found a ready vogue in the movies. It is probably the most intricate and insoluble of its forerunners and is rendered more perplexing by the fact that all the characters in the Green house act suspiciously at times. This is surely trailing red herrings on the ground with a vengeance, and makes the guessing of the murderer a sort of cross-word puzzle.

This all-talkie should go great at the box-office, for it is well cast and alive with fast-fire action and ludicrous situations. In old man Green's will is a quaint provision that his vast estate is to be divided among those of his large family that live in his mansion for fifteen years and conform to certain conditions named in the testament. His widow, a bed-ridden, odious beldame, full of goafey whims, makes life miserable for the family.

William Powell as Detective Philo Vance ever dominated the picture with his unruffled, set features and calculating coolness. His voice, low pitched, was a little too vibrantly stressed at times, but this might have been owing to caprices of the microphone. Jean Arthur's Ada Green suffered from faulty articulation, now and then, and she seemed to be obsessed with "mike" fear. Florence Eldridge gave a charming, breezy portrayal of Sister Sibella, her voice registering excellently.

The Sergeant Heath of Eugene Palette was a cracking good take off of a butting-in "dick," always chattering his "subtle" deductions. His comedy was unctuous and he was one of the hits of the show. All the other characters were well played and their voices rang true in almost all cases. In our opinion, "The Green Murder Case" is sure to catch on big with movie fans.—ED O'MALLEY.



# Theatre, Vaudeville and Melody

Conducted By AL. KINGSTON

## Movietunes

Back in the fold again after an absence of several months, Waterson, Berlin and Snyder have reopened their western office with Bob Cole in charge. Due to the advent of the theme song quite some time ago, the firm was without connections for tie-ups as is the case with some of the leading publishers today. Hardly a music concern at the start of this new business knew what was coming and Waterson, Berlin and Snyder were with the others.

It has taken a few months to reorganize this firm and they are now ready to start the ball rolling by bringing to the coast a few of the well-known writers that are connected with their office. The first to arrive are Jack Meskill, lyric writer, and Pete Wendling, who will write the tunes.

Jack Meskill will be remembered as the co-writer of "Oh, What a Pal Was Mary," "Blue Hoosier Blues" and "Mr. Rainbow Man." The boys will make their headquarters at the local Waterson, Berlin and Snyder office.

Sam Messenheimer and Val Burton, local song-writers, have recently completed composing a new song called "Singing a Vagabond Song." This tune was introduced for the first time last Thursday night at the Roosevelt Hotel Blossom Room by Harry Richman. The surprise and comment created after hearing this number put over by Richman unveiled to the song-writing clan and motion picture celebs a new team of writers that come up to the standard already set by the well-known tune-smiths.

Incidentally, this number was brought to Richman's attention by Ben Bard, who had the foresight to understand what type of song Richman would go for. Richman thought so well of this tune that it is now to be the featured number in his first

talking picture for United Artists. Messenheimer and Burton need have no fear of clicking from now on. One or two more like this effort and the boys will be quite the thing along "Tin Pan Alley."

Jimmy Brockman, the man who made a nice piece of change as the co-writer of the tremendous "I Faw Down and Go Boom" success, is at present busily engaged writing tunes and lyrics on the Tiffany-Stahl lot. Already completed, Jimmy has all the tunes in the "Kathleen Mavourneen" picture. The titles are "Kathleen" and "Mother My Own." Fiest will probably publish. At present he is writing the score to Leo Carrillo's first talking picture for the same firm.

It looks as though Al Dubin and Joe Burke are slated for the biggest year of their long career as song-writers. The tunes in "The Gold Diggers of Broadway," namely, "Painting the Clouds With Sunshine," "Tiptoe Through the Tulips With Me," "In a Kitchen," "Song of the Gold Diggers," "Keeping the Wolf from the Door," "And Still They Fall In Love" and "What Will I Do Without You?" are only a few of songs they have already written. Other pictures before this have been carrying the Dubin and Burke names and are just about being released.

As a result of Dubin and Burke's fine work the Warners have assigned the boys to do an original score for "Sally" which is now in production at the First National Studio. The old "Sally" tunes will be used but the new ones will be featured over and above anything else.

Dave Dryer is happy because Ballard McDonald is back on the lot and Ballard is happy because his recent operations was successful. The boys have resumed their activities and from all accounts all is well.

Two more songs have been added to "Song of the West," the all-natural color western opus, the filming of which has just been completed by the Warner Brothers. These are "Come Back To Me," sung by Vivienne Segal, and "Te Quiro," a Span-

## Review---Orpheum Theatre

The show at the Orpheum this week proves it! Vaudeville will only draw just so long as it gives them entertainment—and not just names. And entertainers are much in evidence, with Harry Carroll and Ann Greenway, and Herb Williams racing for the first honors.

This chap Carroll still remains one of the prime showmen of the business. Coming in on short notice with Miss Greenway, he gave the bill the fine finish that a well-rounded bill requires. Miss Greenway, personable as usual, sang her several numbers pleasantly, adding touch of mimicry to her talents that gives proof of her acting ability. Carroll's number "Coquette" is timely just now, although used for a year, and with a "peach" lyric and swell delivery by Miss Greenway, proved the punch of the act. Harry is soon to produce his own show at the Music Box, and, believe us, if his ability in writing, staging and general all around showmanship is properly delivered, vaudeville will lose one of its outstanding names for some time to come.

Chase and La Tour followed the

ish song sung by an ensemble. This brings the total number of songs to 14. Most of the songs were written by Vincent Youmans, for the original production of the story then called "Rainbow." The remainders are from the theme writing department of Warner Brothers' Studio under the direction of Ray Perkins.

The Irving Aaronson Commanders at the Roosevelt Hotel have made themselves the talk of the town. Having opened a few weeks ago to fair business the popularity of these boys has increased to the extent that it is hardly ever possible to find a vacant table any night at any hour. Their nightly broadcast programs have become a by-word in every household and the song-pluggers are reaping a grand harvest because Irving gives them all a break.

Harry Tierney, one of Broadway's song writers, may find himself in demand as an actor. Tierney is on the RKO lot to work on the all-talking, all-musical film version of the Ziegfeld success, "Rio Rita," for which he wrote the score. Last week he made a short reel, singing and playing one of the song "hits" from the score, so that Bebe Daniels and John Boles, who are to sing the leads in the Radio Picture, might have a permanent guide in the "bit." Today, when executives of Radio Pictures saw the reel, their enthusiasm over Tierney's music was equalled by their praise of his screen personality. And now Rex Bailey, casting director for Radio Pictures, wants to modify Tierney's contract to include acting!—

opening act, and were very strong for this position. The act has been playing for some time around the circuits, but still has enough kick, because of good playing, to go over effectively. Glenn and Jenkins followed, and how they burnt the laughs through. Much the same routine as before, with an occasional new one, but the colored pair put enough zest in their performance to give the appearance of playing the thing freshly at every performance.

Carroll followed for the big return, and closing before intermission, were Marcelle and Williams, the fastest and most unique adagio team playing vaudeville today. A great idea, they were only on for five minutes, but during that time they provided more thrills than any other dance act we have seen. They top in some respects the Natova act, and would be great for pictures or production.

Opening after the "smokes" was Buster West, with the familiar routine. No one can deny the cleverness of the young man, but their is an indifference at times in his work that is apparent to the "payees." No reason why Buster should not be one of the finest comics in the business, but he is being held back by refusing to change the act, and at least, because he does not display more enthusiasm in his efforts. The admirers of West are interested, and they dislike seeing him becoming stagnant by using the same old stuff.

Speaking of familiar routines, there is the act of "Herb" Williams, who followed. The "young" fellow had them rolling over sideways and doubled up, with all of the well-known antics of his. But Williams, though his act remains the same, punches every move and works every little gag and line for the most he can get out of it. For a consistent laugh-getter over a stretch of years, vaudeville has very few the equal of "Herb" Williams, and many of vaudeville's problems would be solved if in some way they could discover more like him.

Closing one of the best bills of the season were the Mangean Troupe, balancing the thrills that came just before intermission. It is tough getting a bill of this kind every week, but it will surely prove to the bookers back east that if they get talent, the public will pay.

MORE STARS  
THAN THERE ARE  
IN HEAVEN  
SINGING  
TALKING  
DANCING  
METRO GOLDWYN MAYER'S  
"HOLLYWOOD  
REVUE of 1929"  
TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>  
GRAUMAN'S CHINESE THEATRE

THE SMASHING HIT!  
"VALPARAISO"  
CHARLES BAYHA  
MUSIC CO.-INC.  
1587 BROADWAY - NEW YORK



# The MOVING MOVIE THRONG

By John Hall

Is the cradle of the motion picture, the most effective medium of international education, the last stand of industrial despotism?

✽ ✽ ✽

Since the birth of the movie human contacts and understandings have been improved beyond measure. The inhabitants of the earth have been drawn closer together and many old suspicions and prejudices have been destroyed.

✽ ✽ ✽

To the proletariat of the world the American motion picture has carried a message of hope. Our screen stories show the American working masses enjoying comforts and luxuries beyond the reach of the workers of other lands, and they have looked to us as an example of what can be done under free government and industrial democracy.

✽ ✽ ✽

Our great industrial leaders, assuming the attitude that, the more the worker earns the more he has to spend, arrive at the conclusion that, to spend, he must have recreation time in which to spend. These two thoughts result in the highest possible wages and the five-day week. That's the chief reason why the American working man owns an automobile and has the time to enjoy it.

✽ ✽ ✽

This is an eminently practical solution of the labor question wholly satisfactory to American employers and employees and is the greatest social advance since the birth of human liberty at Runnymede, where the British peasant became a freeman. Sentiment has no part in the transaction. It is business. That it involves right and justice is the real reason why it IS business, a thought modern business men do not overlook.

✽ ✽ ✽

The kernel of all things right and all things just is human understanding. Where there is no understanding there can be no right; no justice, and Despotism sits on high. Modern American business leaders are men of keen understanding, students of history and close observers of what is going on among the workers. Generally speaking, they are men of education. They are enlightened. Their greatest use of their enlightenment is their recognition of the human rights of working people.

✽ ✽ ✽

Being enlightened, intelligently alive to the trend of things and thoroughly in touch with the people working for them, our American business leaders instantly detect the false note in the cry of the agitator, the propagandist and the enemy of the country "boring from within." The organized working man makes short work of all such. In our scheme of things they have no place. The present high place of the

American working man is the result of clear thinking on both sides and first consideration for the rights of all.

✽ ✽ ✽

Through the medium of the American motion picture these ideas have been sent to all the peoples of the earth. The scenes depicted in our motion pictures have shown our material prosperity, the direct RESULT of our ideas. This could not have been accomplished by printed words. A little American shop girl clad in her silk stockings, natty tailored dress and swagger hat, nonchalantly powdering her nose, carries to untold millions of other misses a thrill beyond our understanding. The humble mothers and fathers of those far-away lassies marvel at the wealth and comfort of the American workers whose daughters dress like royalty.

✽ ✽ ✽

The attitude that nothing is too good for the worker, because the worker is the source of all creating and all BUYING, is the attitude of men who have UNDERSTANDING. Without this understanding, they could not be leaders of American industry. They know that the source of all wealth is LABOR, and that the source of all SPENDING is the same. They have discovered the old truth that, to spend, a man must EARN. When they pay high wages they PAY THEMSELVES a profit on their business.

✽ ✽ ✽

This revolutionary idea has invaded all lands. Just now it is being studied by the heads of all governments, feverishly endeavoring to solve the riddle of American prosperity. Their studies include very close inspection of ALL AMERICAN MOTION PICTURES showing scenes of life among the American working classes and also among our "society" strata. The movie shows both ends of the scale with meticulous clarity. Doing so is the essence of drama. With the eyes of statesmen, our foreign observers overlook no detail of dress, custom and deportment. The distribution of our national prosperity is their chief study. The unparalleled wealth and comfort of our working masses is the VITAL factor they follow, because this matter is at the bottom of all successful government.

✽ ✽ ✽

Which brings the reflection that here is one reason why Hollywood motion picture producers owe to our people and our Government a responsibility they cannot ignore. They cannot be too busy making dollars to think of these things. That kind of alibi (if offered) places them beyond the pale of our patience. Like the real leaders of American industry, they cannot ignore the National Government and the American people in their relations

with the rest of the world. Through our unrivaled movie we have told the world that we are prosperous and free beyond all lands; and it is the truth. And we are so because all OTHER branches of American industry are daily seeking methods to INCREASE the earnings and leisure of their workers. The motion picture industry is opposing this nationally vital economic procedure.

✽ ✽ ✽

The American motion picture industry is found failing to practice what it preaches. In all of its great capital and labor dramas the despotic despoiler of the working classes eventually gets it in the neck and the starving strikers win their cause and joyfully return to work—at increased pay. In the present Equity-Producer struggle the producer is the "heavy" and Equity is the sterling leader of the people. Is the "heavy" going to triumph over the battling working people?

✽ ✽ ✽

Just a bit of old hokum melodrama from the plot of the original movie; but deadly true of the prevailing situation in Hollywood. A farcical illustration of a serious situation; but brimful of significance. It cannot be laughed away. Down in Washington and Wall St., vitally interested men of power and money are watching what passes here. What they see tells them that our producers, the industrial leaders of the movie, are out of step with the public welfare ideas of modern American industry and social evolution.

✽ ✽ ✽

And out beyond the borders of the United States, in all the chancelleries of the civilized world, public leaders are wondering if the American motion picture gives to them a TRUE reflection of the American social and industrial institutions they place at the bottom of American material prosperity and political tranquillity. If the makers of those American motion pictures, all industrial leaders, are not in line with other branches of American industry, there is a fault in American success. There is a hole in American industrial armor they have overlooked. The picture of American national industrial solidarity has been overdrawn. American prosperity is open to attack.

✽ ✽ ✽

This is a direct blow at our Fords, Edisons and other great industrial leaders and a challenge to our political leaders at home and abroad, men whose epochal doings are Americanizing the entire world. An ulcerous blotch mars the solid front of our organized workers. The plans of our great industrial heads are not the perfect thing foreign students were led to believe them. The southwest portion of the United

States; the cradle of the great motion picture industry, is out of sympathy with the rest of the country and organized workers throughout the world. The vaunted American economic structure is incomplete.

✽ ✽ ✽

This motion picture quarrel is NOT a family affair, as many fondly believe. It is of interest to every working man and woman and every statesman on the earth. That producers fail to realize this is a matter difficult to understand. That they are incapable of understanding it is beyond belief. No body of industrial leaders COULD be so dumb. They know they are out of step with our other industrial leaders. If they continue to be out of step the natural conclusion is that they intend to go on disagreeing with the majority.

✽ ✽ ✽

Taking the larger view of the matter (the only view of importance) America admits to all the world that the process of establishing permanent peace between capital and labor, while advancing in all other localities, is stopped dead in Hollywood and the southwest. But the admission also carries the message that the stoppage is but temporary. This is crushingly true, though the men most vitally interested seem pitifully ignorant of the fact. The colossal institution of Organized Labor, united with the concurring power of organized industrial, political and financial leadership, inevitably will crush all who oppose without just reason.

✽ ✽ ✽

Common sense prevails. That commonsense is forgotten in Hollywood is no good reason to believe that, under pressure from the abovementioned sources, it will not return to the men now seemingly lacking the understanding of the real leaders in all other branches of American industry. That the pressure will be sufficient may be accepted as fact. American banking interests, prodded by American Organized Labor, will refuse to enter a field menaced by a nationwide strike. And that a nationwide strike in the motion picture industry is in the offing cannot be denied. Commonsense can prevent this calamity. Bullheadedness must be cast out and the sensible men of the industry must get together and make peace with the workers. The Nation and the world expect it.

## NEW WARNER THEATRE, ATLANTIC CITY, OPENED

The new Warner Theatre in Atlantic City, New Jersey, which opened last week with the all-natural color Vitaphone production, "On With the Show," brings to that world famous resort its largest motion picture palace and one that takes its place with the finest theatres in America. Located on the boardwalk near Arkansas avenue, the new house, which seats 5000 patrons, represents an investment of \$3,000,000.



## AL SHORT IN HOLLYWOOD

A familiar figure in executive posts, musically speaking, Al Short, who was associated with both West Coast and Publix in the palmier days of stage presentations on the coast, has returned to Hollywood. During the past few years, Short was associated with both major theatrical organizations as musical director in charge of all departments. When Publix went under separate management, Short stayed with that organization, later going to New York where he resumed activities in the same capacity in Publix eastern houses.

It was to be expected that a man of his experience and capabilities would line up with one of the big producers on talkie synchronization, as there only a few of the big name musical conductors left, who have not been lured into this lucrative field. Short is one of the best, and we can expect to hear of his affiliation with one of the big concerns any day.

Ray McCarey is assisting George B. Seitz in the direction of "Tan Legs," an R-K-O production.

Hugh Crumplin has the part of an Englishman in "The Delightful Rogue," which featured Rod La Rocque. Crumplin has recently been appearing in English films and his present part is his first talker.

Anna May Wong, clever Chinese actress, is at present on the legitimate stage at Queens Theatre, London. She has a leading part in "The House of Chalk."

Lynn Cowan, m. c. for the past few weeks at a San Francisco theatre, is back in town and on Thursday resumed his duties at the Fox Boulevard Theatre.

## Hollywood Post Opens New Club on Highland

Hollywood Post of the American Legion opened its new \$200,000 clubhouse at 2035 North Highland avenue on July 4 with a large crowd of Legionnaires and friends participating. Mayor John C. Porter was the speaker of the day. Open house and inspection of the building and the Legion's large collection of war trophies followed the program.

The new building is done in a combination of medieval and feudal architecture with the military background of the Legion as a motif and is the finest Legion headquarters in the country as well as being one of the most beautiful and well engineered structures in the state.

Funds for the building have been derived from the Legion's famous boxing stadium, as has the money for its widespread relief work among veterans. No change will be made in the relief activities. The boxing stadium will continue to be operated in its present location on El Centro street every Friday night.

## COLOR COMPANIES TO MEET FILM DEMANDS

*Two New Corporations Formed and Others Make Expansion Announcements*

There promises to be a deluge of color in films in the 1930 programs. With the national sales conferences announcing a number of films to be shot completely in natural color, and several to have sequences in color, there will most likely be at least 20 per cent of the total with part color, many of them musicals.

Warners have already announced several all-color pictures to follow "On With the Show," while First National have seven road-show productions planned, several in part-color and the remainder all-color. In each case a similar proportion is announced by the larger companies, and there are several smaller units specializing in short subjects in color.

Radiotone, an independent company, announces an all-Spanish all-color dialogue picture for distribution in Latin countries; and Robert J. Flaherty and F. W. Murnau are in the South Seas making an all-color silent picture.

Because of the unprecedented demand following Warner Brothers pioneer effort in all-color films, there has sprung into existence several companies—or at least in some instances companies which once existed have been reorganized. The building of highly perfected cameras necessary for

photographing in natural color is a lengthy process, hence the competition in the field.

The Technicolor Company is working at top speed. They were responsible for the color in "On With the Show," and most of the large productions. The color sequences in the "Fox Follies" and "The Great Gabbo" were made by Multicolor Films, Inc., who announce that they have fifty cameras available. This latter company, as well as the Harriscolor Films, Inc., announce color sound track processes as a feature of their patents. The Harriscolor Company also announces that they are working at top speed on the construction of special cameras, many of which are in operation; and that they are engaged in production of all-color, all-sound shorts, the first of which is being made by Andy Stone, a former Paramount director.

It is likely, according to a check-up of the larger companies, that all musical films will in future contain several sequences in color, while from some sources come the report that its use as a dramatic medium is being considered. At all events, films containing idyllic scenes in the open lend themselves to the use of natural color.

## Wallace Giving Dance Training to Miss Lee

The latest dancer to take advanced training from Earle Wallace is Luella Lee, well-known New York dancer. Miss Lee has been featured in several Publix units in the past and has been studying at the Earle Wallace Studios of the Stage for the past few months. She will leave for New York soon to be featured in a new Publix production.

Betty and Raymon, students of the Earle Wallace Studios of the Stage, are now being featured in the Fanchon and Marco "Dance Moods Idea." They will go East to New York with the idea.

Other Earle Wallace dance teams that are touring in Fanchon and Marco ideas are Helen and Frank in the "Hollywood Studio Girls' Idea," now in New York; Don and Rita in the "Songs I Love" Idea, now in St. Louis, and Emilie and Romaine in "Jazz Buccaneers" Idea, now in San Diego. The Wallace Sisters are being featured in the Publix "Cooling Off" unit in the East.

## Universal Signs

Madge Bellamy was signed by Universal to play opposite Robert Ellis in "Tonight at Twelve," directed by Harry Pollard, who gave us Uncle Sam's Cabin and The Showboat. Miss Tom's Cabin and The Showboat. Miss ranks since closing her Fox contract and should be kept busy in the talkies, for aside from having a fine personality, she has a voice that registers perfectly in oral films.

## Complete Cast of "Top O' the Hill" Is Announced

The complete cast of "The Top O' the Hill," Felix Young's world premiere production bowing at the Mayan, Monday night, July 8, was announced today.

Without exception Young has surrounded his stars, Helen Menken and William Boyd, with a cast of prominent New York players. Outstanding of these are Hilda Vaughn, late star of "Tompica," and Anderson Lewler, juvenile lead of a score of recent season Broadway hits.

Other players recruited from the eastern legitimate field are Alden Gay, former Greenwich Village Follies principal; Kate Campbell, of the original "The Captive," and Simon Call eter Company; John Webb Dillion, Jean Temple, Ida Darling and Russell Morrison.

From the flood of requests for reservations among the professional and society circles of Hollywood, Los Angeles and adjacent suburbs the bow of the first stage play, groomed for New York production in the fall, exhibits promise of being a noteworthy evening in the city's theatrical history.

Charles Bickford sailed this week on the "Norge" for a two-weeks' whaling trip in Mexican waters.

That another Easterner has become acclimated to California and talkies was evidenced this week by the arrival from New York of Mrs. Charles Bickford, Rex Bickford and Doris Bickford.

## New Corporation to Film Two-Reelers

With headquarters at the Metropolitan studios, and utilizing the Western Electric system, Franklin Warner has organized the Franklin Warner Producing Corp., for the purpose of filming a series of all-talking two-reel and feature productions. J. Sam Berkowitz has been appointed West Coast representative.

Under the supervision of Mr. Warner the first of the series of twelve two-reel comedy dramas is being filmed, and preparations are being made for the production of three all-talking features.

According to Mr. Warner negotiations for the foreign rights to his productions have already been completed, and definite arrangements for American distribution are in the process of consummation. The first two-reel talkie tentatively titled, "Father's Advice," is being directed by Phil Rosen. In the cast are Will King, vaudeville headliner; Lester Cole, of musical comedy fame; B. B. B., night club entertainer; Olive Hasbrouck and Ann Brody.

## "The Mighty" Cast Includes Some Fine Names

George Bancroft's new starring picture, "The Mighty," now includes in the cast Jacqueline Logan, Esther Ralston and Warner Oland. The story is by Robert N. Lee; William Slavens McNutt and Grover Jones are credited with the dialogue, and John Cromwell, New York stage director and actor, will direct.

Paramount's new sound trucks are capable of a speed of 55 miles per hour.

## U. S Cavalry Hero Of Empey Story

The United States Cavalry will be the hero of a tremendous Tiffany-Stahl special production for which Arthur Guy Empey, famous soldier and author, has secured the authority and co-operation of the United States government. The entire division of cavalry, consisting of twelve thousand horses and men and three cavalry posts in Texas, California and Kansas, will be used in the production.

"Troopers Three" is the title of the story, an original written for Tiffany-Stahl by Empey. It will be the first picture of its type to be produced in sound. Empey's own regiment, 11th U. S. Cavalry, will be one of the high spots.

No director or cast has been selected yet, but the picture will be supervised by Empey, whose first book was "Over the Top," in which he also starred on the screen. Other books he has written are "The First Call" and "A Hell of a War."

"Troopers Three" will be produced on a spectacle and tremendous scale.



# On Location with Bebe Daniels and "Rio Rita"

*Luther Reed making fine progress in R-K-O Super-Special Talker—\$25,000 Expended per day on making of Feature*

By HARRY BURNS

**T**ARZAN'S RANCH: June 30.—On the very locale where Edgar Rice Burroughs wrote many of his world-famed "Tarzan" stories, the RKO Picture Corporation is now making film history. On the beautiful tract of land equally beautiful Spanish settings have been dressed to correspond to the requirements of story background in "Rio Rita." This story was adapted from the successful stage musical comedy of that name by Guy Bolton and Fred Thompson, and is a magnificent vehicle for the vivacious and charming Bebe Daniels to star in as her first talkie and her first RKO picture under her contract with this organization.

To assure picture-goers a production which will command their attention and respect, the producers are spending \$25,000 a day to surround the star with a background of sure-fire glamor and beauty.

We arrived on the Tarzan Ranch last Sunday just in time to see Luther Reed, the director, preparing to shoot the famous ranger song se-

## CAST FOR "RIO RITA"

Bebe Daniels	Bob Woolsey
John Boles	Helen Kaiser
Georges Renevant	Dorothy Lee
Bert Wheeler	Don Alvarado

quence wherein John Boles, the star of "The Desert Song," sings with glorious volume and richness of tone. It was a beautiful scene. The California sky was luminous, and the sun was dropping over the building tops in the background, throwing the grouped cowboys and Spanish scenery into entrancing cameo-like effect.

Then came the cry of "lunch!" and like magic the peaceful scene was broken and a grand rush was made for the chow wagon, where McHuron's catering was served to more than 400 hungry actors, actresses, and technicians—who for fifteen minutes testified by action the reason why McHuron's cater to most of the studios for studio lunches. It was a tasty meal.

With lunch over, the cry for action was heard, and retakes of the ranger song sequence were shot, being skillfully and efficiently recorded by two R. C. A. engineers, Messrs. McDowell and Torrence, otherwise known as masters of the "mikes."

We decided on a roaming expedition to see just what this make-believe city consisted of, and why it costs RKO \$25,000 a day to operate. Thus we came across Bebe Daniels relaxing in her tent while the well-

known Broadway cartoonist, Hy Rubin, was making some special sketches of her for the New York Tribune. Just to break the monotony for Bebe we asked the charming actress how she liked "Rio Rita" and the eminently suitable Spanish background for the picture. She declared that it is fortunate that she is athletically inclined, as she possesses a Spanish shawl weighing fifty pounds, which requires some considerable strength on the part of the wearer. The costume she wears in this picture is the most charming one we have seen for some time, and, just to let you in on a little secret—

faced by Gladys Brockwell (whom, we regret deeply, has since died as the result of complex injuries sustained in a motor accident) and said that she was deeply affected by news of the accident, and was pulling strongly with the hope that Gladys would recover. Undoubtedly news of Miss Brockwell's death was a great shock to Miss Daniels.

Leaving the star and the artist to continue their work unmolested, we started making the round of other tents, and came across Miss Pearl Eaton rehearsing Betty Lee and Bert Wheeler to the tune of "Are You There?" backed up by a chorus.

ability in the ranger song sequence by lassoing Gus Gates, one of the cowboys. Billie Hamilton, the chief cutter on the Rio Rita picture. Ashton Dearholt is in charge of the production and you will have to hand the palm to this gentleman, who laid out the Tarzan camp location in a workmanlike manner deserving of special credit. Robert Kurle, with his trusty camera battery, was very much on the job.

Louis Shapiro, who is what your right hand is to you, helped Ashton Dearholt on the production. Another man much in evidence was Jack Smith, who has the freshest stand.

While the company was photographing the ranger song scene, an airplane headed towards the location. It was a fight for time as the artists tried to finish the number before the airplane hovered over their heads, thereby bringing into their microphone noises that should not be registered. We stood there and held our breath, wondering which of these elements would win. Ashton Dearholt told us that we needn't worry about the airplane in-



*Luther Reed, Director of "Rio Rita," and Bebe Daniels, Star.*

Bebe Daniels has a beautiful voice.

She rehearsed some of the "Rio Rita" numbers with the composer while we were present, and we salute the gracious actress for her ability. No doubles are used to sing Bebe's numbers, which is bad news for those who are always harping on the subject of singing doubles for picture stars.

Furthermore, Bebe is happy in her present environment, and makes more encouraging predictions about "Rio Rita" than any other picture she has worked in.

We discussed with her the great advance made by make-up artists in the picture profession, especially by members of the Make-up Artists Association. She agreed that they are highly proficient, and as necessary to the industry as costuming, hitherto considered one of the most important factors in picture making.

Miss Daniels referred to the dangerous crisis at that time being

Whoever selected the girls for this singing and dancing group in the musical operetta surely must have combed the entire environs of Los Angeles for what is undoubtedly the best looking assemblage of heart-breakers in Southern California. We strongly suspect the RKO casting director, Rex Bailey, aided and abetted by Joe McCloskey, Luther Reed's assistant. And say, while on the subject, our old sidekick Mr. James Dugan is right-hand man to Mr. McCloskey, and we ask you—what could be fairer than that?

Our hand was grasped about this time by Nick DeRuiz, who plays the part of Patrone; Frank Tiny Sanford, made up as Devalos, a character in the picture; Sam Nelson, who plays Sergeant McGuinn; and then Fred Burns, who plays a very good part in the film. It was a general handshaking bee.

By way of some more information, Ben Corbett showed his lassoing

terfering with the scene, because the gully in which the location is laid out causes so many airpockets to interfere with the aviators that when they near this location their ship usually starts to act up and forces them to steer clear. The company is thus saved from many retakes.

The air just teemed with captivating tunes and music. On one side Harry Tearule, the man responsible for all the tuneful music, was pounding the piano, relieved by an assistant from time to time. Then we found ourselves listening to the orchestra that was being led by Victor Barravalle. To this music came tuneful group numbers supplied by the chorus recruited from the Los Angeles Opera Company. The beauty of it all was the unity control that the director held over the musicians and chorus, who worked in such har-

*(Continued on Page 29)*

## HAIR DRESSING DEPT.

Billie Foster, Head
Lillie Dirigo Tillie Stewart
Carmen Dirigo Fay Crozier
Florence Foster

## PRODUCTION DEPT.

Luther Reed, Director.
Bob Kurle, Cameraman.
Russell Mack, Dialogue.
Victor Barravalle, Music Genius.
Pearl Eaton, Dance.
Harry Tearule, Composer.
Ashton Dearholt, Production Manager.
Joe McCloskey, First Assistant.
James Dugan, Second Assistant.
Chas. Kerr, Third Assistant.

## MAKE-UP DEPARTMENT

Harry Pringle, Department Head
Al Senator Rose Lehman
Bill Ely Nell Duffy
Armand Triller Harriet Hixon
Kate Morgan Phil Gastrock



# STRUGGLE BETWEEN EQUITY AND PRODUCERS

## Friday Night's Equity Meeting

(Continued from Page 1.)

declared Gillmore, "see what Mr. De Mille has to say!"

### Chaplin Favors Equity

He then reported that on the occasion of the former Equity meeting Charles Chaplin was driving past when his attention was drawn to the overflow at the Women's Club. He was informed by his publicity man, Carl Robinson, of the purpose of the meeting, and declared that he was quite willing that he should be quoted as being "absolutely in favor of Equity and its cause and thought," and that he was sure Equity would win. The statement brought prolonged cheers from the audience.

Mr. Gillmore then spoke of weakness in the ranks, and drew an analogy between the structure Equity is building in the course of the fight and the hull of an unfinished ship, stating emphatically that the full force of Equity's power is slowly but surely being augmented as its structure is being completed, and the producers would feel its weight more and more with time, as the "good ship" is launched.

He then dealt with the additional list of actors reported signed since June 5, and stated that of the original list of 168, at least 114 were unjustifiably included therein, and that if the same proportion obtains in the latest list, perhaps fifteen names were genuinely included.

Dealing with the producers' statements that they can develop new talent, he declared that it is true that some new talent may always be found at hand, but that talent such as that cultivated by time and experience is hard to find. Pursuing this thought, he pointed out that the producers find it so hard to cast their pictures ordinarily, even with the world to pick from, that if the actors stand firmly together in this issue the producers cannot possibly continue to produce.

### Ten Further Suspensions

The additional list of suspended members was then read. It includes Hedda Hopper, Cosmo Kyrle Bellew, Wheeler Oakman, Andre Beranger, Jules Cowles, Helene Millard, Mary Forbes, William Orlomand, Holmes Herbert, and Gloria Grey.

Groans and hisses greeted the reading of each name.

### James Kirkwood's Speech

Mr. Kirkwood declared that managers and producers have told him, as they have told others, that Gillmore is making fools of the actors, and that he is ambitious.

"He is ambitious—and thank God for it," he declared, "because that ambition is for his fellow workers and exceeds his own personal ambition."

Continuing as the tremendous applause died away, he said: "When a weak-kneed brother signs a contract and gives the excuse that his act is a 'protest' against 'one-man rule,' that man hasn't enough character to be even a first-rate scab. Frank Gillmore is our honorable president, and I defy you to find an executive who

works harder for his people than he does. . . . We actors recognize and respect the producers' association, and the producers' association has got to recognize and respect the Actors' Equity Association!"

He concluded amid wild enthusiasm.

### Charles Miller Reports

Mr. Miller reported that 28 committees and subcommittees are hard at work creating loyalty, attending the affairs of Equity with thoroughness and efficiency. He named several of the committees now functioning, among them being those for Employment, Investigation, Ways and Means, Relief, and the Membership group, which is bringing in a constant stream of new members. The Field Committee, he declared, is acquainting the public at large with Equity's case, and the Radio Committee has engaged Station KMTR for each evening from 7 p. m. to 7:15 p. m., beginning July 8.

"Are you going to follow your leader with your hearts filled with the spirit of victory?" he demanded. And the audience roared, "Yes!"

### Chester Conklin

Mr. Conklin reported as chairman of the Ways and Means Committee. "The biggest people of the screen and stage are behind you," he said, "although I am not at liberty to disclose their names."

The committee began to function, with himself, Sam Hardy, Lou Payne and Harry Stubbs as members, on July 1. To date a total of \$4,892 has been received.

### Ben Lyon's Speech

Ben Lyon spoke about "what Equity has to offer the manager." Lyon said he had been known as the most expensive member of Equity, due to his troubles with the organization, after signing with First National. When Lyon signed with the film company, he had already signed an Equity contract to do a play.

He admitted that he had pig-headedly refused to go through with the contract, and that Equity had fined him two weeks salary for thus upsetting managerial plans; that Equity had paid the fine when he had refused to; and concluded by stating that he was glad he had seen the light and been brought back into the fold, after reimbursing Equity for the \$500 fine.

Lyon asked why the producers had to be as ignorant now as he was then, and stated that under sensible Equity operation everyone from stars to extra players would be forced to do the right thing, and that producers would get more done under Equity arrangement in eight hours than they now accomplish in sixteen.

### Ann Harding

Ann Harding stated that she was for Equity first, last and always, and that she was willing to pay out of the salary paid her as a contract player any amount that Equity saw fit to ask for to help those who might suffer from turning down offers.

She concluded by stating that she

was willing to step out of the studio any time a strike might be called, and that "no one will beat me to the door."

### Silent Tribute to Dead

Mr. Gillmore spoke of the two loyal Equity members who had passed away this week, and the entire meeting rose in silent tribute to the memory of Gladys Brockwell and Dustin Farnum.

### First Equity Contract

Richard Tucker said he was proud to be the first Equity actor on the Coast to play a part under an Equity contract, even though it was only for one day.

Tucker, George Fawcett and Edmund Breese all supported the statements in favor of Equity and the present action in most emphatic terms, and then A. W. Hoch, past president of the Los Angeles Central Labor Council and representative of the Machinists' Union, brought the meeting the greetings of that organization.

### Labor's Support

Hoch spoke pointedly of the fact that the eyes of labor throughout the country are looking at the present situation and that they were going to watch particularly those "who made statements in the press." He said that labor has had to deal often before with those whom he termed as "Funny That Way," and that in this instance labor also knew how to act.

He also stated that the Labor Radio Station, WCFL in Chicago, would supplement the activities of the local Equity office through KMTR in bringing the true message as to what this fight "is all about" to the American public.

He wound up by comparing the present fight to the motion picture, "The Covered Wagon," and described the "scabs" as comparable to those weaklings who fell or turned back in the long trek across the desert and plains.

### Next Meeting at Stadium

Following Hoch's speech, President Gillmore announced that before calling on the last speaker, that due to the large crowds attracted to the meetings, that the organization was forced to make its second move to a larger place, and that through the courtesy of the American Legion Stadium management, the next meeting, slated for Wednesday night at 8:30, would be held at the Stadium, and that if the crowds grew any larger the next move would be to the Hollywood Bowl.

### A Fiery Speech

Clark Silvernail, Equity's fieriest member, began by stating that he felt that the many pleas for dignity in the fight were directed chiefly at him. He said that nothing was more dignified than an army on parade, but that an army going "over the top" was about the most undignified spectacle imaginable.

Silvernail read from a Hollywood publication quoting what he stamped as "over-played" statements by Charley Chase, Francis X. Bushman and others, and asked whether they thought this fight was a pink tea, putting him-

self on record for action and plenty of it right away, stating that he was ready to "punch the first nose" should it be necessary to "fight through and win."

He asked why Bushman, Chase and other pleaders for dignity, particularly contract players, do not form a dignified committee, to go in a dignified manner to the producers and state that under the present conditions they could not give their best in productions with the present breaking down of morale throughout the industry, and demand that the producers come in and hold a conference with Equity to settle the fight.

He finished with pleading for all

## An Open Producers

For ten years we have worked should great industry of ours. During this long successfully point the finger of dishonesty. We have always crusaded for are willing to stand.

We now face a serious crisis—one that Using the columns of FILMOGRAPH, we forces will heed.

We advocate a board of arbitration who are capable of seating themselves parties involved in the controversy.

From the arbitration board there should existing. Let the proper representatives of high Equity officials who have already common ground. Have they not declared not compatible with the producers' production.

FILMOGRAPH sincerely believes that to work out amicable agreements and five weeks of the struggle.

The producers have, in the past, been on the part of the stars. We know that upon the reactions of the public have not have refused to report for duty at certain tion, which have cost film corporations. Here the actors this problem can well be alties for like practices and Equity would drastic when appertaining to stars of the

The immediate organization of a board ism in the ranks of film actors. This is producers of what may happen if peace is refusal to meet on a common ground to mean the placing of our industry in the the breadth of the land. It will give the which will wreak havoc when brought

It is with this idea in mind that FIL will stop the stagnation of the industry' venated a business which was rapidly de studios.

Let us get together before public Let us still the hand that is lifted to so greatest period in the history of the motion Pause for a moment. Think!

Do not follow the yell leaders. Be c continuance of prosperity to these great the very life-blood and backbone of the

It is with this spirit of justice to ma peal to sane-thinking fellow-workers.

LET US ARBITRATE!

HARRY BU



# PRODUCERS IS BECOMING TENSE

Equity actors to stick together to the finish, to win the fight themselves without calling in other labor unions.

In the midst of the cheering for Silvernail's fiery outburst Francis X. Bushman walked down the aisle and stepped on the platform.

In a brief and heated talk, Bushman stated that he had already fought for several hours each day during the week with many of the big producers without any avail, that he was out working to get some practical results, instead of standing around and doing a lot of talking; that he was not afraid of any man or any body of men; and that he was interested in seeing Equity

go along the right lines and win out in a fair and right way.

While Bushman was being applauded, Gloria Grey, who had been placed on the suspended list at this meeting, rushed down the aisle and stated that she was a loyal Equity member, that she had taken less than a week's contract through a misunderstanding, and that she wished to appear to protest the suspension. President Gillmore leaned over the footlights and shook hands with her, inviting her to come to the Equity offices and discuss the matter. The meeting was then adjourned.

## Review of the Week

(Continued from Page 1.)

There are plenty of actors, Equity and non-Equity, available.

"The producers do not need any sympathy. We are able to cast and produce all the pictures we want to produce. We could, perhaps, cast and produce more pictures than all the studios combined plan to produce.

"It would seem to us that if any sympathy is to be extended it should be extended to those actors who are harassed and distressed by the unreasonable demands of the Equity Association and whose livelihood is interfered with by the exactions of that association.

"We sympathize with these actors. Our disposition as producers is to use those who cast their lot with us to the utmost limits of possibility.

"There are plenty of new faces available, plenty of new talent at hand, and the public is not averse to new faces and new talent. But we will naturally stand firmly behind the artists who are now working in our studios or applying for work there. We shall proceed on that basis."

It was expected that this statement would be answered by President Frank Gillmore of Equity at the Friday meeting, a report of which appears on page three of this issue.

## Equity's Preparations

Several of the various committees organized to carry on Equity's fight are established in new headquarters at 1777 North Highland Avenue, where five rooms, storage space, and parking space nearby, have been donated to the Equity cause.

Here the Ways and Means Committee, the Membership Committee, and the Help and Aid Committee function. The first named reports that many well-known stars and contract players now working drop in every day to offer financial aid and general services. In some cases contract players guarantee 10 per cent of their salaries to the general fund, such offers now totaling a guaranteed sum of well over \$2000 weekly. One contract player whose contract just expired refused a renewal, and is active in committee work.

In addition, many Equity members are doubling up in living quarters, the homes of several contract players having been thrown open to needy fellow actors. And in many instances chauffeurs have been replaced by Equity members who are able and willing to drive cars.

## Donations and Disbursements

The Relief Committee reports having dispensed approximately \$750 for the past two weeks, in addition to grocery purchase cards given to Equity members with families. They also list many cafes and stores where discounts from ten to twenty per cent

may be obtained on presentation of or Equity membership cards.

Mrs. Charles Miller, wife of the local Equity representative, has charge of the committee rooms, which are open from nine a. m. to eight p. m. on week days and from ten a. m. to four p. m. on Sundays.

Many contributions from outside sources are reported. One check for \$1000 was received from a Pasadena woman, and a local merchant of some prominence offered to supply two decorated floats for the purpose of having a parade.

## Benefit Plans

Although no plans have been made for such a parade, it is reported that one similar to the spectacular parade held during the 1919 strike may be organized.

Plans are under way for a gigantic benefit performance to be given at the Hollywood Bowl, while benefit plans are being prepared in other cities.

## New York Sends \$10,000

The New York Council of the A. E. A. has wired local officials of Equity that they are sending a check for \$10,000 for general purposes, and will "send as much more as might be necessary to carry on the fight."

Other developments of the week include the extension of the Equity ruling to atmosphere and bit players barring them from set and studio in any capacity where the Equity contract is not recognized, and the suspension of two more Equity members for signing non-Equity contracts contrary to instructions.

Irving Bacon has a part in "Bar-num Was Right," an RKO picture.

## Theatre Mart

Saturday and Sunday Evenings  
HEAVEN ACCORDING TO DOYLE

By  
John Robinson,  
Pauline Eckhart, Minna Vaughn,  
Minna Ferry

## A BEDTIME STORY

Told by  
Kathryn McGuire, Marjorie Warfield,  
Doris Mortlock, Wilfred Noy,  
Pat Somerset

## ON A DARK STAGE

By  
Patsy Grey Ingersoll, Sarah Rusevelt,  
Bob Ingersoll

## A MAN OUT OF BEDLAM

By  
Patricia Craig, Frank Dawson,  
Lorma Noy, Edgar Reeves

## "WHO IS SHE?"

By  
Patsy Grey Ingersoll and  
Grace Valentine & Co.

Gilbert Pratt is ready to start directing Lloyd Hamilton in his second short reel subject for Harry D. Edwards, who is producing the two-reelers that are to be released by Educational. The company is working at the Metropolitan studios.

Dudley Early is assisting C. Gardner Sullivan, editorial chief of Universal studios, and as a side-line is writing the titles for "The Climax" and "The Drake Murder Case."

## Letter to and Actors

shoulder with producers and actors in this of labor there has been no one who could direction and accuse FILMOGRAPH of we believe is right and on that platform we

ens the very foundations of our industry. an appeal which we trust the conflicting

board is to be composed of men and women body to pass judgment on the rights of all

erge a just solution to the problems now the attention of this body the statements ed themselves to meet the producers on a the eight-hour ruling or 48-hour week is schedule they will arbitrate the question?

the actors and the producers are now ready de the petty bickerings which have marked

l to contend with many contract violations of those whose very livelihood is dependent too considerate of their employers. They s and have otherwise jeopardized produc- ns of money. By permitting Equity to gov- ted. Famous stage stars have suffered pen- ready to make the enforcement equally as n.

rbitation will stop the instilling of union- ndemnation of unions. It is a warning to rought about within the next week. The s sanely this important Equity question will control of five million workers throughout weapon—an unwieldy one, perhaps, but one y.

RAPH advocates a board of arbitration. It erity. Just when talking pictures had reju- it would be disastrous to close down the is so moulded as to repudiate our offerings. e death knell to what is destined to be the ure era.

tive and considerate enough to insure the ments. Realize that it is the actor who is ry.

hat FILMOGRAPH humbly submits an ap-

ident and Editor Hollywood Filmograph.

Follow the Motion Picture Stars

TO

**MOSCOW  
INN**

8353 Sunset Boulevard

DANCING and DINING

SEE THE

MOSCOW INN VANITY SEXTETTE

in the

Krashimari Dance with Singing and Music

Also Other Hits Introducing BLANCHE HEDLUND  
Former Broadway Star

And you heard nothing if you did not hear the Russian Chorus  
with Alex Znamensky, the Russian Caruso, and many more  
Numbers by Real Entertainers

And What's More—There Is No Cover Charge

Russian-French Cuisine 7-Course Dinner \$2.00

FREE PARKING

FREE CHECKING

Phone CRestview 4331



# ST

declared  
Mille ha

He th  
sion of  
Charles  
his atte  
flow at  
informe  
Robins  
ing, an  
willing  
being  
and its  
he was  
stateme  
from t

Mr.  
ness in  
ogy b  
buildin  
the hu  
empha  
Equity  
being  
ing  
would  
with  
launc

He  
list  
June  
inal 1  
justifi  
if the  
latest  
genui

De  
ment  
ent,  
some  
at h  
culti  
hard

and given  
'protest' against 'one-man rule,' that  
man hasn't enough character to be  
even a first-rate scab. Frank Gill-  
more is our honorable president, and  
I defy you to find an executive who

player any amount that Equity  
fit to ask for to help those who  
might suffer from turning down  
offers.  
She concluded by stating that she

as "over-played" statements by Char-  
ley Chase, Francis X. Bushman and  
others, and asked whether they thought  
this fight was a pink tea, putting him-

LET US ARBITRATE!

HARRY BU



# STRUGGLE BETWEEN EQUITY AND PRODUCERS IS BECOMING TENSE

## Friday Night's Equity Meeting

(Continued from Page 1.)  
declared Gillmore, "see what Mr. De Mille has to say!"

### Chaplin Favors Equity

He then reported that on the occasion of the former Equity meeting Charles Chaplin was driving past when his attention was drawn to the overflow at the Women's Club. He was informed by his publicity man, Carl Robinson, of the purpose of the meeting, and declared that he was quite willing that he should be quoted as being "absolutely in favor of Equity and its cause and thought," and that he was sure Equity would win. The statement brought prolonged cheers from the audience.

Mr. Gillmore then spoke of weakness in the ranks, and drew an analogy between the structure Equity is building in the course of the fight and the hull of an unfinished ship, stating emphatically that the full force of Equity's power is slowly but surely being augmented as its structure is being completed, and the producers would feel its weight more and more with time, as the "good ship" is launched.

He then dealt with the additional list of actors reported signed since June 5, and stated that of the original list of 168, at least 114 were unjustifiably included therein, and that if the same proportion obtains in the latest list, perhaps fifteen names were genuinely included.

Dealing with the producers' statements that they can develop new talent, he declared that it is true that some new talent may always be found at hand, but that talent such as that cultivated by time and experience is hard to find. Pursuing this thought, he pointed out that the producers find it so hard to cast their pictures ordinarily, even with the world to pick from, that if the actors stand firmly together in this issue the producers cannot possibly continue to produce.

### Ten Further Suspensions

The additional list of suspended members was then read. It includes Hedda Hopper, Cosmo Kyrle Bellew, Wheeler Oakman, Andre Beranger, Jules Cowles, Helene Millard, Mary Forbes, William Orlomand, Holmes Herbert, and Gloria Grey.

Groans and hisses greeted the reading of each name.

### James Kirkwood's Speech

Mr. Kirkwood declared that managers and producers have told him, as they have told others, that Gillmore is making fools of the actors, and that he is ambitious.

"He is ambitious—and thank God for it," he declared, "because that ambition is for his fellow workers and exceeds his own personal ambition."

Continuing as the tremendous applause died away, he said: "When a weak-kneed brother signs a contract and gives the excuse that his act is a 'protest' against 'one-man rule,' that man hasn't enough character to be even a first-rate scab. Frank Gillmore is our honorable president, and I defy you to find an executive who

works harder for his people than he does. . . . We actors recognize and respect the producers' association, and the producers' association has got to recognize and respect the Actors' Equity Association!"

He concluded amid wild enthusiasm.

### Charles Miller Reports

Mr. Miller reported that 28 committees and subcommittees are hard at work creating loyalty, attending the affairs of Equity with thoroughness and efficiency. He named several of the committees now functioning, among them being those for Employment, Investigation, Ways and Means, Relief, and the Membership group, which is bringing in a constant stream of new members. The Field Committee, he declared, is acquainting the public at large with Equity's case, and the Radio Committee has engaged Station KMTR for each evening from 7 p. m. to 7:15 p. m., beginning July 8.

"Are you going to follow your leader with your hearts filled with the spirit of victory?" he demanded. And the audience roared, "Yes!"

### Chester Conklin

Mr. Conklin reported as chairman of the Ways and Means Committee. "The biggest people of the screen and stage are behind you," he said, "although I am not at liberty to disclose their names."

The committee began to function, with himself, Sam Hardy, Lou Payne and Harry Stubbs as members, on July 1. To date a total of \$4,892 has been received.

### Ben Lyon's Speech

Ben Lyon spoke about "what Equity has to offer the manager." Lyon said he had been known as the most expensive member of Equity, due to his troubles with the organization, after signing with First National. When Lyon signed with the film company, he had already signed an Equity contract to do a play.

He admitted that he had pig-headedly refused to go through with the contract, and that Equity had fined him two weeks salary for thus upsetting managerial plans; that Equity had paid the fine when he had refused to; and concluded by stating that he was glad he had seen the light and been brought back into the fold, after reimbursing Equity for the \$500 fine.

Lyon asked why the producers had to be as ignorant now as he was then, and stated that under sensible Equity operation everyone from stars to extra players would be forced to do the right thing, and that producers would get more done under Equity arrangement in eight hours than they now accomplish in sixteen.

### Ann Harding

Ann Harding stated that she was for Equity first, last and always, and that she was willing to pay out of the salary paid her as a contract player any amount that Equity saw fit to ask for to help those who might suffer from turning down offers.

She concluded by stating that she

was willing to step out of the studio any time a strike might be called, and that "no one will beat me to the door."

### Silent Tribute to Dead

Mr. Gillmore spoke of the two loyal Equity members who had passed away this week, and the entire meeting rose in silent tribute to the memory of Gladys Brockwell and Dustin Farnum.

### First Equity Contract

Richard Tucker said he was proud to be the first Equity actor on the Coast to play a part under an Equity contract, even though it was only for one day.

Tucker, George Fawcett and Edmund Breese all supported the statements in favor of Equity and the present action in most emphatic terms, and then A. W. Hoch, past president of the Los Angeles Central Labor Council and representative of the Machinists' Union, brought the meeting the greetings of that organization.

### Labor's Support

Hoch spoke pointedly of the fact that the eyes of labor throughout the country are looking at the present situation and that they were going to watch particularly those "who made statements in the press." He said that labor has had to deal often before with those whom he termed as "Funny That Way," and that in this instance labor also knew how to act.

He also stated that the Labor Radio Station, WCFL in Chicago, would supplement the activities of the local Equity office through KMTR in bringing the true message as to what this fight "is all about" to the American public.

He wound up by comparing the present fight to the motion picture, "The Covered Wagon," and described the "scabs" as comparable to those weaklings who fell or turned back in the long trek across the desert and plains.

### Next Meeting at Stadium

Following Hoch's speech, President Gillmore announced that before calling on the last speaker, that due to the large crowds attracted to the meetings, that the organization was forced to make its second move to a larger place, and that through the courtesy of the American Legion Stadium management, the next meeting, slated for Wednesday night at 8:30, would be held at the Stadium, and that if the crowds grew any larger the next move would be to the Hollywood Bowl.

### A Fiery Speech

Clark Silvernail, Equity's fiercest member, began by stating that he felt that the many pleas for dignity in the fight were directed chiefly at him. He said that nothing was more dignified than an army on parade, but that an army going "over the top" was about the most undignified spectacle imaginable.

Silvernail read from a Hollywood publication quoting what he stamped as "over-played" statements by Charley Chase, Francis X. Bushman and others, and asked whether they thought this fight was a pink tea, putting him-

self on record for action and plenty of it right away, stating that he was ready to "punch the first nose" should it be necessary to "fight through and win."

He asked why Bushman, Chase and other pleaders for dignity, particularly contract players, do not form a dignified committee, to go in a dignified manner to the producers and state that under the present conditions they could not give their best in productions with the present breaking down of morale throughout the industry, and demand that the producers come in and hold a conference with Equity to settle the fight.

He finished with pleading for all

## An Open Letter to Producers and Actors

For ten years we have worked shoulder to shoulder with producers and actors in this great industry of ours. During this long period of labor there has been no one who could successfully point the finger of dishonesty in our direction and accuse FILMOGRAPH of prejudice. We have always crusaded for what we believe is right and on that platform we are willing to stand.

We now face a serious crisis—one that threatens the very foundations of our industry. Using the columns of FILMOGRAPH, we make an appeal which we trust the conflicting forces will heed.

We advocate a board of arbitration. The board is to be composed of men and women who are capable of seating themselves in a body to pass judgment on the rights of all parties involved in the controversy.

From the arbitration board there should emerge a just solution to the problems now existing. Let the proper representatives of the industry to the attention of this body the statements of high Equity officials who have already pledged themselves to meet the producers on a common ground. Have they not declared that if the eight-hour ruling or 48-hour week is not compatible with the producers' production schedule they will arbitrate the question?

FILMOGRAPH sincerely believes that the actors and the producers are now ready to work out amicable agreements and end the petty bickerings which have marked five weeks of the struggle.

The producers have, in the past, been forced to contend with many contract violations on the part of the stars. We know that many of those whose very livelihood is dependent upon the reactions of the public have not been too considerate of their employers. They have refused to report for duty at certain hours and have otherwise jeopardized production, which have cost film corporations huge sums of money. By permitting Equity to govern the actors this problem can well be eliminated. Famous stage stars have suffered penalties for like practices and Equity would be ready to make the enforcement equally as drastic when appertaining to stars of the screen.

The immediate organization of a board of arbitration will stop the instilling of unionism in the ranks of film actors. This is a condemnation of unions. It is a warning to producers of what may happen if peace is not brought about within the next week. The refusal to meet on a common ground to discuss sanely this important Equity question will mean the placing of our industry in the dict control of five million workers throughout the breadth of the land. It will give the actors a weapon—an unwieldy one, perhaps, but one which will wreak havoc when brought into play.

It is with this idea in mind that FILMOGRAPH advocates a board of arbitration. It will stop the stagnation of the industry's prosperity. Just when talking pictures had rejuvenated a business which was rapidly decaying it would be disastrous to close down the studios.

Let us get together before public opinion is so moulded as to repudiate our offerings. Let us still the hand that is lifted to sound the death knell to what is destined to be the greatest period in the history of the motion picture era.

Pause for a moment.

Think!

Do not follow the yell leaders. Be conservative and considerate enough to insure the continuance of prosperity to these great investments. Realize that it is the actor who is the very life-blood and backbone of the industry.

It is with this spirit of justice to mankind that FILMOGRAPH humbly submits an appeal to sane-thinking fellow-workers.

LET US ARBITRATE!

HARRY BUR

President and Editor Hollywood Filmograph.

Equity actors to stick together to the finish, to win the fight themselves without calling in other labor unions.

In the midst of the cheering for Silvernail's fiery outburst Francis X. Bushman walked down the aisle and stepped on the platform.

In a brief and heated talk, Bushman stated that he had already fought for several hours each day during the week with many of the big producers without any avail, that he was out working to get some practical results, instead of standing around and doing a lot of talking; that he was not afraid of any man or any body of men; and that he was interested in seeing Equity.

go along the right lines and win out in a fair and right way.

While Bushman was being applauded, Gloria Grey, who had been placed on the suspended list at this meeting, rushed down the aisle and stated that she was a loyal Equity member, that she had taken less than a week's contract through a misunderstanding, and that she wished to appear to protest the suspension. President Gillmore leaned over the footlights and shook hands with her, inviting her to come to the Equity offices and discuss the matter. The meeting was then adjourned.

## Review of the Week

(Continued from Page 1.)

There are plenty of actors, Equity and non-Equity, available.

"The producers do not need any sympathy. We are able to cast and produce all the pictures we want to produce. We could, perhaps, cast and produce more pictures than all the studios combined plan to produce."

"It would seem to us that if any sympathy is to be extended it should be extended to those actors who are harassed and distressed by the unreasonable demands of the Equity Association and whose livelihood is interfered with by the exactions of that association."

"We sympathize with these actors. Our disposition as producers is to use those who cast their lot with us to the utmost limits of possibility."

"There are plenty of new faces available, plenty of new talent at hand, and the public is not averse to new faces and new talent. But we will naturally stand firmly behind the artists who are now working in our studios or applying for work there. We shall proceed on that basis."

It was expected that this statement would be answered by President Frank Gillmore of Equity at the Friday meeting, a report of which appears on page three of this issue.

### Equity's Preparations

Several of the various committees organized to carry on Equity's fight are established in new headquarters at 1777 North Highland Avenue, where five rooms, storage space, and parking space nearby, have been donated to the Equity cause.

Here the Ways and Means Committee, the Membership Committee, and the Help and Aid Committee function. The first named reports that many well-known stars and contract players now working drop in every day to offer financial aid and general services. In some cases contract players guarantee 10 per cent of their salaries to the general fund, such offers now totaling a guaranteed sum of well over \$2000 weekly. One contract player whose contract just expired refused a renewal, and is active in committee work.

In addition, many Equity members are doubling up in living quarters, the homes of several contract players having been thrown open to needy fellow actors. And in many instances chauffeurs have been replaced by Equity members who are able and willing to drive cars.

### Donations and Disbursements

The Relief Committee reports having dispensed approximately \$750 for the past two weeks, in addition to grocery purchase cards given to Equity members with families. They also list many cafes and stores where discounts from ten to twenty per cent

may be obtained on presentation of Equity membership cards.

Mrs. Charles Miller, wife of the local Equity representative, has charge of the committee rooms, which are open from nine a. m. to eight p. m. on week days and from ten a. m. to four p. m. on Sundays.

Many contributions from outside sources are reported. One check for \$1000 was received from a Pasadena woman, and a local merchant of some prominence offered to supply two decorated floats for the purpose of having a parade.

### Benefit Plans

Although no plans have been made for such a parade, it is reported that one similar to the spectacular parade held during the 1919 strike may be organized.

Plans are under way for a gigantic benefit performance to be given at the Hollywood Bowl, while benefit plans are being prepared in other cities.

### New York Sends \$10,000

The New York Council of the A. E. A. has wired local officials of Equity that they are sending a check for \$10,000 for general purposes, and will "send as much more as might be necessary to carry on the fight."

Other developments of the week include the extension of the Equity ruling to atmosphere and bit players barring them from set and studio in any capacity where the Equity contract is not recognized, and the suspension of two more Equity members for signing non-Equity contracts contrary to instructions.

Irving Bacon has a part in "Bar-nam Was Right," an RKO picture.

### Theatre Mart

Saturday and Sunday Evenings  
HEAVEN ACCORDING TO DOYLE

By  
John Robinson,  
Pauline Eckhart, Minna Vaughn,  
Minna Ferry

### A BEDTIME STORY

Told by  
Kathryn McGuire, Marjorie Warfield,  
Doris Mortlock, Wilfred Noy,  
Pat Somerset

### ON A DARK STAGE

By  
Patsy Grey Ingersoll, Sarah Rusevelt,  
Bob Ingersoll

### A MAN OUT OF BEDLAM

By  
Patricia Craig, Frank Dawson,  
Lorma Noy, Edgar Reeves

### "WHO IS SHE?"

By  
Patsy Grey Ingersoll and  
Grace Valentine & Co.

Gilbert Pratt is ready to start directing Lloyd Hamilton in his second short reel subject for Harry D. Edwards, who is producing the two-reelers that are to be released by Educational. The company is working at the Metropolitan studios.

Dudley Early is assisting C. Gardner Sullivan, editorial chief of Universal studios, and as a side-line is writing the titles for "The Climax" and "The Drake Murder Case."

Follow the Motion Picture Stars

TO

**MOSCOW  
.. INN ..**

8353 Sunset Boulevard

DANCING and DINING

SEE THE

MOSCOW INN VANITY SEXTETTE

in the

Krashimari Dance with Singing and Music

Also Other Hits Introducing BLANCHE HEDLUND  
Former Broadway Star

And you heard nothing if you did not hear the Russian Chorus  
with Alex Znamensky, the Russian Caruso, and many more  
Numbers by Real Entertainers

And What's More—There Is No Cover Charge

Russian-French Cuisine 7-Course Dinner \$2.00

FREE PARKING

FREE CHECKING

Phone CRestview 4331



CHARLES F. ADAMS  
ATTORNEY-AT-LAW

312 Warner Bros. Theatre Bldg.  
6425 Hollywood Blvd.  
Phone HOLlywood 5177

*Albert De Mond*

Now  
Writing Dialogue on  
HAROLD LLOYD'S  
"WELCOME DANGER"

**GRAYCE WILEY**

Expert Permanent Waving  
with NINO'S  
208 Warner Bros. Theatre Bldg.  
GRanite 6343

**SECRETARIAL SERVICE  
OF HOLLYWOOD**

Mailing Lists, Typing, Accounting,  
Mimeographing, Notary  
415 A. TAFT BLDG.  
GLadstone 6214 GRanite 8867

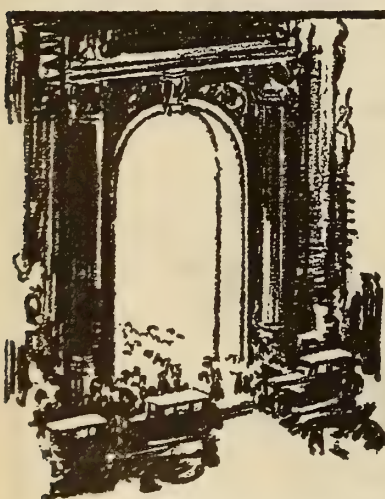
**Watch Hospital**



Any watch repaired for  
\$1. Material furnished  
sold at wholesale. All  
work guaranteed 2 yrs.  
Please bring ad.  
408 S. Rdwy.  
Opposite "T. Broad-  
way Dept. Store."

**\$1**

**THE  
Doorway of Hospitality**



**ENTER** the doorway of  
this popular hostelry and you feel at home.  
There's an atmosphere of cordial welcome  
which marks the difference between the  
Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch  
of distinction. Pictures on the wall, over-  
stuffed furniture, a floor lamp and reading  
lamp... these are but a few of the features  
that make you feel at home.

Fig'n Whistle Dining Service insures the  
best of food. Therefore, when you are next  
in Los Angeles be sure to investigate.

**THE HOLLYWOOD  
PLAZA  
HOTEL**

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA

# Pacific Northwest Section

ANDY GUNNARD, Representative

Savoy Hotel, Seattle, Wash.

## Tillman Appointed Columbia Manager In Portland

L. E. Tillman, until recently branch manager of Columbia's Portland Exchange, has been appointed West Coast District Manager of Columbia Pictures Corporation, according to an announcement from Jack Cohn, treasurer of the company. This promotion which places under Mr. Tillman's supervision Columbia's six offices in San Francisco, Los Angeles, Butte, Salt Lake, Dallas and Seattle, is in recognition of his remarkable record as branch manager for the company.

Mr. Tillman, who is one of the best known film executives in the industry, has been closely identified with the distribution of films both as an exhibitor and as a sales executive. He was for a number of years manager and part owner of five theatres in Spokane, Washington, and Idaho, and because of his long association with the West Coast, is intimately acquainted with its exhibiting and distribution problems. Prior to his joining Columbia, he was branch manager and assistant general manager of First National in Eastern Canada and branch manager and supervisor of the Calgary office for Goldwyn. He was also special representative for Metro-Goldwyn-Mayer and owned and operated an independent exchange in Portland.

## Fox Theatres in Port- land Enter Into Consolidation

PORTLAND, July 5.—Negotiations have been completed between Fox West Coast Theatres and J. J. Parker, veteran theatre operator of Portland, Oregon, whereby the two interests will be consolidated. Properties in excess of \$2,000,000 are involved in the transaction.

Harold B. Franklin, president of Fox West Coast Theatres, who completed the deal for the Fox interests, said: "This new arrangement for operation in the Northwest will be of great benefit to the theatregoing public and to the interest involved. J. J. Parker is one of the oldest operators in the state, and one of the best liked and highly respected.

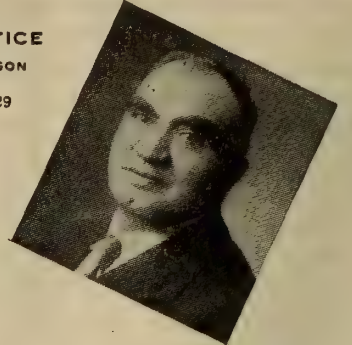
"In the new operation Parker will be in charge locally of all the combined theatres and these include the Astoria and Liberty Theatres in Astoria, and the Fox Broadway, United Artists, Rivoli, People's, State and Fox Hollywood in Portland.

"Floyd Maxwell, city manager for Fox West Coast interests, will continue to represent the Fox West Coast organization in this operation. Charles Couch, representing the Parker interests, will continue in a managerial association."

## Welcome to Portland!

MAYORS OFFICE  
PORTLAND, OREGON

June 25, 1929



Hollywood Filmograph,  
Warner Bros. Theater Building,  
Hollywood, California.

Dear Sirs:—

It is with pleasure that I note your magazine has established Pacific northwest headquarters in charge of Mr. Andy Gunnard, who is well known to many Portlanders.

We are always anxious to welcome new enterprises, new personalities to the evergreen carpeted land of the Great Northwest. So, I find it easy to say we are glad of your present move, and hope the venture will be both pleasant and profitable.

I assure you can count upon the people of the Pacific Northwest to make you feel at home, and my years in the show business make me feel peculiarly akin to yourselves and your work. So you can count upon me, too, for whatever co-operation I am able to offer.

Sincerely yours,

*Geo. L. Baker*  
MAYOR.

Mayor George Baker, ex-showman and organizer of the famous Baker Stock Company in Portland, greets FILMOGRAPH.



Eddie Peabody, m. c. at Fox West Coast Houses, leans back and enjoys his copy of FILMOGRAPH. Eddie just finished an engagement at the Fox Broadway in Portland and will soon swing the trusty pick in the Seattle house.



# Hollywood Bowl to Open Season Tuesday With Bernard Molinari Conducting

*New Steel Shell Gives Perfect Accoustics; Orchestra of 100—Beethoven, Respighi and Tschaikowsky On Program*

IN THE great natural amphitheater in the hills of Hollywood known as the Bowl, one hundred master musicians sounded the first unofficial notes of the summer concert season under the great new steel canopy just completed there, as the first rehearsal under the great Molinari began.

While these preliminaries were on, Alfredo San-Malo, first soloist of the season, who arrived directly from his native Panama by boat last Monday, was entrancing all within earshot of his apartment in a Hollywood hotel as he practiced the sensuous strains of Lalo's famous *Symphonie Espagnole*, which he is to offer as his piece de resistance Thursday night, his debut on the Pacific slope.

San-Malo will not be the only soloist of the initial week of the eight-weeks' season of "symphonies under the stars," which opens next Tuesday night. It is to be a double-bargain week, insofar as added attractions are concerned, according to the programs of the first week released today by Raymond Brite, general manager of the Bowl. Max Panteleieff, Russian baritone who has sung in many lands and has now come to California to stay, will make his Bowl debut in two tense and colorful arias from Borodin's "Prince Igor." Panteleieff supplants Barre Hill,

young Chicago opera artist, who has been forced to cancel all summer engagements due to illness.

Molinari remains for the first two weeks of the season. He will introduce several distinct novelties in the course of his engagement, the first on the initial program, when he will play the two numbers of a suite of Sicilian songs by Guiseppe Mule, head of the Santa Cecilia Academy of Music in Rome. This representation marks the Pacific coast premiere of the work.

Hardly second in interest will be the performance on Friday of ancient dances and airs for the lute, freely transcribed for orchestra by Ottorino Respighi, another living composer of Rome. Respighi's opera, "The Sunk-en Bell," was given its American premiere at the Metropolitan Opera House in New York last season.

Programs for the first week follow:

**Tuesday, July 9**

1. Suite for Strings, Op. 5.....Corelli  
2. Symphony No. 1.....Beethoven  
Intermission  
3. (a) A Night at Taormina.....Mule  
(b) The Oranges Bloom from Suite "Songs of Sicily".....Mule  
4. Scherzo from Symphony No. 4.....Tschaikowsky  
5. The Pines of Rome.....Respighi

**Thursday, July 11**

1. Overture—Fingal's Cave.....Mendelssohn  
2. Spanish Symphony.....Lalo  
Soloist: Alfredo San-Malo, Violinist  
Intermission  
3. Tone Poem—Don Juan.....Strauss

## The Bowl Orchestra and Conductors



Here is a photograph of the great hundred-piece Hollywood Bowl symphony orchestra, just as it will appear in the new all-steel shell on the opening night of the eighth successive season of "symphonies under the stars." Above this striking photograph are shown, reading from left to right, Bernardino Molinari, great Roman maestro of the baton, who opens the season on July 9 and will conduct for two weeks. Eugene Goossens, center, comes direct from London on July 23 to assume orchestral control for the succeeding month long period. Bruno Walter, Germany's ranking genius among musical leaders, will bring the season to a close in a blaze of contrapuntal glory, conducting the great Bowl orchestra during the final two weeks of the season, beginning August 20.

4. Overture—Leonore No. 3.....Beethoven  
Friday, July 12  
1. Symphony in D Major, Op. 385.....Mozart  
2. Is It Thou? from "Masked Ball".....Verdi  
Soloist: Barre Hill, Baritone  
Intermission  
3. Fleeting Vision from "Herodiade".....Massenet  
Soloist: Barre Hill, Baritone  
4. Ancient Dances and Airs for the Lute, liberally transcribed by.....Respighi  
5. Overture—Cleopatra.....Mancinelli  
Saturday, July 13  
1. Symphony No. 7.....Beethoven  
Intermission  
2. Symphonic Poem—Death and Transfiguration.....Strauss  
3. Rokoczy March.....Berloiz

### COACHES MANY STARS

Josephine Dillon has attained considerable prominence and fame as the result of her coaching of many famous picture stars. Miss Dillon is a dialogue coach and voice engineer. She numbers among her pupils such outstanding performers as William Bakewell, Sally O'Neill, Don Alvarado, Lena Malena, Lupe Velez, and Margaret Ganna.

### Review Hillstreet

Have you seen Nubi? . . . This might well be the query after taking a flash of the tempestuous gypsy flame in the First National Vitaphone picturization of "The Squall" at the Hillstreet this week. . . . For Nubi leaves no stone unturned to wreck the tranquillity of a peaceful family. Not only does she entwine herself about the master of the household, but also eases with sinuous grace and manner into the affections of the son, the hired help—and what have you. In short, Nubi slays 'em with an innocence that is devastating. To the gypsy flame, love is but a pestal on the last rung of its demise. . . . In the role of Nubi, Myrna Loy enacts one of the best roles in her career. At times she looks and plays the part, and her voice while indistinct at times is received kindly by the "mike." Alice Joyce as the mother is effective, though in spots the impression is not quite up to expectations. Since it is her first talkie, her characterization on the whole is admirably done and in certain sequences she is superb. . . . Equally excellent work by Richard Rucker, Carroll Nye, whose portrayal of a weak-kneed son is highly commendable, Loretta Young, ZaSu Pitts. Fine direction by Alexander Korda, and smooth running continuity by Bradley King, coupled with the fine performances makes "The Squall" an outstanding talking picture attraction. . . . The RKO stage show is headlined by Sylvia Clark, a delightful mimic and buffoon, with Bubbie Kuhn in the pit acting as the foil. Ethel Parker and Fred Babb, John Barton Company, and Bee Starr, a corking aerialiste, round out an excellent bill.—"DAD."

### Featured Players To Be Starred

Jesse L. Lasky has announced that Paramount has raised a number of its feature players to stardom for the coming production year. The six who have been so honored are Nancy Carroll, Richard Arlen, Evelyn Brent, Ruth Chatterton, Gary Cooper and William Powell.

### OBITUARY

It is with heartfelt regret that the motion picture world learned of the death of Gladys Brockwell on Tuesday last as the result of injuries sustained in an automobile accident on the previous Saturday.

Just previous to her death the well-known actress rallied, and hope was felt that she might recover in spite of her many serious and complicated injuries.

When only seventeen Miss Brockwell starred in her own company, and later came to the screen, on which she attained considerable fame. With the advent of talkies she was in her element, and her success in "Lights of New York" indicated that further triumphs in the new medium were likely to result.

Many friends learned with deep regret of the death of Edward Gallant, a free-lance newspaperman, well known in motion picture circles. Cause was heart failure.

### DUSTIN FARNUM DEAD

The filmland of old suffered another loss this week, due to the death of Dustin Farnum in a New York hospital of an illness of long standing. He was 53 years of age, and internationally known as the result of his work on the screen and stage.

He became famous on the stage as the result of co-starring with his brother, William Farnum, in "The Littlest Rebel" in 1911. His spectacular motion picture career followed.

Florence Gilbert (Mrs. Ashton Dearholt) presented her husband, who is production manager of the "Rio Rita" RKO super-special now in production, with a fine bouncing boy weighing 8½ pounds, three weeks ago, and mother and father have been receiving the hearty congratulations of their friends ever since. Miss Gilbert formerly was one of our charming leading ladies of the screen.

J. G. Bachman, associate producer at the Paramount studios, next handles "The Vagabond King," which is soon to go into production on that lot. It will cost' tis said \$350,000 or more before it is finished.

**DINE  
OVER THE  
WAVES**

IN THE

**LA MONICA  
CAFE**

Fresh Fish Our Specialty

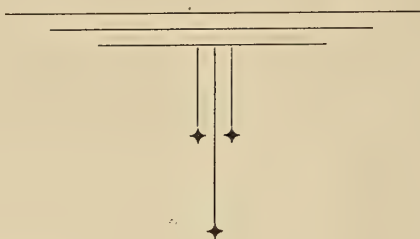
On the End of Santa  
Monica Pier

Phone 244-25

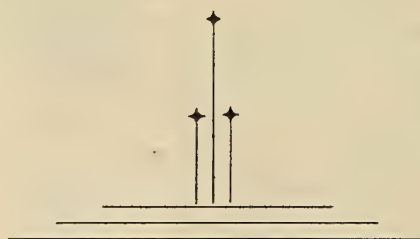
Lunches For Fishing Parties  
On Short Notice



# Welcome!



## COLUMBIA SALESMEN



—Frank Capra

## Sound Priceless Ingredient of Motion Pictures

*Adolph Zukor Declares Industry on Threshold of Its Biggest Year*

"With sound definitely established as the new priceless ingredient of motion pictures, the industry is on the threshold of its biggest year," according to Adolph Zukor, president of the Paramount-Famous-Lasky Corporation.

"I say this with full consciousness of the meaning of the word 'biggest,'" continued Mr. Zukor, "for only one element can make bigger years for the motion picture industry, and that is the public.

"Not only does the public want sound, but a far greater proportion of the public wants sound pictures than ever wanted the 'silents.' So the coming theatrical year will be the biggest because the public has already clearly indicated that it will make it so.

"It is axiomatic in the entertainment business that you must please the public, and, in order to succeed on the largest possible scale, you must produce not merely what the public has indicated it wants, but you must keep ahead of the procession, and

deliver entertainment of superlative excellence.

"The great resources of the Paramount-Famous-Lasky Corporation have been mobilized and are in full operation to deliver to the public the greatest entertainment program in our history.

"Full advantage is being taken of the public desire to see the best in talking pictures. Our schedule of approximately 65 feature productions is of the widest range and we have enlisted the best talent of stage and screen.

"The tremendous increase in attendance brought to the theatres of country by the talking picture puts us in a position to broaden the appeal of our production. Today there is a far greater and more cosmopolitan audience than ever before.

"Paramount will do its full share toward holding the audience already gained. We shall go further and deliver products that will create new patrons, because we are able, through our great organization to put on the screen the best in pictures and sound."

## Warner Brothers Annex Lasky Lot

Warner Brothers added 1,000 acres to their already extensive studio holdings today when they formally took over the famous Lasky ranch in the San Fernando Valley just on the other side of the Hollywood hills. The area will be known hereafter as Warner Bros. Studio Ranch.

The first company to use the location was the John Barrymore company shooting the natural-color battle scenes of "General Crack" under the direction of Alan Crosland.

The Lasky ranch is famous in film history, and was extensively used in the days when silent pictures were nearly all out-door subjects. Sets are still standing on the old ranch which were built in 1916 for Wallace Reid's starring pictures.

Many old William S. Hart sets are also standing, as well as the shabby, crumbling ghosts of movie cities representing almost every era of civilization in all parts of the civilized and uncivilized portions of the globe.

The ranch is beautifully wooded, and sweeps from the edge of the Los Angeles river, opposite First National Studio, to the crest of the highest mountain of the Hollywood range. It borders on one side on Griffith Park.

Plans are being rushed by Warner Brothers to erect a number of large exterior sets for forthcoming pictures, and to have the ranch completely equipped with modern Vitaphone units so that all recording may be done on the spot.

## Confer Honor Awards For Achievements During 1929

Seven honor awards will be conferred in recognition of individual achievements in motion pictures during the present year, the Academy of Motion Picture Arts and Sciences announced on Monday. In reducing the number of annual awards from the total of 15 given last year, the committee in charge pointed out that talking pictures have increased the difficulty of judging so that only the most outstanding individual work may be fairly signalized.

The seven 1929 awards will be given for the best accomplishment by actor, actress, director, writer, cinematographer, art director, and the company whose production is considered the best of the year. Gold statuette trophies accompanying the awards will be presented at a banquet of the Academy planned for early January.

No special distinction will be made between talking and silent pictures. "A survey of pictures released and being completed shows that practically all of the 500 feature productions which will come up for consideration are in sound or dialogue. Performances will be judged on individual merit, whether the film is sound or silent," Benjamin Glazer, chairman of the awards committee, stated.

## BLANCHE SWEET ON STAGE

Blanche Sweet appears in the new stage play, "Cherchez la Femme," which opened at the Major Beaux Arts Theatre Tuesday night. The play is from the pen of Hampton del Ruth, motion picture scenarist and director.



Well Known Writer to Supervise For Tiffany-Stahl

An important announcement coming direct from John M. Stahl, director general of Tiffany-Stahl, is to the effect that Carey Wilson, well known writer, has joined the organization, and that his first assignment under his contract will be to supervise the Leo Carrillo production, "Mr. Antonio," and "Peacock Alley," starring Mae Murray. Both pictures go into production the early part of July.

Wilson started his picture career as a film salesman for the William Fox Company in 1914, and in a year's time he became general sales manager for First National Pictures. His ambition was to be a writer for the screen, and having a thorough background as a newspaper man and magazine editor, he accepted an offer from Sam Goldwyn to come out to the Coast. He has written or adapted such pictures as "Orchids and Ermine," "Naughty But Nice," "Lilac Time," "Oh, Kay," "Why Be Good?" and Colleen Moore's current talking picture, "Footlights and Fools," now in production.

During Wilson's freelance career, he has written the script of "The Awakenig," starring Vilma Banky; "Her Cardboard Lover," for Marion Davies; "His Captive Woman," for Fitzmaurice; "Ben Hur," "His Secretary" and "He Who Gets Slapped," for M-G-M.

**PATHE DIRECTOR SIGNS**  
Gregory La Caca has just signed a long-term contract with Pathe. His Pathe features will all be specials.

Helen Hayes Stars in "Coquette" at Belasco

A brilliant first-night audience enthusiastically greeted the performance of Helen Hayes in "Coquette," which opened at the Belasco Theatre on Monday night. This dramatic production is undoubtedly one of the high spots of the theatrical year in Los Angeles. George Abbott and Ann Preston Bridges, authors of the play, evolved a play which, while having already been adapted to the screen by Mary Pickford, lends itself better to the legitimate. Miss Hayes, in the role of Norma Besant, portrayed a heavy emotional part. She did not overplay it, however, and her handling of the southern accent appeared as natural and easy as if the lines had been spoken by any real Kentucky blueblood.

"Coquette" certainly is an evening's entertainment and should enjoy a long run at the Belasco.

Sound News Reel Is Weekly Issue Exponent of Voice Culture Taught Stars Diction

Emanuel Cohen, editor of the Paramount news reel, announces that beginning August 1 the Paramount sound news reel will be issued weekly. The silent news reel will continue on the present basis of release twice weekly. Sound news reels, but only of a special nature, such as the Presidential inauguration, have been released, and sound has received special attention since March. Now complete agencies are established, and recording equipment distributed.

A new exponent of voice culture has appeared in the field in the person of Carl Sibbert, who has taught many picture stars diction requirements for talking pictures, in his salon in the Hollywood Conservatory of Music. Mr. Sibbert was formerly leading tenor with the Aborn Opera Company in New York, as well as being associated with many European theatres.

Cabaret King in Progress March Celestial Cafe Mecca for Hollywoodites Who Seek Fine Entertainment



Cecil M. Hall's rapid rise as a cafe and cabaret nabob is probably without a parallel in the history of Southern California. In a way—it makes the old story of the "acorn and the oak" almost dwindle into insignificance. With an insight coupled with foresight and a resolute gaze that saw (in his mind's eye) his little, original, hamburger stand augment into a chain of successful cafes, his persistency and energy will soon carry him unflinchingly to the top of his ambition and calling. Cecil Hall awaited not the magic knock of opportunity. He was one of those forthputting, daring mortals that do not tarry on the trodden path. He boldly fared forth, creating his own opportunities. Wilshire Boulevard first felt his urge in a little two-by-four hamburger stand. "Building better than he knew," he soon duplicated on Beverly Boulevard. In a comparatively short time his chopped steaks acquired an immense vogue, and then he "left the last year's dwelling for the new," branching out more prestantiously. Came

then the famous "White Spot" with its nightly S. R. O. sign. Once more he "rubbed the lamp" and up sprang Hall's Chinese Cafe" towering over the "White Spot." In lavish, "celestial" decorations, and gorgeous, grotesque trappings, this little oriental nook is hardly matched in the world. Recently Mr. Hall hit upon a plan of adding a vast balcony to his "Chinese Cafe" in order to serve open-air meals and diversitements a la European cabarets. He has installed a broadcasting station, personally handling the microphone each night in speaking over the air to his thousands of patrons. Mrs. Hall has been a wonderful helpmate in all her husband's successes and, in many instances, her timely advice has born much fruit. orsooth—Cecil Hall's name is one to conjure with in Los Angeles' cafe and cabaret life. He is undoubtedly the "Cabaret King" of Wilshire and Beverly Boulevards, and who knows but that in a short time he may be "the one-best-bet" night boniface in the "Heart of Hollywood"?

**NINO'S**  
208 Warner Bros. Theatre Bldg.  
GRanite 6343  
"Where Art Is Made in Hair Cutting"

**GEORGE OVEY**  
Phone, North Hollywood 476  
Message, GLadstone 9502

**SCOTT McKEE**  
Dramatic Sense, Ability,  
Experience, Intelligence  
PHONE GRanite 8438

Six pictures on which  
**JOSEPH JACKSON**  
worked last year were included  
in the list of box office record  
smashers compiled by the  
Motion Picture News

**ARTHUR H. FORDE**  
HE 3032  
5853 Carlton Way

DOMESTIC and IMPORTED CORDIALS  
Twenty-two national brands malt syrups.  
hop flavor. Full line bottlers supplies.  
Grape Juice. Prompt delivery.  
**Golden Rule Supply House**  
7739 Santa Monica Boulevard  
GLadstone 7405

**SUPERFLUOUS HAIR**  
Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms  
**MARIE LA MARR**  
**ELECTROLYGIST**  
6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

**GENEVIEVE SCHRADER**  
Voice specialist, late of American Opera Company, training speaking and singing voice for pictures, radio and grand opera. Following endorsement is by leading members of Chicago Civic Opera Association:  
Chicago Civic Opera Association,  
10/24/23.  
Dear Miss Genevieve Schrader:  
We had the pleasure of hearing Miss Marie Ceccarini. This is the third time we have heard her at different periods and we are glad to assure her that she is, at last, under a GOOD teacher in following your method of placing tone for which all credit is due to you. With our compliments, we remain,  
Sincerely yours,  
(Signed)  
Giacomo Spadoni,  
Pietro Cimini,  
Desire Defrere.  
Phone for Appointment  
GLadstone 6494



# "She Goes to War" and its Author, Rupert Hughes

## CRUZE IS NEWS

Who is the most popular director in Hollywood? Film players, being intensely human, naturally have their "pet" impresarios, sometimes two or three. A recently concluded survey, however, conducted by the division of publicity of James Cruze, Inc., established the fact that, among photoplay feature writers, domestic and foreign news correspondents writing from Hollywood, James Cruze is the most popular. Primarily, say the Screen Scribes, Cruze is "n uze." Secondly, "Jim" Cruze is affable and always wishing to extend a helping hand to hard pressed journalists.

## DOES FINE CROOK PART

According to advance notices from San Francisco where "Behind That Curtain" opens the new Fox Theatre, Philip Strange's portrayal of the high-class polished crook in this picture is considered by the Bay City critics to be one of the outstanding characterizations seen on the screen this season.

## PLAY ENDS SATURDAY

"Serena Blandish," which has Edward Everett Horton in its cast, ends its run at the Majestic Theatre Saturday. The incoming attraction has not yet been announced.

## GERLY

"Parfumeur to the Stars"  
Creator of

## "B'LOVE"

for Bessie Love

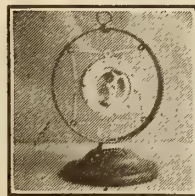
6705 Hollywood Boulevard

## DINING and DANCING PARADISE

## ROOSEVELT HOTEL in HOLLYWOOD

THE NEW  
BLOSSOM ROOM  
IS A SENSATION  
DANCING TO  
AARONSON'S  
COMMANDERS

## MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25  
Standard  
Broadcast  
Model, list..\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish: prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

UNIVERSAL MICROPHONE CO.  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
C. Langevine Co., 274 Brannon St.

## "Psychologically Speaking"

By JOHN MAND

THE motion picture, "She Goes To War," was a pleasing performance. It can be described as a good American comedy about a serious subject. American youth goes lightly into a tremendous fray for various motives, but mostly those that have a highly idealized background of the reason for war and for their playing a part in that particular form of stupidity.

I don't know how much of a pacifist is Mr. Hughes, but if he had any say-so in the directing of the scenes that show the might of war machines and the importance of the men who are supposed to control them, then he, Mr. Hughes and his directors, can be proud of their results. Mr. Hughes made this a play showing tremendous machines with little men being systematically and in spectacular fashion flattened out by burning monsters.

I have never seen a better war picture. After all, war today is not a matter of personal heroism as much as it is that of good machinery, good meaning the best possible instruments of destruction.

I advise all persons who still have a sentimental regard for the beauties and heroics of international slaughters to see this picture. It surely gives one first hand knowledge of the might of man's inventiveness—and his vast stupidity in allowing himself to be crushed by the works of his own hands—and the lack of his own wits.

Mr. Hughes' story is readable in book form and also on the screen. It is a faithful picturization of a small town and an upper class girl who owns the world in true American fashion. This may seem a trivial way of telling the story of class distinctions, their temporary fall during the great war, but how great were the inroads on the social life of this nation during that hyper-active period of our existence!

If you think that a war is too large a background on which to surface a story of snobbery that was romantically adjusted by a spanking, ask your wife to set at her board today a mechanic if she happens to be of the town's elite. It takes an upheaval to tear down conventions, and then only temporarily. Aren't the barriers between class, race, religion and so on, higher today than they were before the war? Not even a fight of the magnitude as that of the late conflict can shatter a man and woman's estimate of himself and herself—upper and lower. There is always both upper and lower in order that the individual may feel in some respect at least superior to someone else.

Mr. Hughes makes his war romance of democratic forces gone astray hinge around a duel between doughnuts, dunked and undunked. Symbolic perhaps as to the true import of social distinctions. Did Mr. Hughes mean to be ironical?

Eleanor Boardman and Mr. Holland are fine specimens of American youth. They played their roles in

simple and natural manner. War to them was a game in which they felt themselves to be of great importance. They didn't see the machinery until they got "over there" and felt its might. Their smooth and unfurrowed faces didn't change much in expression even when they were in the midst of inferno. Maybe that is the reason that they were able to pull the thing across—their absolute sureness of themselves even in the hottest sort of engagement.

Women were heroic during the war, those of all nations. I know that American women did their complete share and am glad that they have at least one picture that gives them credit for their heroism. They put over even more during that troubled time than is offered by Mr. Hughes' picture.

There was a goodly number of comic scenes in the American vein. I can imagine the drollery that did find expression behind the scenes of war on all fronts because youth fortunately cannot be repressed even by machine guns. It cannot carry on any adventure, tragic or otherwise, without some relief notes. There were good and humorous scenes. One liked them. They made the figures on the screen the familiar boys and girls

who did their great bit during that vast engagement, the World War. I am glad to recommend this picture as a good romance first of all, and second but not lessor, I endorse the teachings of those ponderous and murderous machines of war. See for yourself.

Alma Rubens played a convincing part as a war nurse. She was to my mind the outstanding actor.

1 1 1

## Hillstreet Bill a Varied Program

Billie Dove's latest talking picture, "The Man and the Moment," opens at the Hillstreet Theatre Saturday.

Rod LaRocque plays the leading male role opposite Miss Dove. George Fitzmaurice has embellished the talkie with the gay color and artistic backgrounds characteristic of his productions.

Prominent also in the cast are Gwen Lee, the blonde actress Robert Schable, Charles Sellon and George Bunny.

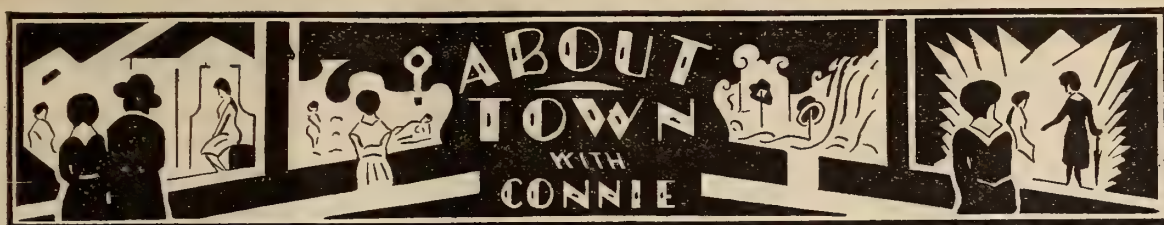
Considered a famous composer and producer of musical shows, and aided by a bevy of beautiful girls and song and dance artists, Anatole Friedland headlines the RKO stage show with his "Night Club Revue." In the group are Le Blanchard Du Charm, Lucille Hayes and Al Jockers. Other acts include the blackface team of Glenn and Jenkins, the Mangan Troupe, offering wild west pastimes, also screen novelties.

## Welcome COLUMBIA PICTURES CONVENTION SALES FOLKS!

Glad to  
see you in our  
midst . . . hope  
you have the  
time of your  
life . . . . .

## RALPH GRAVES





### Jerry Vaughan With Hollywood Gardens

For the past months, Jerry Vaughan, well known to the Motion Picture profession, who supplied flowers to practically all of the larger studios. Now, due to a large increase in business, Mr. Vaughan announces that he has become associated with the Hollywood Gardens, 1515 North Vine Street, Hollywood. A more convenient location and larger floor space will enable Mr. Vaughan to render even a more proficient service than in the past. Promptness in delivery and fresh flowers day and night have been the keynote of Mr. Vaughan's success. Artistic floral pieces are made for all occasions at the Hollywood Gardens, and no matter how large the order, it can be filled at once. Phone GRanite 6280.

Norma Talmadge in her new starring vehicle, "Tin Pan Alley," and incidentally her first talking picture, wears a Parisian beaded evening gown weighing more than five pounds.

### Fourteen-Year-Old Boy Writes, Produces Play

Wilshire Walker recently wrote and produced his own play, "Dr. Chan Fu." Although only fourteen years of age, young Mr. Wilshire assumed entire supervision of what an artistic program announced to be "A Thrilling Melodrama in Three Acts." The parts were all taken by young players who were well cast in the various roles of "Dr. Chan Fu."

Mr. Walker, who resides with his mother at 2622 Orchard Avenue, is a young man of remarkable ability and we predict a bright future for him. "Dr. Chan Fu" was produced in conjunction with Miss Louise Darling.

### ANNOUNCEMENT

Announcement is made that the opening of the Madame Alder Beauty Salon has been postponed one week. This new shop will now open its doors on Saturday, July the thirteenth. Watch for the opening announcement on this page next week.

Could you be nonchalant riding horseback in the following clothes? Three petticoats, generously starched, one pair of stays that mean business, one cotton shirt, one camisole, one velvet riding shirt, measuring eight yards, one velvet riding basque, measuring eighteen inches around the waist, one pair of dainty patent leather boots.

Mary Brian rode side-saddle clad in the above mentioned accoutrements for her role in "The River of Romance," a Paramount all-dialogue production.

Claire Windsor's young son, Billy, is more than enjoying life these days at the Hermosa Recreation Camp.

### A Boy's Recreation

THERE isn't a boy in the world who wouldn't enjoy a Summer at the seashore. This privilege is within the reach now of every boy, since Mrs. Clarisso Mosher and Mrs. Katherine Loughan, late of Urban Military Academy, have established the Hermosa Recreation Camp at Hermosa Beach. Located at the Southland's finest and safest bathing beach, this camp offers everything in the way of outdoor sports, such as Tennis, Swimming, Golfing, Fencing, etc. Your boy will be under full supervision at all times and will have the time of his life if sent to this splendid recreation camp, which is located right on the beach at 1622 Strand Avenue, Hermosa.

Arrangement for private tutoring can be made at the Hermosa Recreation Camp.

For luncheon recently at the Universal Studios, Ruthe Graves of the Lido Gown Shop wore a white satin-back crepe gown, trimmed in both the front and back with wide bands of tucks.



LIDO'S are featuring smart linen dresses for the warm Summer days. Wash dresses in the newest shades of the season are certain to be chic as well as comfortable if they come from this smart gown shop. Those I saw there today, with button trim, were particularly good-looking. Your Summer wardrobe simply won't be complete without two or three of these smart dresses from Lido's. You will find them especially suited to club wear, and also just the thing for Summer yachting parties. Lido's is conveniently located off the Boulevard at 2103 Highland Avenue.

Mrs. W. W. Becker, wife of the winner of the Trans-Mississippi Golf Tournament, selected from the Lido Gown Shop a stunning red and white polka-dot ensemble.

### SPECTOR REPLACES B.B.B. AT COFFEE DAN'S

Nat Spector opened last Monday night at Coffee Dan's where he replaced B.B.B. as master of ceremonies. Spector will be remembered as the chap who left this town a year or so ago with a contract to appear in the leading picture house in the East. Returning here for a vacation a short time ago he was approached by Johnny Davis, the owner of Coffee Dan's, to fill B.B.B.'s place due to his preparing to open his own spot in Hollywood.

### Betty Blythe Likes Maude Leslie Preparations

That Motion Picture stars find Maude Leslie Beauty Preparations indispensable is proven by the many letters received by Miss Leslie at her Beauty Salon, 1330 Brighton Way, Beverly Hills. For instance, Betty Blythe writes:

"It is with exceeding pleasure that I recommend and urge the use of these rare and wholesome creams, which, unlike other beautifiers, have fulfilled every promise."

Miss Blythe is one of Miss Leslie's most ardent boosters, and large orders were filled for her regularly on a recent tour of R-K-O Circuit. You should try one of Miss Leslie's facials and then observe the wonderful improvement in your complexion. The phone number is OXford 4735.

### "Quality in Canvas"—

That is, if those Summer Awnings Come from the Vine Awning Co. The most modern designs—The gayest colors And long wearing quality Are all combined in these Quality Awnings from the Vine Awning Co., 758 No El Centro. Call GLadstone 5903 today.

### Don't Overlook This

Today I saw the smartest hats in town, and at prices that are all but unbelievable. Every chapeau at the Meyer Millinery is hand-made and the styles are all in advance of the season. You will be wearing the same models at the same time that they are being shown in Paris and New York if your hat comes from the Meyer Millinery. The creations are perfectly stunning and come in horsehair and lace combinations, Swiss straws and many other lovely importations. If you drop in at the Meyer Millinery Co. this week and next, you will find all of these smart hats selling at less than cost, for there is a sale on now. Don't fail to take advantage of this. You will be able to have three hats for the price of one. Take the elevator in Warner Bros. Theatre Building on Hollywood Boulevard. Stop in at Room 207.

Stunning evening gowns and wraps, afternoon frocks, street ensembles and negligees are worn by Miss Gloria Swanson in her new talking and singing debut, "The Trespasser." The majority of the gowns are of Parisian origin, thereby answering the pleas of thousands who have expressed the desire to again see Miss Swanson in the type of clothes for which she is famous.

Holmes Herbert, well known character actor of the screen, has been signed to a contract by Metro-Goldwyn-Mayer, following performances in "Madame X" and with Director Tod Browning in "The Thirteenth Chair," now being filmed at the studio.

## Captain Pierce To Supervise Planes For "Flight"

In order that all rules, regulations and official conduct of the United States Aerial Marine Corps be strictly observed, the Government appointed Captain Francis Pierce of the United States Flying Corps at San Diego, to oversee the making of Columbia's all-talking air epic "Flight."

That Captain Pierce was eminently qualified for his task is attested to by the fact that in 1928 he saw actual service in Nicaragua, having been wounded while flying as an observer over bandit infested country. He was piloted at the time by Gunner Wodarczyk, who performed yeoman service in what proved to be the turning point of bandit warfare in that troubled country. Captain Pierce spent six months convalescing in the Naval Hospital in San Diego, after his return from Nicaragua.

## "Kempy" Started At M.-G.-M. Studios

His cast complete, E. Mason Hopper has started the direction of "Kempy" at Metro-Goldwyn-Mayer.

The domestic comedy by J. C. and Elliott Nugent will be seen with Elliott Nugent as "Kempy," J. C. Nugent, "Mr. Bence," Norma Lee (Kate Bence); Marion Schilling (Ruth Bence); Clara Blandick (Mrs. Bence); Leora Spellman (Jane); Roland Young (Duke Merrill); James Donlan (Ben).

## Vitaphone Specials to Be Roadshowed

Sam E. Morris, vice-president of Warner Brothers, announces that the company will roadshow many of the big Vitaphone specials scheduled for production by them during the coming months. Two of the roadshows will be Al Jolson starring pictures, "Say It With Songs" and "Mammy." Two more will be John Barrymore starring pictures, the first of which will be "General Crack." "Hearts in Exile," starring Dolores Costello, will be released in the same manner.

So will at least four all natural color productions which Warner Brothers have announced as part of their new program. These 100 per cent Technicolor specials are "Gold Diggers of Broadway," "Song of the West," "Golden Dawn" and "Under a Texas Moon."

## Welcome To Our Fold

Jack Dempsey will hold open house all this week at the Pantages Theatre where he will appear all week in a skit that should bring out capacity business for the ex-heavyweight champion has been one of the greatest attractions since fistina first saw the light of day, and will continue to be the popular idol until some fistic knight flattens him and puts him out of the running for all time.

Helen Kane arrived Monday to appear in a Paramount talker, "Sweetie." Miss Kane will try out her lisp for the Hollywood mikes in rehearsals starting early next week.



## Yiddish Art Theatre Opens at Mason



**MAURICE SCHWARTZ**

Eleven years ago, having gathered together a group of actors, Maurice Schwartz presented a type of drama for which stage lovers were then starved, and in the Irving Place Theatre gave plays by Shaw, Andreyev, Gorki and Ansky. His theatre became the mecca for Jewish and non-Jewish playgoers, and his reputation spread widely.

On Sunday night, July 7, he will open a season of repertoire at the Mason Theatre with his Yiddish Art Theatre players, choosing for presentation from a group of 100 plays. The eleven chosen for the first week are: Sunday night, "Tevya, the Dairyman," by Scholem Aleichem; Monday evening, "Lower Depths," by Maxim Gorky; Tuesday evening, "Blacksmith's Daughters," by Peretz Hirshbein; Wednesday matinee, "Ghosts," by Henrik Ibsen; Wednesday evening, "Bloody Laughter," by Ernst Thaller; Thursday evening, "Wolves," by Romain Rolland; Friday evening, "Rags," by H. Llevik; Saturday matinee, "It's Hard to Be a Jew," by Scholem Aleichem; Saturday evening, "Seven Who Were Hanged," by Leonid Andreyev Sunday matinee, "God of Vengeance," by Scholem Ash; and on Sunday evening five one-act plays will be given.

## WRITERS

DO YOU really know the class of work you are best adapted to do?

DO YOU follow the fashions in literature and keep up to the minute in style?

DO YOU study the market and know the policy, method and needs of publishers?

DO YOU understand how to get the best out of yourself?

ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?

IF YOU are not certain about any of the foregoing, come around and talk it over.

## WRITERS' WORKSHOP

728 NORTH WILTON PLACE

Phone GRanite 6456

## English Film Star Joins The Colony

Betty Carter, European stage and film star, has joined the Hollywood film colony. Miss Carter, who says that she is just over to see how the talkies are made, is by no means a newcomer to motion pictures, for she has starred in many silent pictures in France, Germany and England.

Miss Carter speaks perfect French and German, as well as a little Dutch and Spanish. She is the first film actress to make tests in French and German successfully.

The last three pictures in which Miss Carter was starred abroad were made in England. One was "The Ware Case," a First National picture which was shown throughout this country.

## Qualitone Prepares For Big Business

With definite plans under way for international distribution of its product, the Qualitone Corporation, with headquarters at the Tec-Art Studios, Hollywood, will shortly enlarge its plant and increase its sales force. The demand for the Los Angeles-made equipment for talking picture projection has far exceeded all expectations of Samuel Freedman, president of the concern, and although night and day shifts are being worked to keep up with the influx of installation orders the company appreciates that expansion is necessary if service in the future is to be kept up to the present high standard.

According to President Freedman the demand for the sound-on-film Qualitone device now equals that for the sound-on-disk equipment and many orders call for dual machines.

Among recent contracts for Qualitone installations are several from theatre chains which originally ordered but one installation as a try-out. The fact that these circuits are now ordering Qualitone equipment in quantity lots is considered the greatest endorsement the device could receive, according to Freedman. Among the theatre chains using Qualitone are the West Coast Junior Circuit and the Golden State Circuit, both of California.

## Wesley Ruggles Is to Direct "Hit the Deck"

Wesley Ruggles has been selected by William Le Baron, vice-president in charge of production at the RKO Studios, to direct the photophone version of the musical comedy success, "Hit the Deck." Since it was announced that Radio Pictures would bring the Vincent Youmans' musical hit to the screen, Hollywood has been wondering who would win the directorial post.

Mr. Le Baron's decision to give Ruggles the Radio Pictures special was made largely on the strength of the director's showing in his first all-talking musical production, "Street Girl," featuring Betty Compson.

Ruggles will begin preparing at once and, while no shooting date has been set, it is believed recording will begin some time in July.

## HOOEY

By

Bill Attie, 95% Nutty

local forecast, wet—if it rains . . . harry burns, our editor, tendin' night-skule . . . solinger, our wise-president, gotta stay home nites an' do de dishes . . . lowry, our offis' boy is got two type-writers, i saw him wid both of dem at de movies . . . blair, our xtra, is called on de carpet effery nite to play wid de little won . . . bates, our copy boy, has to stay home nites, wife took away his latch-key . . . geo. jessel, got his life insured, his wife now does de cookin' . . . de papers say dat edmond lowe, after puttin' away a big feed eight nine chickens, to think of it, a wite man two . . . noiseless actors are have'in' dare voices renewed . . . saw a coupla actors watchin' a fast freight pullin' out at de santa-fe yards . . . jack's dough-nut factory workin' over time, a bunch of song riters are xpected in town . . . lon chaney, in a beauty parlor, have'in' his face lifted . . . geo. marion, jr, puttin' words in a actor mouth, to use in a talkie . . . 'bugs workin' on tailored-words fer a baseball talkie . . . milt cross, paintin' words fer a nutter 'nize baby' i dont no her name . . . harry gribbons is workin' wile on his way-k-shun . . . oil kenton back again . . . mary dugan, takin' lessins in kosher cook-in' . . . evelyn brent, takes her sun-baths on de roof of her home, i dont no her offis hours . . . wot did chester conklin, tell de mayor of cin'see'nutti . . . actors are now learnin' to keep silent wile talkin' . . . bootleg fans can now git snake-bite insurance at de drug stores . . . tele-phones cums in handy, you can tell a person wot you think, widout git-tin hurt . . . saw a movie actor wid a pair of beautiful black eyes—hand made . . . singin' ushers fum chicago are cumin' we'll git sum sleep now . . . gonna break a window, wile a cop is lookin'—need a way-k-shun . . .

## Romantic Story of Talkers Published

G. P. Putnam's Sons has just published a book that will capture the interest of picture patrons the world over. It is entitled "The Film Finds Its Tongue" and deals with the romantic story of Vitaphone, tracing its development from the earliest days of experimentation to the complete revolution it has now achieved throughout the film industry.

Fitzhugh Green is the author of this fascinating volume. In its 316 pages he covers completely the inconspicuous beginnings of Warner Brothers, the firm's gradual development and finally its rise to the leadership of the motion picture business through its sponsoring of Vitaphone. The book which offers 31 full page illustrations, is the first comprehensive work on talking motion pictures that has been written for the public at large and Putnam anticipates a wide sale for it everywhere.



Filmograph Going To Foreign Lands

The fame of Filmograph spreads far and wide. With ever-increasing distribution throughout the country, and the rapid growth of exhibitors' subscriptions, indications are that the unique features of filmdom's leading newspaper are making a distinct impression in fields hitherto untouched. Hardly a mail arrives but contains new subscriptions, ranging from wide-spread regions of the United States to Europe and South American countries.

The latest country to evidence keen interest in the doings of Hollywood companies and individuals as reported by Filmograph is Spain, where film technicians and journals, keenly aware of valuable information imparted in these columns, receive the paper regularly. "Cine-matografica Verdaguer," a leading journal of Barcelona, is the latest to be added to the list.

**BEATRICE LILLIE HERE**

Beatrice Lillie, noted English comedienne, who has appeared in Charlot's Revue at the El Capitan, arrived in Hollywood this week and will appear in one silent comedy for M-G-M.

**ATTORNEY MOVES TO WARNER THEATRE BLDG.**

Charles F. Adams, attorney at law, is now located at 312 Warner Theatre Building. Mr. Adams' former office was at 837 Citizens National Bank Building. Mr. Adams has been a practicing attorney in California for the past twenty years. At the recent election he was a candidate for Municipal Court, and received 37,008 votes. He ran very strong in Hollywood, receiving only 1500 votes less than Judge Bush. Mr. Adams has been a resident of Hollywood for the past five years and has been instructor in Public Speaking, Dramatics, and Business Law at the Hollywood Evening High School.

Moscow Inn Offers a Fine Program

The Moscow Inn Vanity Sextette made its first appearance at the big opening on Saturday night. Under the direction of Guy Hedlund, a former movie star, the sextette proved to be an outstanding attraction. Large crowds have favored the Moscow Inn during the week. Miss Blanche Hedlund, formerly of the Capitol Theatre, New York, is the leading lady. She appears with a number of other headline dancers. It has been announced that a Volga Boatman chorus will be composed of former Imperial officers and a number of other Russian entertainers who draw a full house daily.

Warner Theatre Has Good Management

Not a little of the success which has attended the Warner Theatre since its opening is due to the skilful management. It has long been established that patrons of a theatre look for service and courtesy. It is for this reason that reporters representing the trade press take cognizance of managerial efficiency, and looks to the personnel who make patronage pleasurable.

Max Shagrin, manager of the Warner Theatre in Hollywood, combines managerial ability of high degree with utmost courtesy and tact. He is assisted by George Lundberg, who formerly managed the Chinese Theatre. Others of the capable staff are R. Rasmusson, treasurer, and George Weiss, director of publicity.

As explained to the reporter, the management of a theatre involves details requiring utmost patience, and one wonders that the manager, after being harassed with routine, can possibly appear, well groomed and smiling, to greet patrons. Max Shagrin is a decided paragon of his profession.

Pat Flaherty Has Colorful Career

Pat Flaherty first came into the limelight when, in 1916, he joined the Washington team of the American League. In the fall of 1917 he heeded his country's call and enlisted in the air service, U. S. A., where he soon became an ace and promptly promoted to the rank of first lieutenant.

After the war Pat rejoined his former team-mates and played with the Senators until 1921, when he was traded to the Boston Red Sox. In 1922 he went to the New York Giants via the waiver route, where he remained until the end of the season.

Having starred for his Alma Mater, Georgetown University, in his "Rah Rah" days, Pat tried his hand at pro football and won a regular berth on the Chicago Bears. The following year, 1924, Pat was sold to the New York Giants and then went across the river to play for Humbert Fugazy's Brooklyn Wanderers. During the filming of "The Quarterback" he doubled for Richard Dix.

He accepted a position as manager of the New York office of the Ted Browne Music Publishing Co., and while there was a co-author of a number of popular songs. The firm of De Sylva, Brown & Henderson needed a man of such caliber and offered Pat a flattering proposition, which he promptly accepted, assistant to Danny Winkler.

It was while working for Mr. Fugazy that Pat met "the boss's attractive daughter," and after a whirlwind courtship they eloped but received the parental blessing on their return.

**ERLANGER'S MASON THEATRE**  
11 PERFORMANCES—ONLY—11 TIMES  
**MAURICE SCHWARTZ**  
and His Yiddish Art Theatre Players of New York in Repertory

Sunday, July 7—Tevya, the Dairyman	Fri., July 12—Rags
Monday, July 8—Lower Depths	Sat. Mat., July 13—Hard to Be a Jew
Tues., July 9—Blacksmith's Daughter	Sat. Eve., July 13—Seven Who Were Hanged
Wed. Mat., July 10—Ghosts	Sun. Mat., July 14—God of Vengeance
Wed. Eve., July 10—Bloody Laughter	Sun. Eve., July 14—One-Act Plays
Thur., July 11—Wolves	

Seats at Box Office Now. Prices: Eves., \$2.50 to \$1; Mat. Wed., \$2 to 75c; Sat. and Sun. Mat. Same as Eves.

**EARLE WALLACE**  
HAS DEVELOPED  
MANY OF THE BIG NAMES  
IN THE WORLD OF THE DANCE

Studio Belmont Theatre Bldg.  
Vermont at 1st—EX. 1196

**T-BONE RILEY**  
1733 CAHUENGA AVENUE  
8064 Beverly Boulevard  
Phone HOLLYWOOD 8398

Specializing in  
HOT CAKES WAFFLES SPAGHETTI  
CHILI CON CARNE  
CORNED BEEF HASH (Browned in Pan)  
FRIED CHICKEN and BROILED STEAKS  
HAMBURGER SANDWICHES GOOD COFFEE

**ALL JULY**  
Semi - Annual Clearance  
--- SALE ---

**OSCAR BALZER**  
A Thousand Gifts of Distinction  
SHOPS

Hollywood Blvd. West of Vine  
Wilshire Blvd. West of La Brea

5510 Wilshire Boulevard  
6326 Hollywood Boulevard  
6330 Hollywood Boulevard

**ADELE SIMONOV ELECTROLYSIS**  
1005 FOREMAN BUILDING  
707 SOUTH HILL STREET PHONE TUCKER 3911  
Superfluous Hair, Warts, Moles Permanently Removed  
We Use Multiple Needle Method  
References From Satisfied Clients Office Hours: 9 A.M. to 5 P.M.



## Travel Shorts With Sound New Idea

The first release of a new series of travel shorts, combining the advantages of sound with the roving eye of the camera, is announced for release shortly.

The pictures are called "Travel-talks" and are eye and ear tours through the interesting and picturesque countries of the world. The first four of the series deal with Spain. Instead of individual views of beautiful countryside and city life, a concrete tour, one in each subject, is presented. The first is a trip from Barcelona to Valencia, with Mr. James A. FitzPatrick, producer of the series, in the role of guide.

To a musical accompaniment by the Traveltalk Symphony Orchestra, Mr. FitzPatrick concisely follows up the movement from place to place by sidelights and interesting explanations.

There is a definite continuity to each journey. The most important features of each city and village are shown with appropriate talking by Mr. FitzPatrick and music by the orchestra.

Ted Lewis, inimitable "high-hatted tragedian of song," and his noted "Musical K'lowns," with Eleanor Brooks and Arline Langon, starting Saturday they will present a new reel of song, dance, melody and fun.

Lewis recently completed "Is Everybody Happy?", his first feature talkie production, directed by Archie Mayo at Warner Brothers' studios in Hollywood.

## MEROFF KIN HERE

Chicago's famous master of ceremonies has a representative here in Hollywood in the person of Sonia Meroff. The master of ceremonies is none other than Benny Meroff, at present wielding the baton at the Granada Theatre in Chicago.

Miss Meroff has quite a name herself around eastern parts in the theatrical world, but insists that she is here in Hollywood for a vacation. According to the young lady, offers for picture work will not be entertained, but you never can tell.

### "UNDER A TEXAS MOON"

"Under A Texas Moon," announced as one of the feature pictures of the Warner Brothers' program, is in production with Frank Fay in the role of the dashing, bragging, fire-eating Don Carlos.

The picture is to be filmed in natural colors by the new Technicolor process.

The large cast is not entirely complete, but it includes the following: Armida, Noah Beery, Raquel Torres, Myrna Loy, Mona Maris, Georgie Stone, Charles Sellon, Betty Boyd, Chris Martin, Fred Kohler, Jack Curtis, and Lionel Belmore. Michael Curtiz is directing.

Evelyn Brent's first starring vehicle for Paramount will be the Sir Philip Gibbs story, "Darkened Rooms."

"Darkened Rooms" will be directed by Louis Gasnier, able French director, and the adaptation and dialogue are being prepared by Melville Baker.

## LICKER LASHES

by Vic Enyart

Richard Barthelmess, First National Vitaphone star, has returned to the motion picture colony after a trip to New York and back by way of Canada. He will spend a few days at the studio in Burbank in conference with Al Rickett, Director Frank Lloyd and Bradley King, the screen writer, on "Young Nowheres," his next starring vehicle.

Helene Millard, a Hollywood girl who has the novel distinction of having reached pictures by way of the stage, has just been signed to a contract by Metro-Goldwyn-Mayer and is now taking one of the principal roles in "The Thirteenth Chair," being directed by Ted Browning.

Eugene Bordon and Mildred Van Dorn have been signed for the cast of "One Rainy Night," Universal's all-talking production starring Laura La Plante. Bordon will have the role of "Benno" and Miss Van Dorn that of "Rhea" in the picture, which is from a play by Maxine Altton. A leading man to appear opposite Miss La Plante remains to be chosen before production starts.

With the arrival by airplane from Baltimore of Irene Rich, production has started on "They Had to See Paris," Will Rogers' first all-talking production for the screen. Miss Rich was hurried from the Eastern city, where she was playing vaudeville, and will play the role of the wife of Rogers in the picture.

William M. Conselman, producing for Pathe, is arranging a series of previews for "The Sophomore," Eddie Quillan's vehicle made from Corey Ford's "Joe College" and created for the screen by Joseph Franklin Poland and Conselman. While editing the all-talker production Conselman is preparing, with Leo McCarey, his next production, his own original story, "The Melody Maker."

Erle Kenton has been assigned to direct Belle Baker in her first picture for Columbia, the production to start in about two weeks. Belle, as you know, was formerly billed as "The Blue Streak" in vaudeville.

Regis Toomey, who came to Los Angeles with a musical comedy troupe less than a year ago and who has played important parts in but two talking pictures, has been added to Paramount's list of featured players under contract. He came to Paramount's notice for his work in the picture "Alibi," and was signed for a supporting part in Richard Dix's new starring talking picture, "The Wheel of Life."

Fred Kohler, Georgie Stone, Lionel Belmore, Charles Sellon and George Cooper have been announced as important additions to the all-star cast of "Under a Texas Moon," by Darryl

Francis Zanuck, associate executive at Warner Brothers.

Mervyn LeRoy, First National-Vitaphone director, will direct his own wife, Edna Murphy, for the first time when he starts "Little Johnny Jones," for she has just been signed for a role in the picture.

"Here's How," smashing New York musical comedy success, has been purchased by Universal and will be made into an all-talking and singing picture featuring its popular song and dancing numbers. The lyrics of "Here's How" were written by Irving Caesar and the score by Roger Wolfe Kahn and Joseph Mayer. The story is by Fred Thompson and Paul Gerard Smith.

Cleve Moore is playing a press agent with his sister, Colleen Moore, in "Footlights and Fools," at First National-Vitaphone Studios.

Warner Brothers have shifted their plans for Monte Blue considerably of late, with the result that the star has had one of the longest vacations of his career. Now everything is set, however, for Monte to begin preparations for what promises to be one of the outstanding roles of the year. Darryl Zanuck, associate executive, has announced that Monte will co-star with Lupe Velez in Warners' all-talking, natural-color production of Willard Mack's stage success, "Tiger Rose."

### BUZZING AROUND:

Jetta Goudal making a clever talk at the Equity meeting . . . Belle Baker meeting Broadway friends in Henry's . . . Ken Maynard and Gino Corrado fencing in a scene at Universal . . . Natalie Kingston lashed to a stone slab and being threatened with a large knife (just a scene for the "Tarzan the Tiger" picture) . . . Douglas Gilmore with an H. & R. haircut, part of his make-up for his next picture for Fox Films . . . Jack Donovan driving down the Boulevard in his white Mercedes Sea Gull. Jack's two Great Danes are passengers in the back seat. . . . Rod La Rocque wearing a Spanish costume, looking about the R-K-O lot . . . Ralph Graves tells us that he is going to sell his beautiful home on the Outpost estate, but that he is not leaving Hollywood . . . George Kotsaros and "Bull" Montana wrestling at the 233 Club picnic . . . William Powell giving his new dressing room the "double o" at Paramount . . . Clara Bow's next picture for Paramount will be "The Saturday Night Kid." If you have ever seen Clara eating ice cream and hot dogs at the beach, you will agree that she has a good time on Saturday night . . . Jacqueline Logan is again seen on the Paramount lot. Jackie will play in Bancroft's next picture, "The Mighty" . . . The "Dummy newsboy" has just learned another word. We won't repeat it here, but they come from Brazil.

## VOICE TRAINING STAGE—TALKING PICTURES—RADIO ROSE ZANG Studios: 138 West 58th Street, NEW YORK

## GALEA STUDIO

1247 North Orange Drive

Phone HOLLY 6683

**25 Casting Photos \$10.00**

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

## AUTO LOANS CONTRACTS REFINANCED

By

**BRACE FINANCE CO.**

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES

Felix Young presents "TOP 'O THE HILL," a new play by Charles A. Kenyon co-starring HELEN MENKEN and WILLIAM BOYD. World Premiere at the MAYAN THEATRE, MONDAY EVE, JULY 8. Prices for opening night ONLY, entire main floor, \$5.00. No advance in prices for balcony. Seats on sale at box office.



## Tiffany-Stahl Serving a Pot Pourri of Dialects

THEY'RE hurling dialects at Tiffany-Stahls. From one stage comes heavily-coated brogues where "Kathleen Mavourneen" is being made, and a few steps forward and one hears the Italian dialect of Leo Carrillo, playing in "Mister Antonio."

For the few who may not know, Leo Carrillo is the leading exponent of creative dialect acting in the American Theatre. A versatile gentleman, Carrillo has created roles in many dialects, favoring, of course, the Latin, with an occasional fling at Chinese. Classifying him as a dialect actor, the impression should not be gained that he is of the group who has developed the dialect for comedy purposes only; on the contrary, he has always played legitimately, and his ability to develop natural dramatic moods as well as comedy, is responsible for his popularity in the theatre.

With the recent change in the Tiffany-Stahl policy, where the big special is to be favored, in looking about for the name as well as talent, the company signed Carrillo. The belief is prevalent that their selection is a clever one, for the screen that talks can use the capable accents of Carrillo. There is charm in the dialect, properly rendered, and what more fas-



Virginia Valli

cinating than the picturesque contortions of English by the Latins? Besides, as we have noted briefly before, Carrillo is a distinguished actor with an extremely warm personality, and if given the proper plays there is no reason why he cannot attain the

same degree of popularity that he has had in the theatre.

In casting about for the suitable play for him, Tiffany-Stahl finally selected Booth Tarkington's "Mister Antonio." Played originally on the stage by Otis Skinner, the story deals with many sided characteristics of an Italian organ-grinder. The charm in the story is typically Tarkington—for the drama is constantly surmounted by the lighter comedy moods of the genial and philanthropic Tony, and through it all runs the heart beats of a great city, in which the light-hearted organ-grinder has found himself.

For the screen, the scenario and dialogue has been written by Frederic and Fanny Hatton. The Hattons have been associated with Carrillo before, having written "Lombardi Ltd.," his biggest stage success. The director will be James Flood, responsible for several of the biggest successes of the Tiffany-Stahl organization, with the dialogue to be directed by Frank Reicher, borrowed from Pathe for this picture. And if this group of names is not sufficient for the ultimate success of the picture, there is Carey Wilson, who is supervising the production.

Virginia Valli is to be co-featured with Carrillo in "Mr. Antonio," and others in the cast are Gareth Hughes, Henry Armetta and Betty Francisco. At the completion of the picture, Carrillo leaves for Australia, where he is to appear in the theatre there, and will return by the first of next year to continue his picture work.

## On Location With Bebe Daniels

(Continued from Page 17)

mony that one was entranced by the music. The actors, too, displayed their emotions in perfect unison with the music and the voices.

In the 15 years that we have been visiting studio locations, at no time did we find a more cordial reception and a more perfectly handled organization than was the Rio Rita location.

Rio Rita, aside from its great cast, tuneful music, is to be photographed in Technicolor in the last two sequences of the picture. After a careful check-up of what has been done so far, and the staging of this picture that is to follow up to the final fadeout, we are prone to predict that RKO will have a knockout to offer the theatre going public in "Rio Rita," which they hope will raise their standard not only in the motion picture industry, but in the theatrical world.

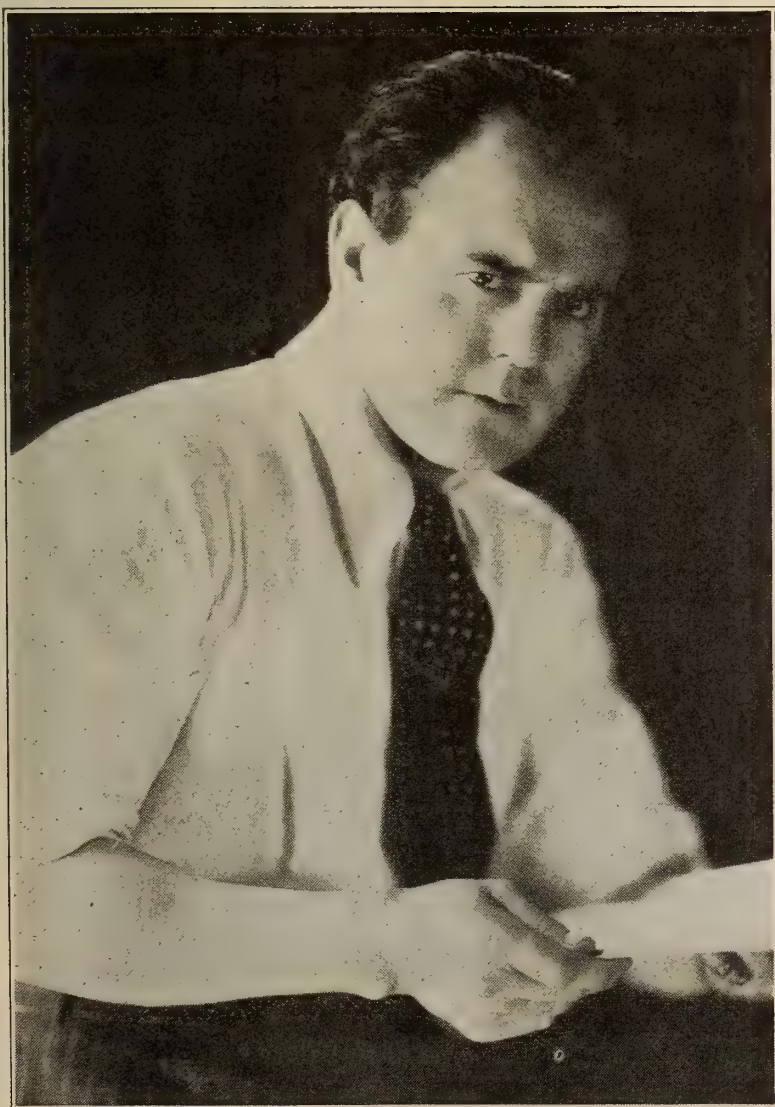
\*\*\*

## SIGNS FINE CONTRACT

Hoot Gibson, Universal star, signed a million dollar contract with the Laemmle organization this week. Hoot will do some talkers and this new contract advances him to a higher class of pictures.

1 1 1

Alice Gentle is to make her screen bow in "Golden Dawn," a Warner Bros. all-talkie, that is soon to go into production at the Sunset and Bronson studios of that firm.



Leo Carrillo

## Baker Fur Co.

"Furs With Styles Exclusively"

HOLLYWOOD

SEATTLE

## Announcing:

## PRE-SUMMER SALE!

Of Our Exclusive Line of Fur Coats and Scarfs

STORAGE REPAIRING  
REMODELING

**AT SUMMER RATES**

6325 Hollywood Boulevard

Hempstead 3601



**CURTIZ IS VERSATILE**

Michael Curtiz, director of "Noah's Ark," has directed many types of films. "Noah's Ark" is one of several biblical plays handled by Curtiz. He has directed a number of crook stories among them being "Tenderloin" and "Alimony Annie." "Good Time Charley," an interesting story of San Francisco's Chinatown, was another Curtiz production for Warner Brothers, while "A Million Bid," "The Third Degree" and "The Desired Woman" were also directed by Curtiz.

1 1 1

**DIRECTS TARZAN PICTURE**

Henry McRae is directing "Tarzan of the Tigers" at Universal. Natalie Kingston is starred. Frank Merrill and Sheldon Lewis are in the cast.

**MADE FIRST TALKER**

Charles Reisner, who directed "The Hollywood Revue," was the first director of a Vitaphone film. Reisner, more than three years ago, made "The Better Ole," the first sound picture. Since that time he has directed a series of pictures, some of them silent, some of them "talkie." Among these have been: "The Man On the Box," "Oh, What a Nurse," "The Missing Link," "The Fortune Hunter" and "The Gold Rush." "The Hollywood Revue" is the first of a series of Revues to be presented annually by the Metro-Goldwyn-Mayer company. All of the company stars are seen in this production.

1 1 1

Gino Carrado has an important role in Ken Maynard's next picture being shot this week at Universal.

**Walter Wills Studio of Stage Dancing & Theatrical Booking Agency**  
7016 Hollywood Blvd. GLadstone 9502

**SUMMER COURSE OF SIX WEEKS BEGINS JULY 8**

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

**WILLS' GIRLS ALWAYS IN DEMAND**

**DWIGHT CUMMINS**

*WILLIAM FOX STUDIO*

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone Fitzroy 1735

**REICHEL'S INTESTINAL BATHS**

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

**CARL SIBBERT**

VOICE CULTURE—TEACHER OF PICTURE STARS

Leading Tenor—Aborn Opera Company, New York, and European Theatres

**Interviewing New Students Wednesday—Only**

Hollywood Conservatory of Music Building, 5402 Hollywood Blvd.

# The Writing Craft

**Wallace Smith Has Colorful Career**

Standing up against a blank gray wall at dawn to be executed, is one of the weird adventures experienced by Wallace Smith, author, artist and former war correspondent, who recently finished the screen play and dialogue for "The Beloved Rogue," starring Rod La Rocque, which has just gone into production at the R-K-O studios.

Smith, who is one of the most colorful figures in the film colony, was at one time war correspondent in Mexico, and actually served in half a dozen of the insurrectional campaigns there in his effort to get beats on the latest news for the American papers.

1 1 1

H. H. Van Loan, novelist, short story writer and playwright, author of "The Noose," New York stage success, is collaborating with Charles Webb in the writing of the dialogue for "The Homicide Squad," an original story by Ben Hecht and Charles MacArthur to be produced by Universal. Hecht and MacArthur wrote the smashing stage success, "The Front Page."

\* \* \*

**THE WHIM OF THE PUBLIC**

A curious whim of the picture-going public in revealing decided preference for particular types of plays is not by Edward J. Montagne, editor-in-chief of the Paramount scenario department, who supervised the story preparation of "Broadway," Universal's lavish drama of backstage cabaret life. According to the scenarist-editor, producers in answering these manifestations of favoritism, have produced veritable waves of war pictures, underworld stories, tales of the sea, and pictures about

motherhood, finance, the prize ring, Chicago racketeers, etc.

1 1 1

Following signal triumphs in London, where he had three stage successes running concurrently last season, Douglas Furber, noted British playwright and author, has returned to the Metro-Goldwyn-Mayer studios, where two years ago he wrote "The Thirteenth Hour" and was co-author of "Lovers." Furber will work on original material for the talking screen.

\* \* \*

Percy Heath, scenarist, is back at his desk in the Paramount studios after a two months' vacation in Europe.

1 1 1

Olga Printzlau, well known screen writer, is busily engaged in writing a stage play.

\* \* \*

Robert S. Carr, Fox writer, is now doing an adaptation on Janet Gaynor's next starring vehicle. The story has the working title of "Budapest."

1 1 1

Hal Davitt, formerly on the Fox scenario staff, has joined the Darnour-RKO staff and will adapt one of the Mickey McGuire series.

1 1 1

Al Demond, having written the dialogue on ten Universal productions, is now engaged in writing the dialogue for Harold Lloyd's next picture, "Welcome Danger." Demond wrote the titles for Lloyd's "Speedy."

\* \* \*

**ARLEN WILL STAR**

Richard Arlen's starring yarn will be "The Lost God," B. F. Schulberg announced this week. Fay Wray will be Arlen's leading lady in his first starring role.

## HOME OF FILM EXECUTIVE FOR SALE



Directly across the street (east) from the California Golf and Country Club, with a perpetual and unobstructed view of the golf course and club house. Will sell at a real sacrifice if taken at once. Easy terms. House has 8 rooms, 4 baths, extra lavatory, unit heat, 3-car garage, large outside barbecue fireplace in patio, inter-communicating telephone system throughout entire house. unusually large and beautiful patio that must be seen to be fully appreciated. About half acre expensively landscaped grounds,

surrounded by high wall, giving complete privacy, of particular appeal to family with children. Lot on triangular location facing two streets, giving unusual privacy. Directly north of the Harry Culver and Judge Bledsoe estates. This is a perfect home with everything any film executive could ask for, and the price will astonish you, especially on a quick deal. Will be shown by appointment only. Phone OXford 4789 mornings before 9 A. M. or any evening about 7:30 P. M.



# TALKING IT OVER

WITH RADIE HARRIS

NEW YORK

JULY 6, 1929

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903

## Columbia's "Fall of Eve" is Praised in N. Y.

### All - Talking Special Is Reviewed at Embassy Theatre by Critics

NEW YORK, July 5.—"The Fall of Eve," Columbia Pictures' latest all-talking special, opened for an extended run at the Embassy Theatre, New York.

Directed by Frank Strayer, ace comedy director, "The Fall of Eve" is interpreted on the screen by Patsy Ruth Miller, Ford Sterling, Gertrude Astor, Arthur Rankin, Jed Prouty, Betty Farrington and Fred Kelsey.

Here are some excerpts from the reviews of the New York critics:

Regina Crewe of the New York American: "To Columbia Pictures goes the credit for presenting a rollicking, fast, furious, thoroughly rowdy mirthmaker that had the audience rolling in the aisles. This all audible fun-film will make the Broadway grade on high. Dialogue by the Hattons is gagged right up to the ace with original merriment which sputters forth in a machine gun staccato. Ford and Miss Farrington deserve first honors for a broad burlesque that left no laugh to be hidden in the sleeve. Rankin does the best work in his career."

Quinn Martin in the New York Morning World: "The audience seemed well on the way to rolling up and down the aisles."

Bland Johaneson in the New York Daily Mirror: "Good clean fun. Good gags and funny situations furnish loads of laughs. The ha-ha's are deftly timed to keep the audience happy. And the acting is in expert hands. You can't go wrong on 'The Fall of Eve.' It's galloping good fun."

Katherine Zimmerman in the New York Telegram: "Embassy offering stirs torrents of laughter. This new talking film accounted for more laughs last night than have been ticked off at the Embassy in months."

Irene Thirer in the New York Daily News: "Last night's audience laughed heartily."

Creighton Peet in the New York Evening Post: "Bedroom farce brings many haw-haws and sudden abdominal laughs. It is well recorded, well directed and well put together."

Mordaunt Hall in the New York Times: "It was greeted with loud laughter."

Betty Colfax in the New York Evening Graphic: "Last night's audience howled . . . the picture should make money for Columbia."

John S. Cohen, Jr., in the New York Sun: "The first talking film that has aroused whole-hearted and

(Continued on Page 32.)

### Mamie Smith Starred In a One-reeler

NEW YORK, July 5.—"Jailhouse Blues," a one-reel tabloid musical comedy starring Mamie Smith, originator of the "Blues" type of song, is the latest Columbia-Victor Gem release. It is offered exhibitors for the end of June.

Played against the novel setting of a country jailhouse, this skit shows Mamie Smith and a supporting group of negro comedians in the same type of act which has brought her international fame and made her the third richest colored woman in the world.

In this latest Columbia Gem, which marks her first appearance on the talking screen, she sings "Jailhouse Blues" and "You Can't Do It." Basil Smith directed "Jailhouse Blues" with a supporting cast which includes Homer Tutt, Peter Grainger, Billy Mitchell, and Andrew Fairchild.

Carl Winge, professional manager of Villa Moret, is the writer of "Can It Be True?" a waltz ballad which looks good to step out. Looks like the house has another "Chloe" in "Song of Siberia," which is an exile's dramatic lament.

### ATTACKS WILL HAYS

NEW YORK, July 2.—Will H. Hays, president of the motion picture producers and exhibitors of America, is the object of a bitter editorial onslaught by the Churchman in its current issue. The Churchman is the principal mouthpiece of the Protestant Episcopal Church of America.

The editorial is based upon an attack made upon Mr. Hays during the recent meeting of the editorial council of the religious press in Washington, when discussion arose as to "what should be the attitude of the religious press toward the movies?"

The editorial comments on the significance of the fact that the subject never came up for discussion at all, for "certainly," it says, "the church journals have carried on no organized propaganda against the movies."

George and Arthur Giantadosi have recently opened their new offices in the Strand building with an outstanding catalogue of popular songs. "Pass the Sugar" and "In the Hush of the Night" have already been featured by Paul Whiteman, Jean Goldkette, Rudy Vallee, Vincent Lopez and Gay Lombardo.

Leo McCarey will direct all-talking features for Pathe.

## Advertising Manager Pays High Tribute To U. S. Newspapers

NEW YORK, July 5.—"During the past season we have been very successful in selling motion pictures to the public through the newspapers," declares Russell Holman, advertising manager of the Paramount-Famous-Lasky Corporation.

"We found that the local newspaper is the best medium for attracting patrons to the motion picture theatre. During the past year we carried on two advertising campaigns in newspapers situated in towns of over 25,000 population, spending approximately \$350,000 in popularizing individual pictures on our program and establishing the quality of Paramount productions as a whole. A subsequent check-up revealed that these campaigns were directly instrumental in increasing box-office returns.

"The Paramount-owned subsidiary, Publix Theatres, spends approximately \$1,000,000 each year in local newspapers which carry advertising of the institutional type, messages which tell the public of the Paramount program in general without stressing individual pictures.

"Another development in advertising is the cooperative campaigns on individual pictures, worked jointly by the Paramount advertising department and theatre operators, prior to the engagement of certain pictures which have been booked by the operator.

"We have found that advertising in newspapers is one of the greatest good-will factors in our business. We spend huge sums of money with the newspapers each year, carrying large space in all types of papers with varying rates, but the investment brings just returns."

Well, well—as Lorelei Lee would say, "Fate keeps on happening and happening!" Here we were just recuperating from the shock of the Mary Akin-Edwin Carewe reunion when along came the Beth Fairbanks-Jack Whiting "get-together" at a neighborhood church one afternoon last week.

Of course, to the Algonquinites who had been eye witnesses to the courtship of the couple, the marriage ceremony did not come as a complete surprise. For weeks, it had been more or less an open secret that Doug Fairbanks' former wife and the juvenile lead of "Hold Everything" were That Way about each other.

Doug, Jr., too, must have been in on his mother's secret, for when he and Joan Crawford visited New York last month, Jack Whiting was constantly in their company. And judging from the bon comradie of the two couples, it would seem that Doug gave every approval of his mother's choice in retaliation for the charming way in which she welcomed his "Billy" to her heart.

Since "Hold Everything" is continuing at the Broadhurst throughout the summer, there will be no honeymoon until fall—when perhaps a flying trip to Europe can be squeezed in before Jack opens in another Swabe and Mandel musical. In the interim, Mr. and Mrs. Whiting are at home to their many friends at the favorite habitat of all the Fairbanks—the Algonquin.

Another June romance was the Glendon Allvine-Carolyn Frederickson tie-up which took place at Bristol, R. I., last week. Mrs. Allvine is a non-pro.

Orange, N. J., was the scene of the wedding of Robert Kane to Ruth White of Boston, Mass. After a brief honeymoon, Mr. and Mrs. Kane will return to New York, where Kane will resume his activities as chief exec of the Pathe east coast studios.

Add to these the nuptials of Carmel Myers and May McAvoy on the west coast and one finds that verily, June—the hymeneal month—took its toll of blushing brides and nervous grooms.

\*\*\*

Arthur Lubin, looking like a bronzed Apollo after several weeks' session with the California sunshine, breezed into our offices the other morning to tell us "hello" and bring us regards from Hollywood.

Arthur, who only left here a few weeks ago, is back in town again to complete plans for his return to Broadway in the fall. You remember, he understudied John Halliday in "Jealousy" last winter and did so nobly by the part that Al Woods signed him pronto for a fall engagement.

Of course, with the new Equity ruling, this automatically lets out Arthur from pictures for the time be-

(Continued on Page 32.)



## MAYBE I SHOULDN'T HAVE MENTIONED IT SAYS AL SHERMAN

### JUST FOR A LAUGH

Our pioneering friends, the Messrs. Morley, Wagstaff, Gribble and Milliken, are having plenty of difficulties among themselves these days, suffering, one might be cruel enough to say, from excess profits. But their squabbles among themselves are as nothing to the statement handed out this week by friend Chris Morley, after the Hoboken gendarmes discovered that the malt brews concocted by the bierstube conductors of that ill-smelling town were just a trifle too strong.

At least, Morley, in his indignant rage, states that "the present generation are malt worms. They do not understand the mannerly art of drinking, and our only serious problem in Hoboken has always been the patron who has taken one too many. Our enterprise was founded, not on intoxication, but on innocent hilarity."

May I remind the producer of "After Dark" and "The Black Crook" that his producing ventures were considerably more stimulating because of the beer that lured—and not because of plays that bored? And I even dare to hint that rumors that the beer in Hoboken was very near—but not near enough—has prompted this raid to convince theatregoers that the town across the Hudson was well worth visiting still! Maybe, *quien sabe?*

### FOR THE LOVE OF DRAMA

It's a little late in the season to talk about it, but the theatrical situation on Broadway has been considerably complicated by drama-loving supers. For these stage-struck maids and gentlemen have been frequently employed by producers who do not wish to employ regular Equity members for jobs that run anywhere from being an off-stage noise to crying for more bread before the king's palace. The average rate of pay is \$2 a performance, with the Metropolitan hitting a low scale, it is said, at \$1 a showing and all the music you care to hear. "Street Scene," that money-maker for Bill Brady, has a cast of sixty and a payroll of less than \$3500, it is said. So will you sit down and figure the exact amount paid to each and every one employed in the cast of Elmer Rice's real hit? I'm tired

### DID YOU KNOW . . . ?

That Esther Muir, of "My Girl Friday," is gonna be one of the real hits for Warner Brothers soon? . . . That Bob Bentley, who's also a "My Girl Friday" lead, is now appearing in two shorts for Rayart Films? . . . That Sam Shain is busy ballyhooing a couple of Hungarian artists? . . . That Joe Phillips, the Shubert scribe, is the author of a potential hit? . . . That Nina Gordon is a newcomer who stepped from concert work into a headlining spot at the Palace?

## Talking It Over

(Continued from Page 31.)

ing. But just as long as he can continue to return to Hollywood in between engagements for a visit with all his friends in general and Helene Costello in particular Arthur isn't complaining.

The Way Things Happen: Two seasons ago, "Crime," Sam Shipman's play about gats and bulls, was enjoying road show popularity in Chicago. Included in the cast were Kay Johnson, Chester Morris and Joan Peers . . . names that meant good performances but not big enough to warrant electrical billing.

All of them, engrossed in the business of making a success in the legitimate field, never once entertained the thought of a screen career. True, a year later when Kay Johnson was starring in "A Free Soul" at the Klaw Theatre in New York, she did confess a secret ambition for klieg and incandescents . . . "only I'm not pretty enough," she apologized. And Chester Morris, playing that same year in "Fast Life," never dreamed that with his "pan," Hollywood would ever open its sacred portals to him. As for Joan Peers, if she ever thought of Hollywood at all, it was only with a sigh of admiration for Vilma Banky's blonde beauty.

And yet, such is the ephemerality of Fame, that a few months later finds Chester Morris, with but one picture to his credit, already in the big win class; Kay Johnson with a five-year M-G-M contract tucked away in her Beverly Hills home, and Joan Peers enroute to stardom with the release of "Applause" in which she is now playing the ingenue lead.

In fiction, these facts would be discredited as stretching the arm of coincidence a bit too far . . . but that is only because as Byron has said before us, "Truth is strange . . . stranger than fiction."

That boy, Willie Shakespeare, certainly knew his proverbs. If you don't believe us, ask Clive Brook. For months, Clive has been waiting for a picture that would take him on location to New York. But if "everything comes to him who will but wait," Clive wasn't profiting any by it—that is, not until last week, when he was told that he was to play lead in "The Return of Sherlock Holmes"—and that the picture was to be made at the Paramount Long Island studio.

As soon as Bartlett MacCormack has the script ready and Basil Dean is ready to take up the megaphone, Clive will embark for New York. His feminine lead has not been chosen as yet, but we're willing to wager that Evelyn Brent wouldn't mind being a leading lady once more just for a glimpse of Gotham.

New York has gone "mad" on the subject of the Hollywood eighteen-day diet. Three restaurants—the Cottage, Sardi's and Dave's Blue Room—are featuring it on their bill of fare and others are quickly following suit.

In the midst of this newest diet craze comes word from Vienna of the death there of Marietta Milner. Fear that increasing weight might

bar her from the screen, she dieted to such excess that it resulted in her death. It should be a lesson to others—but it isn't . . . the suicide continues as the pounds continue to roll off.

The Passing Show: Dorothy Hall, Sylvia Sydney, Allan Dinehart, Lynn Overman, Mrs. Arthur Richman and Kitty Watts lunching at Sardi . . . Al Jolson and Ruby Keeler hurrying through the lobby of the Ritz today . . . Helen Kane applauding "Nice Women" . . . Garrett Ford, very swanky in his new runabout . . . Lya De Putti, giving the sidewalk customs on 57th Street a treat . . . Alice Joyce strolling up Park Avenue . . . Bessie Mack being given the glad hand after a Long Island vacation . . . your scribe giving the postman a hearty welcome when he presented her with letetrs from Eleanor Boardman and Jane Winton . . .

## "Fall of Eve" Is Praised In New York

(Continued from Page 31.)

unstudied laughter. Technically perfect, well acted and directed, it is a success. It moves, holds the interest and amuses."

Alex Feinberg in the New York Evening Journal: "Knocked the audience right out of their seats. With Ford Sterling around it's convulsion. A hilarious finish. The dialogue is crisp, farcical and funny. Excellent seasonal fare."

William O. Trapp in the New York Evening World: "Good, clean fun. As the first all-talking picture farce comedy it is recommended for good summer entertainment. Brightly directed, excellently reproduced and intelligently acted. The audience laughed heartily and had a good time. What better test can there be for a farce comedy?"

## Death Summons Chas. Stevenson, Age 78

Charles A. Stevenson, 78, one of the leading character actors of stage and screen, passed away in New York City, July 2. He had played with all of the leading stage stars during the last half century, and had been seen in innumerable picture productions. He was for years dean of the Lambs Club in New York, and was one of the organizers of this famous theatrical organization. Stevenson was also a member of the Troupers, 233 Club, Masquers and the Writers.

He was born in Ireland and came to America at an early age.

He leaves a widow and a daughter Margot, age 15. Funeral services were held in New York at the Little Church Around the Corner, on July 5, and services were held at the Little Church Around the Corner in Hollywood, with Father Neill Dodd officiating. The members of the Troupers, Masquers and 233 Club were in attendance as well as others well known in the film industry.

G. W. Pabst, the noted German director, has engaged Louise Brooks to appear in his forthcoming production, "The Diary of a Lost Soul."

## ALONG MUSIC ROW WITH HERMAN PINCUS

Murray Ritter, professional manager of Irving Berlin, Inc., claims to have three outstanding hits in "Baby, Where Can You Be?" "When You Come to the End of the Day," written by Frank Westhal and Gus Kahn, and Irving Berlin's "When Dreams Come True," the theme song of the Paramount picture, "Cocoanuts."

Walter Donaldson, Walter Douglas and Edgar Leslie have left for the coast in the interests of Donaldson, Douglas and Gumble. With the California atmosphere for inspiration, we expect a few hits from Walter and Ed.

Every Friday at twelve-thirty midnight, Ira Schuster's Merrymakers broadcast a program of popular songs over WMCA. Among some of the entertainers are such luminaries as Frank Fay, Ruth Etting, the Williams Sisters, Bee Jackson and Zelma O'Neill, the latter singing "Am I Blue" and "Birmingham Bertha," both numbers from the Warner production, "On With the Show."

"Here We Are" and "Finding the Long Way Home," both written by Harry Warren and Gus Kahn, are expected to join the list of Remick's hits. "Some Sweet Day" and "Louise" are still among the top-nitch sellers.

Al Neiberg, professional manager of Broadway Music Corp., is back from Philadelphia minus his tonsils. "Dear When I Met You" still tops their catalogue and is a standard seller.

Charles Bayha Music Co. is the publisher of "That's When I Learned To Love You," a beautiful ballad fox-trot, "Valparaiso," a novelty number, and "I'm Nuts About Nuts," a comedy song. Charlie always was versatile.

The staff of the Joe Morris Music Co. now includes Archie Fletcher, Jack Coombs, Archie Lloyd and Billie Mathiebie. Among the outstanding hits in their catalogue are "Spanish Doll," "Blame It On Your Beautiful Eyes," "Honey Is Sweet On Me" and "Dream Mother." Joe Morris and Archie Fletcher, president and general manager, respectively, are expected to return from Europe in a few weeks.

Max Rich, professional manager of Waterson, Berlin and Snyder, has written "May Jane" and "Wonderful You" in collaboration with Pete Wendling and Jack Meskill. The firm has just signed Mack Gordon and Bert Rule to write exclusively for the house. "Make Yourself at Home," "Wuzza Matta, Baby?" and "Rhythm Roll" are three of Mack's latest additions to the catalogue.



# FOREIGN PICTURE DISTRIBUTION IS THREATENED

## Question of "Inter-Changeability" Flares Up Again

NEW YORK, July 5.—The question of "Interchangeability" which for months created a chaotic condition in America and, for a time, threatened to subject the entire motion picture industry to the dictation of the electric companies, has flared up now in foreign countries, accompanied by serious international complications, according to advices received by P. A. Powers, president of Powers' Cinephone, who has addressed an open letter to the Hays organization on the subject.

Foreign motion picture interests have requested Powers to draw the attention of the State Department at Washington the efforts being made abroad to restrict the distribution of American sound pictures to those being made by the Western Electric system. Before placing these facts before the government at Washington, Powers has laid the matter before the Hays organization in an open letter which is printed here in full. And it is stated that if the Hays office fails to act promptly, Powers will personally solicit the assistance of the State Department in the protection of the motion picture industry as a whole.

It is pointed out that the activities of the Western Electric representatives not only tends to restrict the foreign distribution of American made pictures, but that this restriction may ultimately furnish an argumentative reason for the entire exclusion of American pictures.

"The question of interchangeability raised by electric company representatives in foreign countries, creates an even greater menace to the motion picture industry, than the same question recently involved in America," says Mr. Powers. "The situation is full of danger. It might readily be construed as an American attempt to coerce the citizens of another country and as an invasion of the rights of those citizens in their free choice of pictures and machinery. Such an interpretation might easily lead to international difficulties.

"Further than that, a situation may be created by the question of interchangeability, which would serve to aggravate the current foreign opposition to American made pictures and furnish an excuse for their further restriction or absolute exclusion from foreign markets.

"The production and distribution of motion pictures is of far greater importance than the sale of sound reproducing machinery. Anything which endangers the foreign exhibition of American productions is more vital than any difficulties confronting the installation of sound reproducing devices. The matter of foreign picture distribution is of greater moment than the question of whose instruments reproduce their sound accompaniments.

"The American motion picture industry as a whole," says Mr. Powers, "has such a pertinent bearing on American trade in general, and it occupies such a prominent place in the

export business of our country, that it is entitled to protection against outside interference and retarding embarrassments caused by the questionable disputes of equipment manufacturers."

Powers points to the fact that as a manufacturer of sound equipment, as well as a motion picture producer, he has not permitted any of his equipment claims to interfere with the exhibition of any pictures. The Powers Cinephone is free to reproduce the sound recorded by any system and competition for its installation is confined to matter of quality. The Powers letter to the Hays office reads:

June 22, 1929.

Mr. Gabriel Hess,  
c/o Motion Picture Producers  
Association,  
469 Fifth Avenue,  
New York, N. Y.

Dear Gabe—As I advised you on the telephone yesterday, the activities of the representatives of the Western Electric Company in Japan, China and Italy are causing considerable embarrassment to the representatives of Cinephone.

I have been advised that the Western Electric Company representatives are threatening exhibitors in these countries and compelling the distributors to refuse service to them on any machine other than the Western Electric Company's equipment. This is, I presume, in accordance with the contract entered into between the Western Electric Company and some of the producers in this country.

This matter has also been discussed in this country with the result that our apparatus has been endorsed and approved by every producer recording sound on film or sound or disc. The exhibitors who are using our equipment are, without exception, thoroughly satisfied with the performance of our apparatus.

Aside from this particular phase of the matter a very dangerous one insofar as the American producer is concerned, is the fact that it is giving the impression in foreign countries that representatives of American manufacturers are endeavoring to coerce and influence citizens of another country from their free choice of pictures and equipment.

You are aware of the prejudice now existing in almost every country in the world against American productions. A situation may develop due to the activities of representatives of the Western Electric Company, that may very readily cause us international difficulties with these foreign governments. It also may give foreign governments a reason—which they have not had heretofore—for entirely excluding pictures produced by American producers if they are restricted, in any way, in their use.

I have been requested to take this matter up with the foreign representatives of the countries effected by the activities of the representatives referred to, with a view of interesting our state department in the situation. I have no desire to undertake this job. My reason for calling this matter to your attention is the fact that you are a representative organization

of a number of large producers and anything that affects their business should, naturally, be of interest to you.

Will you kindly give me your reaction on this matter immediately as it is urgent that some action be taken in order to protect the picture business of America and prevent its entire exclusion from foreign distribution. This is a more serious proposition than the fact of whose machines reproduces the sound in the theatres of these foreign countries.

Yours very truly,  
Powers Cinephone Equipment Corporation.  
P. A. Powers, President.

## Talkie Equipment Much In Demand

NEW YORK, July 5.—Nine shipments of DeForest equipment were made this week by General Talking Pictures, distributors. These shipments were made to the following theatres:

Plaza Theatre, Buffalo, N. Y.; Strand Theatre, Crawfordsville, Ind.; Orpheum Theatre, Hartford City, Ind.; Strand Theatre, Grafton, West Virginia; Iowa Theatre, Sheldon, La.; Cason, Narragansette Pier, R. I.; Star Theatre, Walsenburg, Colo.; Labor Temple, Staunton, Ill.; and Variety Theatre, Cleveland, O.

## Producing Musical Talkies in N. Y.

Walter Brooks, noted Broadway producer and stage director, who has staged such outstanding hits as "Shuffle Along," "Little Jessie James," "Plain Jane," and "My Girl," is now negotiating for a long-term contract to produce musical talkies through Nick Copeland, Inc. Production is slated to start in a few weeks.

## Release For Great Art Films Is Arranged

NEW YORK, July 5.—Frank D. Ferrone of Great Art Pictures, Inc., recently incorporated to produce sound pictures, has closed with the Edward L. Klein Corporation, 25 West 43rd Street, New York City, for the distribution of Great Art productions in the foreign markets.

The silent series will not merely constitute silent versions of the dialogue productions, but will be separate silent editions of each film produced for the unwired theatres here and abroad, while the sound and dialogue editions will be made to qualify for exhibition in first-run theatres throughout the English-speaking countries.

## Orchestra Members Honor Conductor

NEW YORK, July 5.—The members of the Capitol Grand Orchestra gave a beefsteak dinner Wednesday to Yasha Bunchuk, their new conductor, at Schliefer's 38th street restaurant. Over one hundred guests attended, with several notables among those present. Yasha himself was, naturally, the guest of honor, and Major Edward Bowes, managing director of the Capitol Theatre; Louis K. Sidney, Loew's executive; Dave Scholler, director of the Capitol's popular stage band, the "Capitolians"; Arthur Knorr, art director and producer, and Chester Hale, ballet master and stage producer, were in attendance. Laura Newell, who was the only lady present at the affair, is also the only lady member of the Capitol Grand Orchestra and has been their solo harpist for three years.

### YOUR VOICE REPRODUCED ON A PERSONAL RECORD THEATRES, BROADCASTING STATIONS, ETC., ANNOUNCE PROGRAMS, ADVERTISING, ETC., ON OUR RECORDS

A marvelous new device that makes a permanent phonograph record of your voice instantly. Speak a piece, sing a song, write letters to your mother, sweetheart and friends. Practice your language and music lessons. Cultivate your voice expression and diction. Send birthday wishes, wedding congratulations, anniversary and holiday greetings. Express your sales talk, advertising ideas; try your quartette and bands out—as these may mean royalties to you.

Making a SPEAK-O-PHONE recording is as simple as talking to a friend. Step into the audition room, talk into the microphone and presto! your record is ready to be played on the phonograph. If impossible to come to studio, mail your copy in and we will make a recording for you by our own announcers.

ENCLOSE 75c IN STAMPS OR MONEY ORDER TO COVER COST OF RECORD  
Order your Holiday Greetings supply now. All records are unbreakable and mailed to you in souvenir folders of New York. Have your firm name signed or your own personal name.

YOUR OWN VOICE RECORD CO., 1595 Broadway, Studio 405, New York City  
Photograph your voice, dictate legal matters, or even make your will on a record.

NEW YORK

If You Are Coming East—Write or Wire

**NICK COPELAND, Inc.**

Representative Artists, Authors, Producers, Talking Pictures

1560 Broadway, Suite 505-6

Bryant 1753

New York City

*If It Is Good Enough for Filmograph It Sure Should  
Be Good Enough For You*

**SARDI'S RESTAURANT**

Sardi Building

236 West 44th Street

New York

Filmograph's New York Headquarters—903 Sardi Building  
And We Eat at Sardi's



# Doings in New York Studios and Nearby Cities

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
METROPOLITAN FORT LEE STUDIOS Rayart	Al Herman-E. Gilbert Chrestian's Band Chrestian-Barnett Fred Argath Robert Bentley Al Herman Introducing Mignon Laird	J. S. Harrington J. S. Harrington J. S. Harrington Fred Argath Mark Linder J. S. Harrington		Bert Cain Bert Cann Bert Cann	"Snappy Tunes" (Reel) "Jazzmania" (1 Reel) "Pep and Personality" "Cabaret Nights" "Ankles" (2 Reels) "Melodies"	Fred Argath Mark Linder	Shooting
PARAMOUNT LONG ISLAND Paramount-Famous-Lasky	Gertrude Lawrence Helen Morgan	John Meehan and Robert Florey Rouben Mamoulian	Fred Fleck Otto Brower 2nd, Ray Cozzine	William Steeney Al Wetzel George Folsey	"The Gay Lady" "Applause"	Gene Markey Garrett Fort	Shooting Preparing
R. C. A. Radio Pictures	Langry-La Marr	Jack Noble	Ed Graham	Frank Mushmore	"The Gobs' Follies"		
VICTOR TALKING MACHINE, Camden, N. J. Columbia	Mamie Smith	Basil Smith	Wm. J. Macdonald	Dal Clawson	"Jail House Blues" (1 Reel)		
VITAPHONE BROOKLYN ST. New York Warner Bros.	Harry Rosenthal Revene Raye Fred. Ardath Hugh O'Connell	Bryan Foy Bryan Foy Bryan Foy Bryan Foy	Murray Roth Murray Roth Murray Roth Murray Roth	Du Par-Foster Du Par-Foster Du Par-Foster Du Par-Foster	"Bath & Tennis Club Orchestra" "The Piquant Seniorita" (Spanish Songs & Dances) "The Dry Days" "The Interview" "Bore-i-fying the American Girl" Series	Fred. Ardath	
Eastern Paragon, N. J.	Marion Haslup and Margery Whittington	Edward F. Hurley	Ray Phelps	Stewart Moss			

## RENEW FRIENDSHIP AT EASTERN STUDIO

A friendship of many years ago in England between Miss Gertrude Lawrence and Basil Dean was renewed this week at the Paramount Long Island studio where both of these internationally known stage artists are making their talking picture debuts. Miss Lawrence is starring in "The Gay Lady," a picture of Paris during war time, and Mr. Dean is preparing for his first directorial effort in pictures after many successful years as a stage director. He will direct "The Return of Sherlock Holmes" for Paramount pictures.

Fourteen years ago Basil Dean en-

gaged Miss Lawrence for the principal dancing role in "Fifinella," which he was then staging in London. Since that time neither have been together on the stage. They celebrated the renewal of their friendship by having tea together in the studio restaurant.

INTRODUCES HIS CABINET  
Ramsay MacDonald, chosen Prime Minister of Great Britain as a result of the recent elections, is shown introducing his new cabinet to the world in the garden of his official residence, 10 Downing street, London, in the latest issue of Fox Movietone News. This is the Premier's second audible appearance before the American pub-

lic through the medium of this news service. His first occurred a couple of weeks ago when he took the unprecedented step of addressing a message through Fox Movietone News, the first time that any European statesman had appeared in talking pictures immediately after taking office.

George LeMaire started another all-talking comedy of the Pathe series bearing his name at the Pathe Sound studios on June 21 with Lew Hearn sharing featured honors. This comedy, "Gentlemen of the Evening," written by LeMaire and Hearn, was inspired by the hit comedy scene in

New Wayburn's "Gambols" that scored at Knickerbocker Theatre on Broadway. Evalyn Knapp plays the feminine lead and the cast includes Jim Kearney, Eleanor Kendell and twenty-five others.

ROY CUMMINGS SIGNS  
Nick Copeland has just negotiated a deal for Roy Cummings, musical comedy star and vaudeville headliner, to appear in a few forthcoming RRA Productions. Copeland also has just completed the entire cast for Harry Delmar's first musical talkie, a Pathe release.

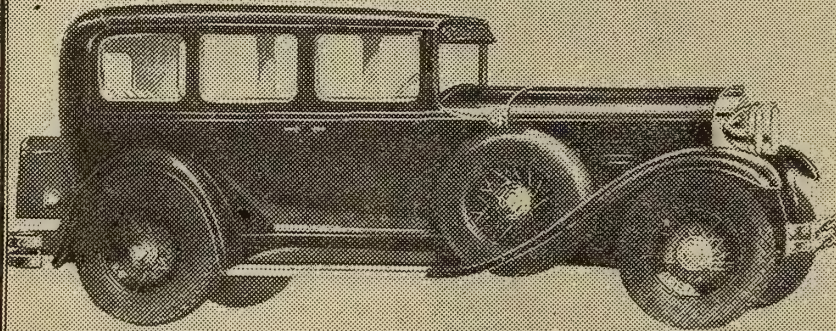
## BRAND NEW 1929 CHANDLERS

\$300 To \$800 DISCOUNT

PRICED FROM \$895 To \$1595

SIX  
CYLINDER  
Closed Models

As Low As  
**\$895**  
Delivered



EIGHT  
CYLINDER  
Closed Models

As Low As  
**\$1195**  
Delivered

OPEN  
SUNDAYS

KELLEY KAR CO.

1225 SO. FIGUEROA

"WHERE GOOD CARS COST LESS"

OPEN  
EVENINGS



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>DARMOUR</b> 5823 Santa Monica Blvd. (Darmour Casting) HO 8704	Mickey McQuire Alberta Vaughn and Al Cook	Al Herman Al Herman	F. H. Clark F. H. Clark	Jim Brown Jim Brown	Mickey McQuire Series "Record Breakers"	E. V. Durling E. V. Durling	Preparing Preparing
<b>JAMES CRUZE</b> HE 4111	Gaston Glass	Walter Lang		Ira H. Morgan	"Soul of the Tango"	Artoro S. Mom	Preparing
<b>CHAPLIN</b> —HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA OFFICE</b> HO 7940 1438 Gower St.	Unassigned Graves & Holt Hobart Bosworth	Erle C. Kenton Frank Capra Ralph Ince	Unassigned Buddy Coleman Unassigned	Unassigned Joe Walker Unassigned	"The Broadway Hooper" "Flight" "Hurricane"	Graves-Capra Norman Springer	Preparing Preparing Preparing
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. Holly 2806	Collins-Dent	Stephen Roberts	Ralph Nelson	Warren-Hyer	Untitled	The Staff	Preparing
<b>FASHION FEATURE STUDIO</b> Holly 2911 1154 N. Western	All-Star	Geo. W. Gibson	M. E. Fulton	Ed. Esterbrook	"Fashion News"		Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Eddie Buzzell Irene Bordoni Marilyn Miller Colleen Moore Fairbanks Jr.-Young Richard Barthelmess	Merwyn LeRoy Clarence Badger Jno. Francis Dillon William Seiter Eddie Cline Frank Lloyd	Bill Goetz John Damery Val Paul James Dunne Unassigned Eddie Marin	S. Deene Sol Polito D. Jennings Sid Hickox Harvey Gates Ernest Haller	"Little Johnny Jones" "Paris" "Sally" "Footlights and Fools" "Forward Pass" "Young Nowhere's"	Adelaide Heilborn Hope Loring Carey Wilson Harvey Gates Bradley King	Shooting Shooting Shooting Shooting Preparing Shooting
<b>FOX</b> —HO 3501—HO 3000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	O'Brien-Chandler Paul Page-Lola Lane Lenore Ulric All-Star J. Harold, J. Murray, Norma Terris Gaynor-Farrell Moran-Percy Will Rogers	John Ford Ben Stloff Allan Dwan Raymond Cannon Marcel Silver	Eddie O'Searna Sam Wurtzel William Pummell G. Hollingshead Clark Murray Sidney Bowen Ad Schaumer Wm. Pinling Lew Borzage	Joseph Valentine Harold Rosson Dan Clark Charles Van Enge	"Salute" "Girl From Havana" "Frozen Justice" "Why Leave Home?" "Married in Hollywood"	John Stone John Stone Robert S. Carr Holland Thompson	Shooting Shooting Shooting Shooting Shooting
<b>MACK SENNETT</b> GL 6151 4204 Radford Ave. N. Hollywood—GL 6155	Andy Clyde	David Butler James Pinling Frank Borzage	David Butler James Pinling Frank Borzage	Ernest Palmer Charles Clark	"Sunny Side Up" "Words and Music" "They Had to See Paris"	Andrews Dennison	Shooting Shooting Shooting
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Joan Crawford All-Star Love-King John Gilbert All-Star All-Star J. Nugent-E. Nugent	W. S. Van Dyke Jack Conway George Hill Charles Reisner Lionel Barrymore Tod Browning Wm. De Mille E. M. Hopper	Red Golden Arthur Rose	Clyde de Vinna Oliver Marsh	"Trader Horn" "Jungle" "The Bugle Sounds" "Road Show" "Olympia" "13th Chair" Untitled "Kempy"	Richard Schayer Thalberg-Butler Bess Meredith Elliott Clauson J. Nugent-E. Nugent Staff	Shooting Shooting Preparing Preparing Shooting Shooting Shooting Shooting
<b>METROPOLITAN</b> 1040 N. Las Palmas Christie (Evelyn Egan, Casting) GR 3111	Harold Lloyd Caddo Prod. Will King Lloyd Hamilton	Mal St. Clair Howard Hughes Phil Rosen Gel Pratt	Lloyd-Anderson	Lundin-Kolher	"Welcome Danger" "Front Page" "Father's Advice" Untitled		Shooting Preparing Shooting Shooting
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton. Asst.	George Bancroft Maurice Chevalier All-Star All-Star All-Star All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton Lothar Mendes Victor Schertzinger Victor Fleming Edward Sutherland Edward Sloman	Archie Hill George Hippard Unassigned Bob Lee	J. Roy Hunt Victor Milnor Unassigned Harry Fishbeck Unassigned J. Roy Hunt Edward Conjager Alfred Gilks	"The Mighty" "The Love Parade" "Behind the Makeup" "Illusion" "Youth Has Its Fling" "The Virginian" "Fast Company" "Kibitzer"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ Train-Sheldon Robson-Baker Owen Wister Ring Lardner Shore-Swerling-Mintz Robinson	Preparing Shooting Preparing Preparing Shooting Shooting Shooting Shooting
<b>PATHE</b> —EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Ann Harding Armstrong-Gleason	Paul Stein Tay Garnett	E. J. Babile Bob Fallows	David Abel Arthur Miller	"Sweeties" "The Sat. Night Kid" Untitled "Darkened Rooms" "The Love Doctor"	James Gleason	Preparing Preparing Preparing Preparing Preparing
<b>RKO</b> —HO 7780 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels LaRoque-Le Roy All Star	Luther Reed A. Leslie Pierce Craven-Rosson	J. F. McCloskey Johnny Burch Tommy Atkins	Bob Kurle Jack McKenzie Leo Tober	"Her Private Affairs" "Oh, Yeah!"	Bolton-Thompson Wallace Smith Wm. Le Baron	Shooting Shooting Shooting
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	All-Star	Fred Balshofer	Charles Alphin	Billy Bitzer	"Honeymoon in Spain"	Charles Alphin	Preparing
<b>ROACH</b> —EM 1151 1 P. M. to 3:30 P. M. Casting, Joe Collum	Laurel and Hardy Harry Langdon	James Parrott Lewis Foster	Jack Roach Lloyd French	Art Lloyd George Stevens	"Coughing Up" Untitled		Shooting Preparing
<b>TEC-ART</b> —GR 4141 5360 Melrose Mascot Prod. Pickwick Prod.	All-Star Lia Tora Jobyna Ralston Raymond McKee Unassigned	Richard Thorpe Julio DeMoraes Frank O'Connor Roland Asher Hal Yates	B. McEvee Jack Richardson Jean Yarbrough	Ray Riese Blake Wagner Lewis Physioc	"King of the Congo" "Mary, the Beautiful" "Calliope" "Entev and the Beast" "Here's Your Hat"	Harry Sinclair Drago George Terwilliger	Shooting Preparing Preparing Preparing Preparing
<b>TIFFANY-STAHLE</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Sally O'Neil Mae Murray Leo Carrillo	Al Ray Unassigned James Flood	Buck McGowan Unassigned Unassigned	Kirkpatrick Harry Jackson Unassigned Unassigned	Kathleen Mavourneen "Peacock Alley" "Mr. Antonio"	Francis Hyland	Shooting Preparing Preparing
<b>TELEFILM STUDIO</b> OL 2111	Leo Maloney	Leo Maloney	A. L. Schaeffer	Bill Noble	"Overland Bound"	Beebe-Kain	Shooting
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Sahuessler GR 5111—GL 4176	Norma Talmadge Fanny Brice	Lewis Milestone Unassigned	Nat Watt Unassigned	Ray June Unassigned	"Tin Pan Alley" "It's a Pleasure"	Jules Furthman John McDermott	Shooting Preparing
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Kingston-Merrill Arthur Lake Reginald Denny Paul Whiteman Tryon and J. Kennedy Bobby Nelson Arthur Lake Gulliver-Lewis Sunny Jim Ted Carson Ken Maynard Laura La Plante	Henry McRae Harry Edwards Wm. James Craft Paul Fejos Del Lord Jack Nelson Sid Newfield Nat Ross Harold Beaudine Joe Levigard Harry Brown Emmett Flynn	Jay Marchant Arthur Mull Norman Deming Ansel Friedberger Ed Tyler Unassigned John Roach Arthur Mul Ed Woehler Fred Franks Mac Wright Ray Flynn	Unassigned Robt. Cline Unassigned Unassigned Unassigned Brotherton Welford Cline Al Jones George Robinson Oswald	"Tarzan the Tiger" Untitled "No. No. Napoleon" "King of Jazz" "Ba-num Was Right" "Orphan of the Wagon Trail" Untitled Untitled "Trail of the Pack" "Golden Bride" "One Rainy Night"	Edgar R. Burroughs Sam Neufeld Reginald Deuny Bartholomae-Boyd Harry Fraser	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd.	John Barrymore Frank Fay Edward Everett Horton George Arliss Lupe Velez Pauline Frederick	Alan Crosland Michael Curtiz Roy Del Ruth Al Green George Fitzmaurice Archie Mayo	G. Hollingshead Cliff Saum Fred Franks Ross Lederman G. Hollingshead Fred. Fox	Tony Gaudio Bill Rees Barney McGill Lee Garmes Ben Silvey Unassigned	"General Crack" "Under a Texas Moon" "The Aviator" "Disraeli" "Tiger Rose" "The Scarlet Flame"	Lloyd Ceasar Julian Josephson	Shooting Shooting Shooting Shooting Preparing Preparing
<b>VITAGRAPH</b> —OL 2136							



# READ!

# HOLLYWOOD filmograph

**"Every Page A Front Page!"**



## **Subscribe Now...**

**RATES**  
6 Months—\$2.50  
1 Year—\$5.00  
3 Years—\$10.00

HOLLYWOOD  
**filmograph**  
WARNER BROS. THEATRE  
BUILDING

**PHONE**  
Hollywood  
6 0 2 4  
Dept. D

Please enter my subscription for the period of \_\_\_\_\_  
for which I enclose the  
sum of \$\_\_\_\_\_  
Name\_\_\_\_\_  
Address\_\_\_\_\_  
City\_\_\_\_\_State\_\_\_\_\_  
Phone\_\_\_\_\_



**PRODUCERS  
AND EQUITY**

**BATTLE**

**STILL RAGING  
IN HOLLYWOOD**

# **HOLLYWOOD filmograph**

*Published*



**JULY 13, 1929**

**Vol. 9**

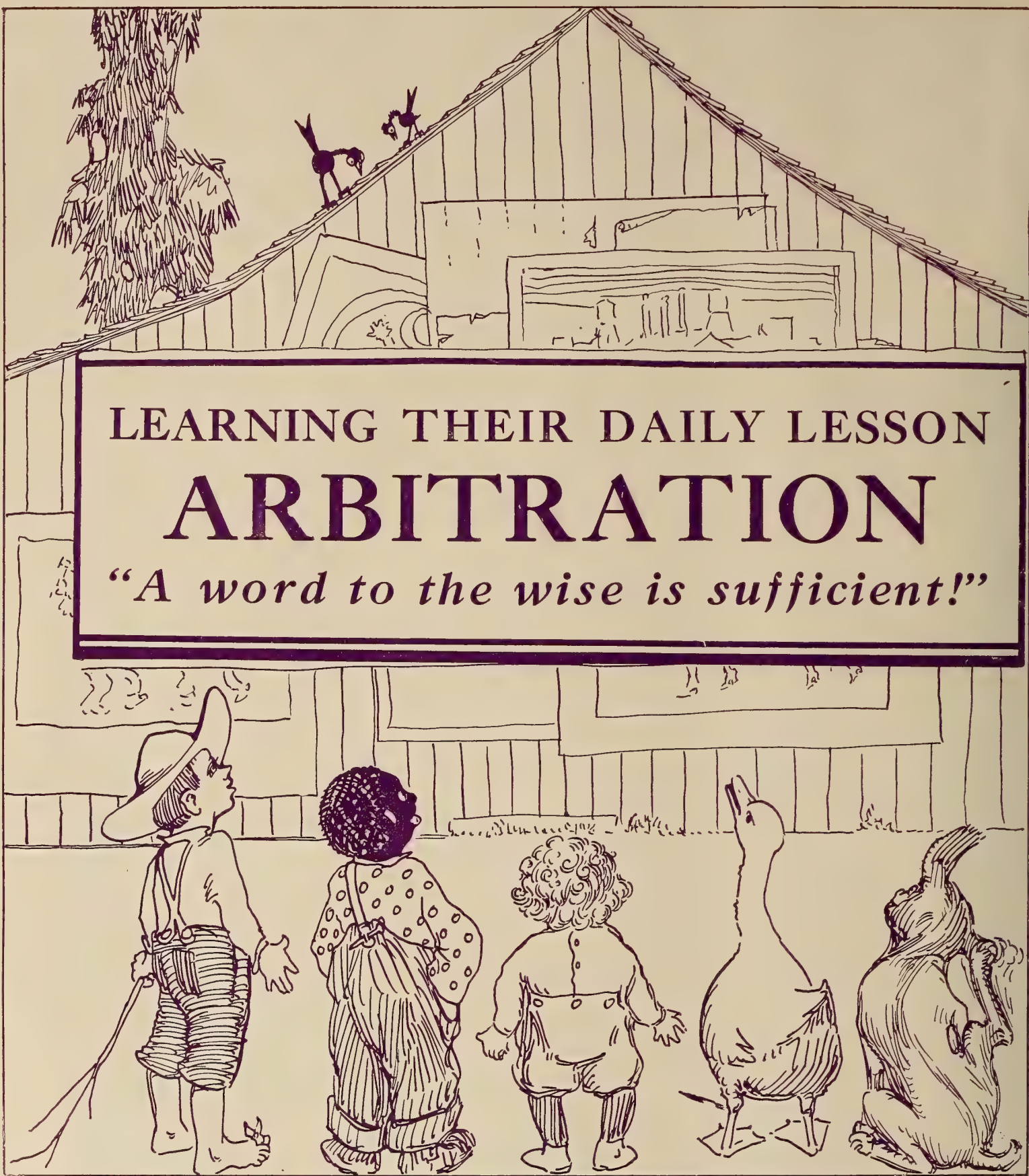
**No. 28**

*Weekly*



**EDDIE  
BORDEN**





....for complete unbiased reports  
of the Equity-Producer Struggle

**READ ..** HOLLYWOOD *filmograph*



Fair and  
Impartial

# HOLLYWOOD filmograph

The Voice of  
the Industry

VOL. 9

SATURDAY, JULY 13, 1929

No. 28

## Equity Meets in Legion Fight Stadium

### President R.K.O. Answers Hearst

A front page Hearst editorial, appearing in all of his newspapers throughout the U. S., caused considerable furore. It was an attack on R-K-O in which Mr. Hearst called the corporation "outlaws of business" and "highwaymen of high finance." Hiram S. Brown, president of the Radio-Keith-Orpheum Corporation, answers the denunciatory editorial in a telegram to Hearst this week. He denies emphatically that any interview had been given out by himself and disclaims on the part of Radio to adopt ruthless methods to clear the field of competition. The telegram follows:

"Rye, N. Y., June 30.

"William Randolph Hearst, 'Care Examiner, Los Angeles, Cal. 'On the first page of today's New York American there appears a two-column editorial signed by you entitled: 'What Is the Administration at Washington Going to Do About This.'"

"In this editorial you quote certain statements reputed to have been made by a Mr. Rubinstein, representative of Radio Corporation, and by myself as Chairman of the Board of Radio Corporation.

(Continued on Page 7)

### Darmour Produces

#### Clever Comedies

Believing that the production of high-class comedies entails as much detail and careful supervision as feature-length dramas, Larry Darmour, of Darmour Productions, is shooting a series of short for RKO that should receive prominent billing in all the houses where they are shown. "Micky's Surprise," one of the Mickey McGuire series, is being completed this week. A glimpse of several of the dailies convinced the writer that Mr. Darmour has something in his new talking comedies to be extremely proud of. The voices of the kiddies in this picture record perfectly and a school room sequence was of outstanding merit. With their new portable sound equipment, Mr. Darmour plans some effects that are different and RKO exhibitors can look forward to some snappy shorts that will make the box office turnstile click merrily.

### Review of the Week

Equity is opening so many headquarters for various committees that the fight for recognition is taking on the aspects of a political campaign. The latest "opening" is at 6741 Hollywood Boulevard, where the Employment Committee obtains work for Equity members. Many are working on floats in the Elks parade, others as private chauffeurs. Local stores are cooperating.

First National and Warner Brothers are training girls to replace the 54 who obeyed the Equity ruling and quit.

Louis B. Mayer is going east to "see Hoover." Considering that William Fox has already "seen Hoover," there may possibly be a concerted move to enjoin the President to discourage President Green of the A. F. of L. from interfering in the Equity affair.

There is little prospect of a general walkout or strike, according to reports. The "Cameramen's" Union are under contract for three years, with the provision that they can terminate their agreement at 24 hours' notice, however.

Incidentally, the cameramen have been unionized and recognized as such by the producers since May 20, 1929. They work under three different agreements as to time and pay. Maximum weekly hours for contract photographers under contract is sixty, though the producers themselves in many instances adopted another provisional agreement which permits only fifty-four hours, with extra pay for Sunday work, whether the full fifty-four week-day hours were consumed or not. Other arrangements are for less hours weekly.

#### COWBOYS FOR EQUITY

The forces of Equity were swelled Thursday night by the addition of a large number of cowboys as members. A meeting of 110 of the cowpunchers was held at the Equity headquarters on Highland Avenue, which was addressed by the membership chairman. The gathering signed 100 per cent for the organization. This represents about 85 per cent of the cowboys in Hollywood.

### THREE THOUSAND APPLAUD LEADERS AT WEDNESDAY SESSION---BATTLE HOT

Three thousand Equity members and supporters, besides incidental representatives of the producers, curiosity seekers, and people who like the Irishman of the story are interested in any fight, assembled in the American Legion Stadium on Wednesday night, July 10, when the seventh Equity open meeting was held.

The corner posts of the ring were down, and the canvas was held by a song leader, Gus Reed, some fifteen minutes before the meeting officially opened at 830 p. m. Though it was apparent that the spectators would see no bloody noses in the ring that night, general fighting enthusiasm prevailed as mass voices swelled in singing "Over There!" The contagion of prize-fighting spirit was evident as the meeting was called to order and President Gillmore made his appearance on the dais, followed by the assemblage of speakers. The audience, whose chairs faced the central ring, adjusted themselves as comfortably as they could to face the platform, and they warmly welcomed Mr. Gillmore.

A microphone on the platform connected with amplifying horns distributed throughout the arena, and first came into use to call Miss Mae Murray from the audience onto the platform amid much applause.

Contrary to many rumors current just preceding the meeting, no reference to an imminent strike or general walkout of contract players was made throughout the many speeches. Nor—keeping to the spirit of the boxing arena—was any "referee" named to formulate rules of the fight and announce the ultimate verdict.

Before proceeding with a report of speech highlights and general procedure, a summary of the general points of interest bearing directly on the fight is herewith presented.

First—No overtures toward arbitration have been made by the producers as a body, though one independent producer, Burton King, who was present at the meeting, has signed the first all-Equity talking picture contract.

Second—No figures were given as to either new members enrolled, production affected, or funds gathered and disbursed since the last meeting. It was reported that some 63 members of Chorus Equity had been called out from musical productions in accordance with the new ruling issued last week affecting bit and atmosphere players, and that 125 more would finish work on current pictures, then refuse further work under non-Equity conditions. The studios affected are First National, Warner Brothers and Paramount.

Third—Two members formerly suspended were reinstated completely after due investigation, and six new suspensions were announced. The Gillmore's speech, which follows:

#### Gillmore's Speech

"This arena," declared Mr. Gillmore

in his opening remarks, "is a very appropriate place for a meeting of the Actors' Equity Association. Many strenuous contests and many bloody noses have been seen in that ring, and the exhibitions there breathe the spirit of fair play and 'may the best man win.'"

He read extracts from telegrams and letters. Richard Bennett wired that his support in any way possible could be counted upon, and that he hoped that the quitters could be brought into line in Equity's fight for justice. Mary Alden wrote asking that the meeting be impressed with the fact that the basic principle of Equity is at stake, and that the fight, therefore, is bigger than any one individual.

A reprinted letter in the Washington State Labor News, addressed by C. W. Doyle, secretary of the Central Labor Council of Seattle, to Miss Clara Bow, was read in full. It referred to a statement in the Seattle Post purporting to set forth Miss Bow's hostility to the principles of Equity, and expressed amazement that she should be presumably opposed to her fellow actors and actresses in their fight for recognition of their group rights.

...."Your admirers among the millions of organized workers," the message continued, in effect, "are hurt by your stand as reported, and should you fail to issue a denial of the statement attributed to you, and fail to take your stand on the side of your fellow workers, organized labor will have no option other than to express themselves and act accordingly."

#### Rehearsals Without Pay

Mr. Gillmore then recounted the experience of a woman who was rehearsed for as long as sixteen hours for several days without pay, and then was let out without pay. A similar

(Continued on Page 18)



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, Inc., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

AUBREY BLAIR, Exec. Vice-Pres.

O. M. SOLINGER, 2nd Vice-Pres.

M. J. LEVINS, Asst. Treasurer

New York Headquarters:

236 West 44th Street

C. B. HIRONS, Treasurer

T. H. THORNTON, Secretary

JOSEPH KEARNS, Asst. Secy.

Chicago Office:

1029 So. Wabash Avenue

VOL. 9

SATURDAY, JULY 13, 1929

No. 28

## CLAIMS OF PLAGIARISM

ONE of the most interesting bits of news gleaned from the press during the week is the ruling of Justice Linton of the New York Supreme Court. On June 26th Richard Walton Tully was ordered by the judge to make an accounting to Grace A. Fendler for all moneys earned by "The Bird of Paradise" stage play and the silent picture rights. Mrs. Fendler had claimed that she was the author of the play, declaring that Tully had taken his story from "In Hawaii." This is but one of the many suits in the courts at the present time in which writers charge plagiarism. It is known that Tully received \$150,000 from First National and a half interest in the net gross earnings for his play. He has failed to make such an accounting and the latest order of the court gives him ten days, from July 10th to the 25th, in which to render to Mrs. Fendler all rights to the play, including silent, talkie, dialogue and stage presentations. While this case has been pending since 1924, it will undoubtedly have much effect on other similar cases now in litigation.

Among other cases now pending there are piracy charges made by the Thos. Ince Estate, claiming that "The Bloodship" was taken from their screen play, "Behind the Door." The Harold Lloyd Productions are in court facing charges instituted by H. C. Witwer, who claims that "The Freshman" was originally his story. Rowland Brown is claiming that "The Carnation Kid," which starred Douglas McLain, is none other than his story, "Dapper Dan." "White Cargo" is in the courts also, an author asserting that it was taken from "Hell's Playground."

While the motion picture industry is watching closely at the moment, the struggle between Equity and the producers, they will also pin their optics on these court battles.

The outcome of these suits will settle many others held in abeyance.

The cinema colony is engaged in one merry whirl these hectic days.

## CHORUS GIRLS SIGNED

Forty-eight long-term contracts with chorus girls, signed yesterday at First National-Vitaphone studios, broke all records for a single day's contracts there, and brought the number of chorus people under contract to more than 100—the largest in the history of the studio.

Since the advent of Vitaphone pictures, First National has kept a stock chorus of boys and girls for musical pictures, and with the increase in popularity of this type of entertainment, the contract list has steadily grown in size until now over 100 singers and dancers are kept steadily at work, rehearsing for or playing in singing and dancing pictures.

## FASHION NEWS FOLLOWS SOUND TREND!

Fashion Feature Studios announce that they have gone into sound. Although this announcement is received with a great deal of interest, it will not surprise those who know the previous progressive policy of Fashion News. Always alert to the trend of the times, Mr. George Gibson, manager, and Mr. Meredith E. Fulton, assistant manager of Fashion News, believe that they can present through sound even more attractively films from Hollywood, the fashion center of the world. When this decision was reached, Mr. Fulton hopped off in an airplane for New York where he is now busily engaged in assembling sound for Fashion News.

## Let's See--Who's Who

### Harry Gribbon

When Harry Gribbon left the stage to accept a motion picture contract he thought he was also bidding farewell to all speaking parts. The years of voice cultivation through which he had gone meant nothing to his new profession and, in future, all of his characterizations would be pantomimic.



Since talking pictures have become popular, Gribbon is once more finding a use for his almost forgotten stage voice, especially since it became known that he is also a fine baritone singer. Many prominent roles are coming his way. He has just completed a prominent part in "So Long, Letty," for Warner Brothers for which special music was written. According to studio report, he will soon appear in another musical picture for that company.

Gribbon was one of the first stage actors to desert the stage for pictures. At the time the film profession was not held as highly by actors as it is today but, believing in its future, Gribbon signed with Sennett as a featured player and has been in the business ever since. Not once has he appeared in a picture without being mentioned as a member of the cast.

### Roy Del Ruth

Talking pictures should have an especially beneficial and purifying effect on the stage, according to Roy Del Ruth, ace Warner Brothers director, who has just completed shooting on "The Aviator," latest of the Edward Everett Horton laugh-makers for the Warners organization.



Although it is inevitable that fewer plays will be produced than before the talking picture regime, continues Del Ruth, the idea that the stage itself will die is absolute rot. The theatre will find a new and higher plane of existence after the chaos which has come as the result of the advent of sound to motion pictures has cleared, he avers.

Only the better plays, explains Del Ruth, will survive the grand cleaning up of the theatre, which has been in a deplorable state. Such plays as those of Sundermann, O'Neil and some of Shaws which would never get by the movie censors, but which are nevertheless great works of art, will be the type of material most frequently seen on the new stage, he insists.

### E. H. Griffith

THAT Constance Bennett's first Pathe picture will be "Rich People," and that Edward H. Griffith has been assigned to the direction of this all-talking feature provides one of the most interesting production stories of the week.



Ever since Richard Bennett's most famous daughter arrived in Hollywood there has been much speculation as to what her first talkie appearance would be. With Pathe's purchase of the screen rights to Jan Gelzer's new and highly successful novel, it would seem that this famous stage beauty, who was married to Phil Plant, multimillionaire, two years ago, has been most appropriately cast.

"Rich People" is an absorbing drama, laid against a contrasting background of wealth and the work-a-day world, which, through a series of tense, moving scenes points the fact that money does not bring happiness.

Edward H. Griffith is said to have won this important directorial assignment because of his brilliant success with "Paris Bound," Ann Harding's initial Pathe feature. Although this was Griffith's first talking picture it established the fact that this pioneer director is a master of dialogue as well as a capable moulder of screen entertainment.

A. A. Kline, prominent young New York dramatist, is preparing the adaptation of "Rich People" and the supporting cast is now being assembled.

### Bobby Nelson

Although only six years of age, little Bobby Nelson is now being featured in a series of twelve Universal westerns. Bobby is cast as "The Pioneer Kid" and his father, Jack Nelson, is directing the pictures. Bobby has a fine voice and it is probable that he will do a talker when the western series ends. Included in the cast with Bobby Nelson is Eddie Cobb, Buck Connors, Edith Cramer, Lou Meehan and Buck Moulton. Mrs. Nelson is always on the set with Bobby and this week his grandfather and grandmother, Mr. and Mrs. Julius Herner, had the thrill of watching him perform. They were visiting the Nelsons from Chicago where Mr. Herner is connected with the Chicago Opera Company.





# Academy Answers Charge of Inefficiency

## Declares That All Cases Where Grievances Are Voiced Get Action

Hitherto silent as to the issues raised by the Actors Equity Association in their fight for recognition of the Equity contract and the forty-eight-hour week, the board of directors of the Academy of Motion Picture Arts and Sciences have been impelled to protest the many charges of general futility and implied partiality to the producers' standpoint which have been made by Equity members and speakers at Equity open meetings.

On June 20, speaking at the Equity meeting held at the Womens Club, J. W. Buzzell, secretary-treasurer of the Central Labor Council of Los Angeles, referred to the Academy as being a "vampire," soothing its proposed victims with gentle movements of its wings until they relaxed, then "swooping down to suck out their life blood." Others have charged that the Academy is in reality the representative of the producers, and that members with grievances dare not protest differences over contracts for fear of the "blacklist." The following statement, which will be published in the forthcoming Academy bulletin, is the answer of the Academy to all such charges:

Academy of Motion Picture  
Arts and Sciences  
Office of Secretary Frank Woods  
July 8, 1929.

To Members of the Academy:

At the outset of the controversy precipitated June 4 by the Actors Equity, it was announced unofficially that the Academy is not a party to the issue on one side or the other. This attitude was officially affirmed by the Academy board of directors at its monthly meeting July 1.

The Academy's membership is from all branches of the production industry, acting for the good of all and not for any one branch, as against another. The present dispute as to the desirability of what is called Equity Shop and payment of actors on the basis of a forty-eight-hour week has been started independently by an influential organization with whom the Academy has no quarrel. On the contrary, the Academy hopes always to be on terms of respect and mutual regard in relation to all bodies having the welfare of the motion picture industry as a whole at heart.

At the same time the integrity and repute of the Academy must be protected. All the Academy membership sympathizes deeply with the actors in their dilemma, but unfortunately statements and allusions unfounded in fact have been made reflecting on the Academy, its purposes, and its efficiency. These must be corrected. It may be assumed that the aspersions were made in the heat of argument without knowledge of the truth. It is therefore insisted that whatever the Academy may be forced to assert in clarifying its own record shall not be construed as entering into any discussion whatever as to the main points at issue between the contending parties.

The present standard contract for free lance actors was negotiated

through the actors' and producers' branches of the Academy and endorsed by the board of directors at a time when it was conceded that such a contract was vitally necessary and could not be obtained by any other means. The several studios had been using their own contracts, all differing as to provisions and interpretations and none of them especially safeguarding the interests of the actors.

Complaints and abuses were freely alleged and admitted. Actors wanted relief. Producers wanted uniformity. The Academy wanted unity so that its general functions might be carried forward for the good of all branches and of the industry as a whole. It took four months of harmonious study and conference to work out the terms of the document as it was promulgated in January, 1928, the mutual desire being for justice and fairness. It was later revised to clarify the contract terms and it was again amended to provide for talking pictures, always with the express understanding that further revisions could and would be made as experience or changed conditions might demand. The contract has been recognized by all producers and by all actors up to the present controversy. That this contract, negotiated by those thoroughly conversant with the industry's peculiar demands, has operated admirably and has greatly benefited both actors and producers cannot be truthfully denied. There are many who claim that more concessions for the actors were actually obtained by the Academy's method of frank and friendly conference than could have resulted from hostile bargaining.

Such enforcement of the contract as has been necessary in protection of the individual actor has been in a spirit of cooperation through the conciliation machinery of the Academy, open always to all persons in the industry, whether members of the Academy or not. Nobody has been required to join or not to join any organization. It is enough that they are engaged in some capacity in pictures for their complaint to be investigated, adjustment sought, and when necessary, hearings held. Enforcement of the contract has therefore been entirely adequate.

The assertion that numerous complaints have not been filed with the Academy because the complaining actors have feared and would actually suffer retaliation and non-employment is not warranted by the facts.

First, it should be understood that the number of actors' complaints duly filed in writing with the Academy represents only in a minor degree the number of complaints and enquiries that have been considered and settled. In a great majority of cases telephone communication has been sufficient, often without the knowledge of the player or players actually involved. Of all these, usually favorable to the actor, no record has been kept, but a conservative estimate places the number at about one hundred, chiefly since the institution of the standard contract, and largely involving inter-

pretations of the contract.

The number of cases of all classes, including writers and others, actually filed, either by complainants personally or by disinterested persons on their behalf, now aggregate 35. Of these 12 have been by writers, 3 by technicians, 1 by a special member, and 19 by actors, of which 13 have been filed by actors since January, 1928, when the standard contract went into effect. It is important to note that of all cases filed only 10 are on behalf of Academy members, the remainder—25—being by non-members. A similar or perhaps more contrasting ratio has existed with relation to those actor cases, 100 more or less, informally considered.

How many cases, if any, have been concealed or unreported it is, of course, impossible to state. There may have been some, but no considerable number of justifiable complaints by actors can have existed that have not come to the knowledge of the Academy and none have come to its knowledge that have not been handled fairly and impartially. If in fact any have stayed away through fear of the consequences, the fear was entirely imaginary and unjustified.

Of the thirty-five cases quoted as filed in writing with the Academy from all branches of the industry, nineteen have resulted favorably to the complainants, eleven have been withdrawn or decided adversely, and five are pending. Of the thirteen actors' cases filed since January, 1928, eleven have resulted favorably for the complainants, and two are pending. This record certainly speaks for itself.

As to alleged discrimination following the filing of complaints, the Academy has been unable to discover any such result. The contrary is true in all cases within the knowledge of the secretary's office. If, however, there is any case where a complainant has suffered, the Academy conciliation committee is more than anxious to be advised. Quick investigation and action will follow. One significant case may be cited. An actor gained a favorable decision but was not employed by the respondent company for several months. The information became known to the Academy conciliation committee. Immediate enquiry brought the statement that no discrimination was intended but that no part had come up for which the actor could be cast because he is of a peculiar type. This statement seemed to be true, but nevertheless, as an act of good faith, the head of the company at once issued orders that this particular player be given the first available part whether precisely the type or not.

It would therefore appear that the standard contract, drawn up by those who understand motion pictures, has been valuable and effective and that the Academy conciliation machinery, which has been constantly improved with a view to expediting its action and perfecting its procedure, on the basis of harmonious cooperation rather than arbitrary force, has been on the whole gratifyingly successful.

The Academy has no apologies or excuses to make. Its sole interest in

promoting harmonious employment has been a desire to pave the way for larger and broader services for all production classes and for the industry. It was invited by two of its branches to perform a special service in the matter of the special contract. It performed that service faithfully and well and should not now, as a result, be subjected to misrepresentation and abuse.

## Brazil Is Third in Film Market

WASHINGTON, July 9.—The importance of Brazil as an outlet for American motion picture films is revealed in a survey of that market and Argentine which has just been issued by the Department of Commerce.

Based on the amount of film exported, the report shows Brazil ranks as our third largest customer, only Australia and Argentina taking a greater amount of footage. Last year 16,464,000 linear feet of film was shipped from the United States to Brazil, a figure representing approximately 85 per cent of the total footage exhibited in the country during 1928. German films accounted for about 7 per cent, while those from French studios represented a little more than 5 per cent.

Although American pictures ranked first in the Brazilian market, it is pointed out that European pictures are popular. The Brazilian public seems to be more influenced by the actors than the picture itself, and unless a star is featured the attendance is likely to be limited, according to the report.

## RYAN APPOINTS GUILD COMMITTEES

James Ryan, the newly elected president of the Catholic Motion Picture Guild, last week made the following committee appointments or the coming fiscal year of the Guild, which will officially begin in October: Executive Committee — James Ryan, chairman; Johnny Hines, John Gain, C. E. Sullivan, Colleen Moore, John W. Considine, Jr., Jack Coogan, Sr., Winfield Sheehan, James J. Dunn, Joseph P. Kennedy and Eddie Mannix. Advisory Board — William K. Howard, chairman; C. C. Burr, Rod La Rocque, Nancy Carroll, John Ford, Robert McGowan, Charlie McHugh and Sam Taylor. Corresponding Secretaries — June Collyer, Malcolm McGregor and Olive Borden. Entertainment Committee — Neil Hamilton, chairman; Eddie Albright, Walter Wills, Eddie Quillan, James Gleason and Eddie Dowling. Publicity Committee — Bert Ennis, chairman; Frances Scully, Erle Hampton and Joseph Shea. Membership Committee — Frankie Dolan, chairman; Patsy O'Byrne, Margaret Fielding, Sally Blane, Carmelita Geraghty and Nancy Drexel.



### Director of Colman's Next Production Replaced

Samuel Goldwyn announced yesterday that because of the sudden illness of E. Richard Jones, the direction of "Condemned," Ronald Colman's next starring vehicle, will be placed in the hands of Wesley Ruggles.

Jones, who directed the extremely successful Colman picture, "Bulldog Drummond," has been engaged on the preparation of "Condemned" for several months with Sidney Howard, the playwright. His illness, while not serious, demands that he have a two or three-month complete rest before assuming the responsibility of another big production.

Mr. Ruggles, who was to have produced "Hit the Deck" for RKO, has secured a temporary release from that organization in order to be able immediately to step into "Condemned," rehearsals for which begin this week. Both Ruggles and Jones are veterans of the Mack Sennett school and both have directed many successful productions elsewhere.

Mr. Ruggles will have the collaboration of Dudley Digges of the New York Theatre Guild in the direction of the dialogue which Sidney Howard has written for "Condemned." Digges will likewise play an important role in the picture, as will also Ann Harding, who has been borrowed from Pathe for the occasion. A further important name promised for release this week will comprise, with Mr. Colman, one of the most interesting casts of the forthcoming season.

### American Ace Aids in Fox Special

Captain Sterling Campbell, an American flyer who became one of the ranking aces of the Royal Flying Corps during the war with a record of fourteen German planes and eight balloons, is giving valuable aid to John G. Blystone, Fox Film director, in assembling an imposing fleet of Camels, Avros, S. E. 5's and other types of genuine pursuit and training ships at the Fox studios.

The ships will be rebuilt and rendered airworthy to be used in the exciting scenes of an anti-Zeppelin attack which is to be the climax of the Fox-Movietone picture, "The Sky Hawk."

Helen Chandler and Reginald Dandy will play the featured roles in this first all-talking production of war-time aviation.

J. M. Kerrigan, Lawford Davidson, Lennox Pawle and Lumsden Hare, each a former stage celebrity, will enact the featured roles.

Llewellyn Hughes, who wrote the story "Chap Called Bardell" from which the adaptation has been made, has written the scenario.

With the signing of William Orland, the cast of "Her Private Affairs," featuring Ann Harding, has been completed and the production has been started at the Pathe studios under the direction of Paul Stein. The cast includes Harry Bannister, Lawford Davidson, Arthur Hoyt, Kay Hammond, John Loder and Elmer Ballard.

## Warner Bros. Will Not Import Outside Writers

*Robert Lord, Contract Scenarist, Is Assigned to do "Hold Everything"*

The importation by producers of outside talent to write picture versions and dialogue continues to be disregarded by the Warner Brothers. An illustration is the announcement by Darryl Francis Zanuck, associate executive with this organization, that "Hold Everything," a stupendous show by DeSylvia, Henderson and Brown, "had been assigned to Robert Lord, one of their contract scenarists for treatment."

While other studios have been experimenting with eastern "geniuses" at a tremendous cost, both Zanuck and Jack Warner have continued to place their faith in the proven scenarists familiar with screen technique. Such writers as Lord, J. Grubb Alexander, Harvey Thew, Joseph Jackson and numerous others under contract to them, have more than fulfilled the

predilections of the Warner executives by their contributions since the advent of the Vitaphone synchronizing device at this studio.

Only recently Lord collaborating with Arthur Caesar, completed the screen version and dialogue for "So Long Letty," which is shortly to be revealed to the public as the biggest talking production of the year. Flawless in every respect, the novel twists created for the story and the intelligent dialogue conceived by this duo far surpass anything yet created by the "importations," it is reported.

The picture versions and dialogue for both "The Time, the Place and the Girl" and "The Desert Song," were also from the facile pen of Lord, who today is regarded as one of the most capable writers in the industry, it is claimed.

### Music Publishers in N. Y. Sign Two Companies

NEW YORK, July 12. — Louis Bernstein, president of the Shapiro, Bernstein Music Publishers, on his return this week from California announced that his company has arranged to publish the motion picture music of two additional companies.

The first of these is the publication of theme songs for Universal Pictures, starting with the featured number of

the new collegiate picture, which that organization has now in the course of production. This picture will carry the theme song of "How We Love Our College."

While on the coast, Mr. Bernstein also succeeded in signing up the Biltmore Pictures, Inc., for all their theme songs for the coming season. The first number to be published in this connection is "Wanita," which has been synchronized with Harry Webb's latest sound and talking production, "Dark Skies."

### Talkers Create New Title for Assistant

Talking pictures have created another title for clever young assistants. The first to hold the title of "Special Effect" man is Robert Webb, younger brother of Millard Webb.

"Bob" handled the trick sounds on "Alibi," "Couquette," and "Glorifying the American Girl." It is a job of the "special" man to figure out different sounds which may be utilized and how to get the best results. When you hear the night stick in "Alibi," the music in "Couquette" rising and falling, and the lapping of water on the boat in "Glorifying the American Girl," you may know that the specialist had these problems to solve.

Young Webb has been brought from New York to assist Millard Webb in directing "Give This Girl a Hand," and work out effects of sound. The two brothers are going far in the talking picture game.

### Famous Sisters to Get Parts in New Revue Feature

Several of filmland's most famous sisters will strut the boards in special numbers in "The Show of Shows," Warner Brothers' extravagant musical revue in which a brilliant array of stage and screen talent will appear, it is announced by Darryl Zanuck, associate executive.

Dolores and Helene Costello, Alice and Marceline Day, Viola Dana and Shirley Mason, and Loretta Young and Sally Blane, are the sisters who will appear in the extravaganza. Each duet will do separate "sister acts," especially designed for them.

Outstanding talent already signed to contribute to "The Show of Shows" includes John Barrymore, George Arliss, Charlotte Greenwood, and Irene Bordoni, while Warners' entire directorial staff will be called upon to lend their talents to the production under the personal supervision of Zanuck, who is producing.

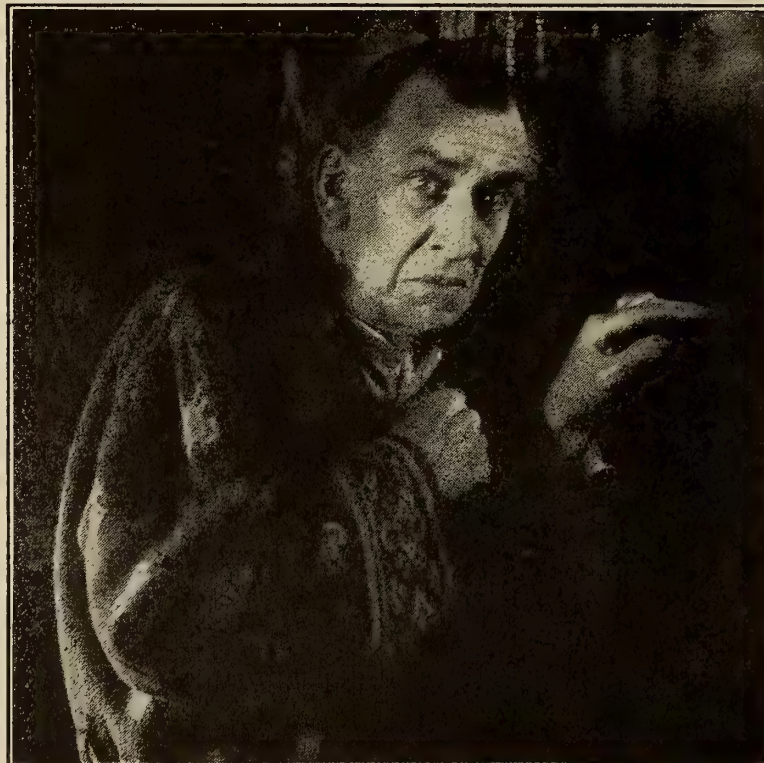
Larry Ceballos, Max Scheck and Jack Haskell will handle the dance numbers and chorus ensemble effects.

### McCarey to Direct "Dancing Rhythm"

A developer of comedy stars is the unique reputation built up by Leo McCarey, well-known megaphonist, who has just been assigned to direct "Dancing Rhythm," from an original story by Earl Baldwin and Joseph Franklin Poland, as the second picture in his Pathe contract.

McCarey, who recently completed direction of "Joe College," an all-dialogue picture of scholastic life, starring Eddie Quillan for this organization, directed comedies for the Hal Roach studios for several years, and was instrumental in developing such stellar luminaries as Charley Chase, and the celebrated team of Stan Laurel and Oliver Hardy.

### Appears in "The Gamblers"



Charles Sellon has an important part in "The Gamblers," feature production which opened at Warners' Theatre this week.



# Motion Picture Industry To Stage Jubilee

## Event Scheduled For August 7—Much Talent Promised

Symphonic echoes in Hollywood Bowl will be at rest on the evening of Wednesday, August 7, when the motion picture industry will combine to stage one of the most impressive outdoor entertainments ever seen here, combining the studio, stage and vaudeville ranks for program talent for the Hollywood Midsummer Jubilee, as the event will be known.

Proceeds of this huge Jubilee, on which only headliners will be given place, will be given to the Los Angeles Sanatorium, the free institution for tubercular patients at Duarte, which is endorsed and supported by the Community Chest, as the motion picture industry's share towards the recently concluded Amalgamation Deficit Appeal.

With full representation on the list of patrons sponsoring the mammoth Bowl entertainment, every motion picture studio will contribute program talent. Beauty choruses from current sound films, visiting celebrities here to appear in talkies and huge dancing ensembles which can be given fitting presentation on the great Bowl stage are promised among other attractions.

Because of the charitable aspect of the Jubilee it is expected that Los Angeles will put forth every effort not only to assure its success, but to make it a historic event in the matter of brilliance of program as well as of audience.

It is hoped that the additional funds needed by the Sanatorium at Duarte, which during the past few years has been so important a factor in stamping out the White Plague in this vicinity, will be fully realized from the Jubilee.

Included on the highly representative list of patrons who are assisting in various capacities in staging of the Midsummer Jubilee at Hollywood Bowl are William Koenig, chairman; Louis B. Mayer, B. P. Fineman, Carl Laemmle, Jr., Jack Warner, Sol M. Wurtzel, Phil Goldstone, I. Irving Lipsitch, Marco Hellman, Mrs. William B. Holzer, Mrs. Lewis Levinson and others.

Following a meeting of the executive committee in charge of staging of the event, this week, initial plans were brought to a head and sub-committees appointed. Tickets for the Jubilee, it is announced, are to be placed on sale at designated places within the week.

## Vocal Academy Planned as Aid to Production of Talkies

*Warner Bros., First National and Vitaphone Interests Combine to Perfect Training School for Screen Artists*

A vocal academy, for the purpose of training the voices of screen players, is to be established at once by the Warner Brothers affiliated companies, including Warner Brothers Pictures, First National Pictures, Inc., and Vitaphone interests.

This announcement was made by J. L. Warner, vice president in charge of production for these companies, after consultation with A. L. Rockett, associate executive at First National, and Darryl Zanuck, of Warner Bros.

The academy will be known as the Warner Brothers-First National Vitaphone Vocal Academy, and will be built on the First National lot in Burbank. It will be a modern, fireproof building, with the latest recording and reproducing mechanism in each suite. A "play back" room will be installed in each practice room, so that the student may hear his or her voice played back from the record immediately after the singing lesson.

This, musicians state, will be a valuable aid in training singers, by giving them the opportunity of hearing their own voices, and thus realizing their mistakes.

An unusual feature of the academy will be that the singers will not be trained for stage and concert singing, or outdoor vocal work, but rather for the Vitaphone technique or the peculiar requirements of recording, which are entirely different from ordinary concert work.

The new academy is to be presided over by about fifteen competent instructors and coaches. Arrangements are now under way to obtain the co-operation of the Metropolitan Opera Company, in New York, in securing these teachers, and it is probable that several coaches now on the staff of that organization will be sent to Burbank to take charge of the new academy.

Officials of Warner Brothers and First National companies situated in Europe are also negotiating with foreign teachers of singing, who are to be added to the faculty of the academy, for the purpose of teaching singing in foreign languages.

The preliminary work in handling the teaching will be directed by Ernest Grooney, choral director, who has directed the choruses and ensembles on all of the big musical pictures produced by First National and Warner Brothers. He has now under his instruction about eighty singers, and this number will be increased as the facilities permit.

Since the advent of Vitaphone pictures, the pioneers in the singing and talking field, the Warner and First National studios have maintained elocution schools for the voice training of their players. This work is to be carried on, with the addition of the training in singing.

All of the stars and contract players of both companies will be given opportunity to take advantage of the new academy, and, in addition, outside players who show especial talent will be given a free six months' course there.

The announcement of the vocal academy is expected to create unusual interest, for it is the first move of this kind that has been inaugurated in any of the large production organizations since the advent of singing and talking pictures.

### Review

#### "Top O' the Hill"

By Charles A. Kenyon

presented for the first time at the

MAYAN THEATRE  
in Los Angeles, California

on the evening of July 8, 1929.

Not so many years ago, Charles A. Kenyon gave to the theatrical world a masterpiece in "Kindling." Since then he has proven his ability to write vehicles for both the stage and screen and just as we were about to sit back and reconcile ourselves to accept Mr. Kenyon on his face value, he offers another gem for theatre-lovers to relish; his latest three-act drama, "Top o' the Hill."

The story is laid in San Francisco. It reveals a tale of the red light district, the struggles of a young girl to leave the past behind her, and just about the time that she feels that the world has accepted her as a lady and she is about to enter into a happy marriage, fate ordains otherwise.

Through some of her former associates, one her lover of the streets and later a political power in the Bay City who after seven years really

realizes that he loves the girl, we find the girl at last reconciled to the fact that if she wants rest and peace the rest of her days she will have to find it in the arms of her Barbara Coast lover rather than in what at first looks like high society.

Helen Menken at no time in her career ever rose to such heights of dramatic interpretation.

Miss Menken deservedly answered many curtain calls with William Boyd, who plays the hardboiled former owner of the dive.

Another highlight in the play was the performance rendered by Hilda Vaughn as the maid in the apartment. Miss Vaughn, outside of furthering the drama of the play, brought about many a laugh.

Others who contributed to retaining the interest in this play were Anderson Lawler, Alden Gay, Kate Campbell, John Webb Dillon, Ida Darling, Jean Temple and Russell Morrison.

"Top o' the Hill" is redhot drama dealing with a subject that is infinitely very daring. Lowell Sherman staged the play, which is enough evidence that every bit of dramatic

## President R-K-O Answers Hearst

(Continued from Page 1.)

"You then proceed to make these reputed statements the text of an editorial attack upon the policies of the Radio Corporation and my personal attitude toward the Federal laws.

"May I be permitted to direct your attention to the following facts:

"FIRST—No statement even remotely resembling your quotation was ever made by me.

"SECOND—The statement is absolutely false, whoever made it.

"THIRD—I do not know Mr. Rubinstein. I do not know whether or not he made any statement like the one you quote.

"I understand he is a subordinate employee of R-K-O Pictures, Incorporated, with no more authority to speak for Radio Corporation or its subsidiary companies than one of your newsboys for yourself.

"FOURTH—I am not the Chairman of the Board of Radio Corporation, but President of Radio-Keith-Orpheum Corporation.

"FIFTH—My personal records, in the service and otherwise, in support of our laws does not warrant your use of the terms, 'Captain Kidd,' 'Highwayman,' 'Outlaw,' 'Bolshevist,' and other similar terms.

"I have no quarrel with your editorial policies, but I do object to your pillorying my company and myself by the use of an absolutely false statement, which has already been repudiated in some New York newspapers.

"I understand your editorial appeared today in your entire circuit of newspapers throughout the United States.

"In fairness to Radio Corporation and its subsidiaries and to myself, may I respectfully request that you give as much publicity to this statement of facts from me as you have given to your editorial. Please address reply to me, care Radio-Keith-Orpheum Corporation, 1560 Broadway, New York City.

"(Signed)

"HIRAM S. BROWN."

value in it has been brought to the surface. He has struck his mark as a stage director.

Felix Young, on the opening night, made his bow and was given an enthusiastic reception as the producer.

The settings, according to the program, were designed by John Decker.

Taking it all in all, "Top o' the Hill" is a well worth-while acquisition to the stage.—H. B.

1 1 1

William Haines will star in "Navy Blues," directed by Clarence Brown. M-G-M picture. Brown will direct when he finishes "Anna Christie," starring Greta Garbo.

1 1 1

Victor Schertzinger and wife are going East today. He will direct one or two pictures there for Paramount.



# Picture News Hot Off the Griddle



*John Stahl, director-general of Tiffany-Stahl, whose former stage experience is proving invaluable in producing talkers.*

*Herewith We Present Five Prominent Faces--Each of Whom Are Stars in Their Profession*



*Fred Newmeyer, Pathe director, is busily engaged in cutting "Sailor's Holiday"*



*Left: Colleen Moore, who is leaving First National.*

*Below: George O'Brien, just finished "Salute," a Fox production.*



**GEORGE O'BRIEN**



*Henry Otto is just finishing with the Denny picture, "No, No, Napoleon," a Universal production.*



# Those Were the Happy Days

*Yep! Those Were the Good Ol' Days When the Creeping Celluloids Hadn't Mattered a Word!*



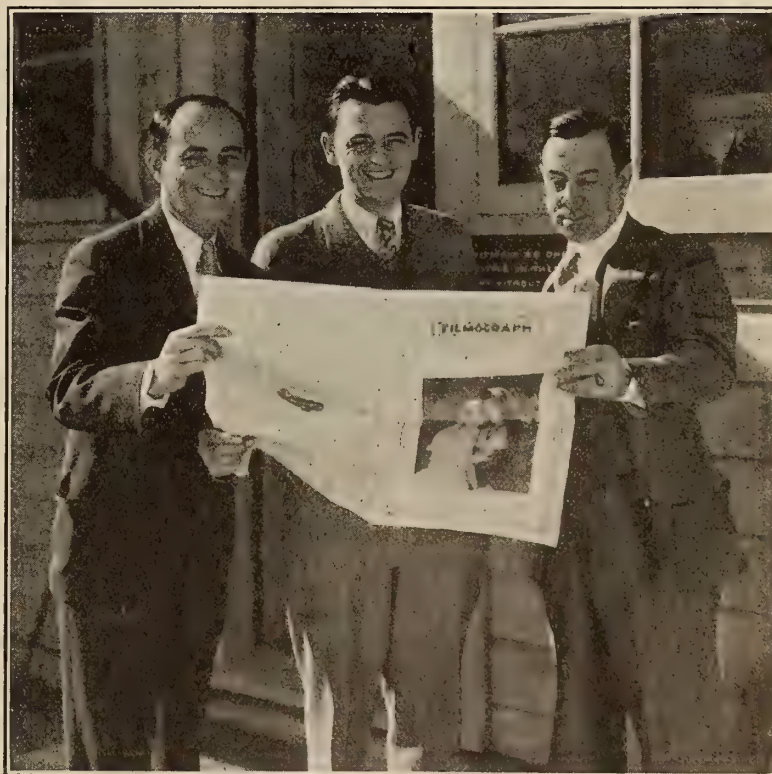
*A tintype out of the ol' fam'ly album—Elmer Clifton directing Patsy Ruth Miller at Tiffany-Stahl while M. H. Hoffman formerly in charge there, looks on.*



*When bock beer was a nickle per glass—Eddie Cantor and George Jessel doing a turn in vaudeville together.*



*Sidney Olcott flourished the megaphone for Richard Barthelmess in Inspiration pictures. Here they are, foreground to back: Barthelmess, Bill Powell, T. Royce Smith Jr., Anders Randolph, Chas. Lane, Sidney Olcott and Torrence standing.*



*We just couldn't refrain from showing Messrs. Fox, Roth and Herbert perusing a Filmograph in the ol' days when it took three to hold it up.*



# Columbia Pictures Will Produce Plays

## First Motion Picture Co. to Enter This Field—To Get Re-Actions

NEW YORK, June 12.—Due to the shortage that faces the film industry of worthwhile play material suitable for motion picture adaptation, Columbia Pictures Corporation announce their entry into the active field of play production for next season with an ambitious program.

The stage plays to be presented will be produced in association with well known Broadway managers. Scripts will be assigned to individual producers whose experience and past successes best suits them to handle a particular type of play.

Only the finest type of directorial talent and performers with Broadway reputations will be used for these plays. The program will consist of dramas, musical comedies, farces and straight comedies, all written by established playwrights of national repute.

Among the many reasons that induced Columbia to enter the stage producing field, according to Jack Cohn, treasurer of Columbia, was a desire to secure a metropolitan audience's re-action to a play before bringing it to the screen.

In commenting upon the venture, Mr. Cohn explained: "With the advent of the talking picture and the permanent place secured for it in the public's favor, my associates and myself realize that really good plays by well known authors will be difficult to purchase in large numbers. To safeguard the interests of Columbia Pictures as well as to make certain that we have a permanent field from which we can continually draw upon for Broadway successes by famous writers, the decision came about to produce our own plays with the best casts and directors obtainable.

"This, I believe, is the first time any large motion picture corporation has ventured into the Broadway producing field with a program as large as Columbia's and working directly with New York stage producers rather than in opposition to them.

"If the plays prove successes and earn lengthy engagements, motion picture adaptations will be made, otherwise, the vehicles will be dropped. Already, we have several scripts ready for fall production and are lining up more each day."

As a first step in their program, Columbia announces the appointment of Mr. D. A. Doran, formerly scenario editor of Pathe, to handle the play situation for them. Mr. Doran's intimate knowledge of the theatre and the type of play most suitable for motion picture adaptation will make him of invaluable aid to Columbia in their present ambitious schedule of both productions of the stage and screen.

H. B. Warner, who is responsible for some of the most outstanding characterizations yet given to the screen, plays the featured role of the prosecuting attorney in "The Gamblers," which opened Monday, July 8, at Warner Brothers Theatre.

## Hollywood Bowl Season Is Opened Tuesday Night

*Twenty Thousand Greet Noted Italian Conductor and Symphony Orchestra*

The Hollywood Bowl opened its series of summer concerts on Tuesday night with Bernadino Molinari conducting. Devotees of music to the number of approximately 20,000 flooded the bowl, and greeted the noted Italian conductor warmly when he made his appearance on the stand. The motion picture colony was well represented, as was local society; and both are liberally included in the list of patrons and season box-holders.

Though there was slight evidence that the orchestra is not yet sufficiently well drilled to respond to the dynamic conducting of the Italian maestro, particularly in some phases of Beethoven's First Symphony and the first of the two numbers of Mule's "Sicilia Cantora," it performed splendidly throughout. The light melodic quality of Corelli's "Suite for String Orchestra" was appreciated as an opening number, initiating what promises to be the most outstanding "Symphonies Under the Stars" season in the history of the bowl. The Scherzo from Tchaikowsky's "Fourth Symphony" was aptly rendered, and was followed by "The Pines of Rome," the Respighi symphonic poem with which Signor Molinari won so much favor last season. The steady rhythmic flow and cumulative vitality of the final movement resulted in spectacular climax as before, and all the past glory of Rome was indeed

felt to be surging along the Appian Way.

Mendelssohn, Edouard Lalo, Richard Strauss, and Ludwig Beethoven, with Alfredo San Malo as violin soloist, were represented on Thursday's program; while Mozart, Borodin, Respighi, and Mancinelli were on Friday's program with Max Pantelieff, Russian baritone, as soloist. The program for Saturday (tonight) follows:

1. Symphony No. 7 in A Major - Beethoven
2. Tone Poem: "Death and Transfiguration" - Strauss
3. "Rakoczy" March (Hungarian March) - Berlioz

Throughout the next two months concerts will be given each Tuesday, Thursday, Friday and Saturday nights. Programs for Signor Molinari's second week follow:

**TUESDAY, JULY 16**  
 "Autumn" from "The Four Seasons" - Vivaldi  
 Symphony No. 13 in G Major - Haydn  
 Prelude to Act 1, "Lohengrin" - Wagner  
 Dances from "Prince Igor" - Borodin  
 Overture—"Sicilian Vespers" - Verdi  
**THURSDAY, JULY 18**  
 Symphony No. 2 in D Major - Brahms  
 The Fountains of Rome - Respighi  
 Overture—Thannhauser - Wagner  
**FRIDAY, JULY 19**  
 "Spring" from "The Four Seasons" - Vivaldi  
 Concerto No. 5, "The Emperor" - Beethoven  
 Soloist: Mme. Elly Ney, Pianist  
 Concerto Grosso No. 10 in D Minor - Handel  
 The Sorcerer's Apprentice - Dukas  
**SATURDAY, JULY 20**  
 Symphony No. 5 - Beethoven  
 Minuet for String Orchestra and Two Flutes from "Orfeo" - Gluck  
 Scherzo from "Midsummer Night's Dream" - Mendelssohn  
 A Night on Bald Mountain - Moussorgsky  
 Overture—Semiramide - Rossini

## Paramount Spots Five Pictures on Broadway

NEW YORK, July 12.—Paramount has five films in leading Broadway theatres this week.

"The Four Feathers," the spectacular adventure film produced in sound by Schoedsack and Cooper, is playing to capacity business at the Criterion Theatre twice daily.

George Bancroft's talking film, "Thunderbolt," is in its third week at the Rivoli.

Adolphe Menjou's first talking film, "Fashions in Love," is at the Paramount.

Maurice Chevalier's "Innocents in Paris" is at the Hippodrome, having already completed a \$2 run at the Criterion and a week at the Paramount.

Richard Dix's "Nothing But the Truth" is the attraction at Loew's State Theatre, having previously played the Paramount.

Fox has signed Daphne Pollard, formerly a London and New York musical comedy star. The two pictures in which she will appear are "Big Time" and "The Sky Hawk."

## Leo McCarey Has Fine Picture

The name of Leo McCarey is to be broadcast by the Pathe sales organization to the four corners of the globe, according to an announcement made late yesterday by William Siström, general manager of production. Seldom in the annals of motion picture making has a picture received the tremendous acclaim which this young director's initial effort in the talking field engendered before a "sneak" preview audience Friday night at Ocean Park.

Titled "The Sophomore," this feature length opus is reported to have surpassed in number the amount of laughs from an audience ever credited to a hilarious screen comedy.

## Hillstreet

Elinor Glyn fashioned a typical "Glyn-ish" story for Billie Dove, and it really has its moments. There are portions in "The Man and the Moment" at the Hillstreet this week, that convey the exceptionally pleasing quality of the star's voice, and at the same time one gets anew the definite impression that she has lost none of her beauty and charm.

"The Man and the Moment" is a daring story—daring in the sense that a young couple, suddenly thrown together by force of circumstances, decide to marry in order to be rid of human encumbrances. In short, Billie wants to be rid of her guardian, while Rod LaRocque, the leading man, is anxious to break away from a designing married woman.

With the accomplishment of their purposes, unknown to their friends, the action swings briskly into many thrilling and eye-filling sequences. These are characteristic of George Fitzmaurice, the director, whose eye for exotic detail is not missing in this production.

LaRocque acquits himself admirably and his voice registers evenly on the whole. Other members of the cast, including Owen Lee and Robert Schable, do first rate work, with Billie destined to add many thousands of admirers on the strength of her pleasing voice.

Anatole Frieland's night club revue is the spotlight stage attraction, with a group of lively entertainers.—"Dad."

## MAKES FIRST TALKER

Betty Farrington, last seen locally as the comedy maid in "The Royal Family" at the Belasco Theatre, has completed her first talking picture engagement, she having played the role of Ford Sterling's wife in the Columbia production of "The Fall of Eve," a farce comedy produced under Frank Strayer's direction, with a cast including besides Miss Farrington, Patsy Ruth Miller, Jed Prouty, Ford Sterling, Gertrude Astor, Fred Kelsey and Hank Mann.

## Chandler Sale Is Attracting Many

The sale of brand new 1929 Chandler automobiles now being conducted by the Kelley Kar Company at 1225 S. Figueroa street has attracted a great deal of attention in film circles. More than a score of motion picture people have taken advantage of this sale to purchase new cars at discounts of from \$300 to \$800.

The six-cylinder closed models are delivered as low as \$895 and the eight-cylinder closed cars as low as \$1195. The salesrooms are open evenings and Sunday's for the benefit of those who are unable to inspect the cars during the day.

President A. Lawrence Lowell of Harvard University has just received, on behalf of the University, a print of the film, "What Price Glory," to be preserved in the University archives. This Fox Film production, with Victor McLaglen and Edmund Lowe, was chosen by the department of Fine Arts at Harvard as one of the twelve best pictures of 1926, to be kept in perpetuity by the University because of their artistic merits.



# IMPERSONATIONS

By  
BERT LEVY



Bert Levy  
After Ted Cook

Ladies and gentlemen, with your kind permission I will now offer for your approval a few impersonations of well known people. If Grace and Louella are in the audience I would like them to know that my humble efforts are absolutely without offense. They are both, I hope, friends of mine and I would respectfully ask them to remember that we impersonators only "pick on" somebodies.

We never bother with nobodies. I will now remove my coat and roll up my shirt sleeves so that you will see that I have nothing concealed about my person. My first imitation will be Miss Grace Kingsley in the Los Angeles Times. I thank you.

## Miss Grace Kingsley

"Oh!" exclaimed Stella as we entered the perfectly gorgeous home of Sammy Cohen. "Isn't this perfectly gorgeous?" We made our way with difficulty through a mass of exquisitely beautiful blue roses with every shade of tint from the deepest cerulean to the softest shades of pearl grey, and reached the imposing entrance to Mr. Cohen's palatial home which nestles softly amidst the vine-clad hills of his perfectly gorgeous estate. Everybody was there, that is, everybody who is anybody and those who were not invited were entirely absent. Sammy was so surprised to see us that he rushed to greet Stella, knocking over several of his guests in his excitement. "I always read your wonderful page," there is nothing like it in the whole world," he whispered softly to us. "Isn't he just grand," remarked Stella; "there is no artist in the whole world just like him." We were greeted by Mary Pickford, Greta Garbo, Billie Dove and Dorothy MacKaill, all of them dressed in bathing suits and eating hot dogs down by the fountain on the miniature golf course at the back of the house. "Oh!" exclaimed Stella—just like that, "Here's that perfectly gorgeous Johnny Hines. "No gathering is complete without Johnny, and his infectious fun. Johnny, true to form, emptied the contents of a bowl of goldfish down the perfectly gorgeous back of Greta Garbo. It was a wonderful inspiration on the part of the delectable. Hines and everyone, that is, everyone except Greta, laughed hilariously. "Oh!" remarked Stella. "I'm just perfectly hysterical with joy when Johnny is around." Larry Paff, the producer, greeted us and presented us to his beautiful wife. I remarked to Mrs. Paff, "What wonderfully soft skin you have—just like peaches and cream. How do you keep so young and charming?" to which she replied, "I read your clever column every day." Wasn't that just too cute of her? As Stella remarked—

"Mrs. Paff certainly exudes happiness wherever she goes." Our delightful chat with the Paffs was interrupted by a vigorous slap on the back from D. P. Perlberg, chief executive of the Tarrymount Studios. "D. P." introduced us to his wonderful mother, the most wonderful mother in the whole world. "I'm sure," said Stella, "no assistant director, or 'extra,' could possibly have such a mother; in fact, I am positive that nobody but a pro-

Thames, Vindsor, England, but was brought up in Baltimore where her people are known as The Hopkins of The Johns Hopkins Hospital.

"Well," Stella remarked, "we must be going, for we have several other parties to cover this evening." Sammy Cohen, our most wonderful host, escorted us to our limousine, which stood by the lodge gates two miles from his front porch. "It was a most wonderful party," I said. "Thanks,"

## Unimportant Interviews With Self Important People



MISS FLOSSIE FEWCLOTHES, the popular musical star, who is a keen observer of manners and customs of people in every part of the world remarked: "I have come to the conclusion that a cigarette may be smoked from either end, but only from one once at the one or same time."

ducer could have such a perfectly gorgeous mother," to which, of course, I immediately agreed.

Coming down the broad sweep of pink marble steps into the sunken garden we espied the deliciously beautiful Maire Vindsor. Her tender form in perfect silhouette against the setting sun disclosed the most sumptuous lavender underwear trimmed with exquisite old Italian lace brought by Maire's grandmother from Vindsor Castle in England. Maire is, as you all know, a descendant of "The Vindsors" of Vindsor Abbey, Vindsor-on-

replied Mr. Cohen, and then with a pleading look he added softly, "Please don't say a word about it in The Evening Express." We motored through the balmy night enroute to Dinty Moore's for a snack before looking in at Lupino Lane's birthday party. Stella, with a look of esthetic bliss on her sleepy face, turned to me with a sigh as she said: "It was perfectly gorgeous," and then, thank God, lapsed into unconsciousness.

## Miss Louella Parsons

Copyright, 1929, By Secret Service, Inc.  
Enroute Shanghai, China (exclu-

sive). I received a cable this morning from Tom Mona, Heaven's most villainous gift to the silver screen, which contains some momentous information which he begs me to keep strictly entre nous. But I am intrigued to tell you. Tom Mona has just turned down cold several tempting offers of stellar roles in forthcoming productions, to take a trip abroad. Tom has been fairly deluged by propositions from every studio importuning him to reconsider his decision to take a vacation. Producers are laying awake these nights and are at their wits' end devising means to keep him amongst us. Tom, poor boy, is on the verge of a nervous breakdown, for, it has been with him, just stepping from one heavy role into another for many years past and his many friends insist that he take a rest. New York's producers of legitimate stage plays have kept the wires burning in an effort to have Tom sign to star in forthcoming productions, but, Tom is deaf to all their frantic appeals. Mr. Mona has reluctantly consented to stop off in New York while enroute to Europe to politely listen to their propositions, but, he has let it be known that they will have to talk turkey, for, as he puts it himself—"If I don't work for the next ten years, I should worry." One of my numerous little birds tells me that if Tom does decide to desert Hollywood, he will leave many broken hearts among the beautiful film maidens of our fair city.

\* \* \*

One of my scouts wires me as follows: Tom Mona has just signed gilt-edged contract to try out a new sketch for two days at Long Beach, Calif. If he gets over he will jump to Kansas City and whip his offering into shape there, after which he will return to San Francisco to lay off a week before playing a split week between Sacramento and Salt Lake City. Mr. Mona assures my faithful scout that after the arduous work of the film studios, it is like heaven to jump around the country, trying out in three towns a week, catching early morning trains, checking baggage, waiting for hours at junctions and eating at one arm lunch rooms. However, the screen's loss is vaudeville's gain, and so say all of us.

\* \* \*

Shush! keep this under your hat, it is absolutely exclusive. Myrtle Steadfast, the dainty little star of the Fox studios, has confided to me that she is to be an August bride. Myrtle's beauty has always intrigued me and she promised that I would be the first to learn that stupendous news when she at last capitulates to Cupid. So here it is at last, the announcement of her forthcoming marriage which will rock the very foundations of Filmdom. She will be led, a blushing bride, to the altar during the first week in August. In spite of the fact that she has been twice divorced, and is marrying a two-time divorcee, I still insist that she will be led to the

(Continued on Page 26)



# His "Fashions In Love" Opens At Paramount



## VICTOR SCHERTZINGER

*Victor Schertzinger, famous for his musical compositions, is also a director of note. "Fashions in Love" is his latest production for Paramount. Adolph Menjou is the star. Under Mr. Schertzinger's direction Mr. Menjou sings, talks and plays. Besides this latest picture, Mr. Schertzinger was director of "The Wheel of Life" and "Nothing But the Truth." In company with his wife he left Friday for the Paramount studios in Long Island where he will make a feature.*



# Pictures...Reviewed and Previewed

## Preview

### "Sailor's Holiday"

Previewed at the West Coast Ritz Theatre.

Pathe All Talkie Production.  
Directed by Fred Newmeyer.  
Story by J. F. Poland.  
Dialogue by Ray Harris and J. F. Poland.  
Photography by Arthur Miller.  
Recorded by R. C. A. Photophone System.  
Featuring Alan Hale.  
THE CAST: Alan Hale, Sally Eiler, George Cooper, Paul Hurst, Mary Carr, Charles Clary.

Well—well—the old Pathe rooster sure had something to crow over when he let loose his clarion on Alan Hale in "Sailor's Holiday." Here is a laughter-stirring comedy that keeps one's risibles working overtime all the way through. It is just chock full of ludicrous situations, episodes and gags and keeps the paid customers in a continual uproar of merriment. Alan Hale is probably the most versatile actor on the screen today. Whether in full dress, character or comedy parts his dramatic cleverness is of polished maturity. Now add to this (in all talkies) a clear, distinct voice, free from any "Big Mike" weaknesses, and a flawless enunciation, and you have a silver-sheet combination that is difficult to match.

Hale brings that permanent-wave, head-piece of his into the United States navy—Adam Pike, if you will. A jolly gob with a coco brimming over with quaint conceits, rapid-fire repartees and a big-hearted merriness that wins their way almost instantly

into the good graces of all he meets. On five different occasions he has promised his mother (after a cruise around the world) to fetch her a parrot. He finally keeps his word, and her name is "Esmeralda," which talks more distinctly than most radio announcers.

Adam and his pal, "Shorty," arrive in San Francisco with the fleet and get shore leave of forty-eight hours. Pike is bent on getting "Esmeralda" to his mother, pronto, by a yellow-taxi rush, but complications set in thick and fast as they bump into a sort of Coney-Island chain of amusements. Here they fall foul of land sirens, one of whom is on the outlook for her brother in the navy, Ethelbert Jones. Then the fun waxes rapid and furious, with "Esmeralda" plunging them into all kinds of comic scrapes. With the auditors—it is a case of laugh and grow fat throughout.

Sally Eiler, George Cooper and Paul Hurst prove excellent foils to Hale's portrayal of Pike. Directing, photography and dialogue of the highest order. Here is a box office knockout—mind what we tell you.—Ed O'Malley.

## Preview

### "Black Magic"

Previewed at the West Coast's Ritz Theatre.

Fox All Silent Production.  
Directed by George B. Seitz.  
Supervised by Bertram Millhauser.  
Photography by Glenn McWilliams.  
THE CAST: Henry Walthal, John Holland, Josephine Dunn, Earl Fox, Fritz Feld, Dorothy Jordan, Sheldon Lewis, Ivan Linow, Blue Washington.

The "Black Magic" is just another of those tropical cinema vehicles, boasting a plot well saturated with mystery, and frequently dashed with the diabolical rites of painted and naked natives, driven to frenzy by their medicine man, Meki. A great treat is in store, however, for the spell-bound auditors, when the catastrophe takes a sudden leap into one of the most ludicrous situations ever flashed on the screen, evoking gales of laughter. In essence, the story is that of four men, a wreck, a coward, a drunk and a man.

By a quirk of fate, they are brought together in one of the South Sea islands. The real man of the quartette possesses a bag full of costly pearls. The three wastrels confederate to steal the gems and are abetted by a burly villain who runs a

cheap grog shop. They enlist the assistance of Meki ("Black Magic") and the jewels are "lifted" in a series of melodramatic hokum, pulled off during a torrential rainstorm. The "drunk's" daughter (in love with the real man) finally exposes the frameup and the two beat it from the island on the wings of love.

Henry Walthal brought the wealth of his thespic insight to the character of Dr. Bradbrooke, "the drunk," and easily dominated the picture. Fritz Feld as James Frazer, "the wreck," was convincingly clever in hitting off the suggested antics of a hypnotized subject, and Earl Fox's Darrell, "the coward," dovetailed snugly with the work of his abandoned pals. Sheldon Lewis makes a capital "medicine doctor" and Ivan Linow's, Zelig, was a finished bit of villainy. Holland Ormsby was a smooth performance but Josephine Dunn's, Katherine, was apathetic and amateurish, especially in the scene where she is told of her father's death. Directing and photography excellent. Don't miss the "Black Magic," for it has a kick in it that you will remember for many days after seeing it.—Ed O'Malley.

## Preview

### "The Dance of Life"

Previewed at the West Coast's West Lake Theatre.

Paramount All-talkie Production.  
Directed by John Cromwell and Edward Sutherland.  
Dialogue by George Manker Waters.  
Photography by J. Roy Hunt.  
THE CAST: Hal Skelly, Nancy Carroll, Ralph Theadore, May Boley, Charles Brown, Dorothy Revier, Al St. John, Oscar Levant, Gladys Du Bois, Jas. T. Quinn, Melvin J. Farley and George Irving.

"The Dance of Life," adapted from the stage play "Burlesque," is evidently projected for the purpose of following successfully in the wake of "Broadway Melody," but the more we run up with the recent influx of back-stage plays, the more we feel convinced that "Broadway Melody" is in a class by itself. The great M-G-M production boasts one of the sincerest

(Continued on Page 29)

## Youngest Darling of Screen Now Free Lance Artist



JEAN DARLING

Just finished 2¼ years as leading lady of the Hal Roach "Our Gang" comedies, under the direction of Robert McGowan. She appeared in 30 silent and four talker fun-films. Now available. Phone: Culver City 4725.

## APARTMENT HOTEL

OPENS ON JULY 18

Two days of gala festivities will mark the opening of the Hollywood Knickerbocker Apartments, the film capital's largest and most pretentious apartment hotel, rising eleven stories on Ivar avenue near Hollywood Boulevard, according to plans just announced by A. C. Berghoff, the managing director.

Notables of filmdom, the stage and the society world have been invited to assemble on Wednesday, July 17, for an elaborate informal preview, which promises to take on the character of a theatrical premier.

Heralding the event will be a brilliant electrical display and the 500 rooms of the huge apartment hotel will be in festal array for the inspection of the guests. A buffet supper will be served and a de luxe program rendered by a symphony orchestra and troubadours playing in the foyers, promenades, lounges and the Lido, the Venetian open-air patio.

For the benefit of the public, on Thursday, July 18, the official opening will be staged, when the entire structure from the basement garage to the elaborate suites on the eleventh floor will be opened for inspection with members of the staff of 100 employees of the Knickerbocker to personally conduct the visitors through the hostelry.

## Private Secretary

To Laemmle To

Wed July 25

Harry Zehner, for long private secretary to Carl Laemmle, president of Universal, and now one of the executives at the studio joins the benedicts. On the afternoon of July 25, at his beautiful new home in Hollywood Knolls, he will be married to Miss Mary Grant, thus happily terminating an engagement of many months.

Harry Zehner enjoys the goodwill of every employee of Universal. He is a very active worker in studio welfare matters, is a member of the V. F. W., a veterans' organization, and is a prominent lodge man. Filmograph joins his many friends in wishing the newlyweds all happiness.



# Theatre, Vaudeville and Melody

Conducted By AL. KINGSTON

## Movietunes

Arthur Franklin comes to the front! Coming to Universal as a song writer about a half-year ago, Franklin has by sheer ability advanced to the position of supervisor of music, engaging as well the musical talent of the Universal lot. Since coming to the lot he has engaged the song writers for the various productions, has supervised the ensemble work in such productions as "Broadway," "College Love" and most of the Collegiate series, and has selected name bands for the various pictures requiring them.

Altogether Franklin's position with Universal should prove inspiring to the other recent song-writing arrivals. It is an indication of what can be done by any one of a number of the song writers. The various studios will of necessity require someone to function for them as Franklin is doing for Universal, and by learning and adapting themselves to the conditions current the "boys" can jump into positions that require executive ability, and will add prestige as well as material gain to them. We have watched Franklin since he started here, and we are happy to feel that our original predictions have come true.

Ray Klages and Jesse Greer will have plenty to say along with the rest of the writers who have already been getting tremendous results with the release of their pictures. Their present line-up looks very healthy what with "College Life" to be released soon which will feature a number they composed called "Sophomore Prom." In Marion Davies' first talking picture, "Marianne," they have written "Just You, Just Me" and "Hang On to Me." Shortly to be released will be Clarence Brown's "Wonder of Women," which will feat-

ure their tune called "Close of Day." That is about all for the present as far as picture releases are concerned. We must also remember that they have a tune or two in the "Hollywood Revue" and several others now being plugged by the various publishers without picture tie-ups which were placed long before their entrance into the picture business.

Sam Winelander and Dr. William Axt, recently arrived from New York, have completed the conducting and arranging of the musical scores to "Modern Maidens," starring Joan Crawford, and Lon Chaney's new thriller called "Thunder."

Grant Clarke and Harry Aset have composed a group of new songs which Ted Lewis will introduce in "Is Everybody Happy?" To the accompaniment of his famous jazz band, the star himself will sing three of them—"Wouldn't It Be Wonderful," "I'm the Medicine Man for the Blues" and "I'm Blue for You, New Orleans." Another catchy Clark-Akst number, "Samoa," will be sung by Ann Pennington. In addition, a special song entitled "The Land of Jazz" has been written especially for "Is Everybody Happy?" by Ray Perkins and J. Keirn Brennan.

## Winter Garden Beauty Signed

Patricia Caron, former New York Winter Garden beauty, has been signed by Pathe to play opposite Robert Armstrong in "Oh, Yeah?"

Jimmy Gleason will be seen with Armstrong in "Oh, Yeah?," marking the first time the popular pair of "Is Zat Sol!" fame have appeared together on the screen. Zasu Pitts has the featured feminine role opposite Gleason and other recently signed members of the cast include Paul Hurst, Frank Hagney and Speed Hanson. Tay Garnett is directing.

## Review—Orpheum Theatre

No program to be seen at this house in quite some time has created as much comment as this current bill. The talent is exceptionally well selected and each spot was occupied by artists who delivered their part of the entertainment in grand style.

Ted Lewis and his orchestra were on last for forty-five minutes. Hardly enough, according to the tremendous reception accorded him before and after. It was tough enough for Lewis to follow the Reilly kids. The Five Reillys, as they are billed, gave one of the best exhibitions of showmanship ever seen. A fast and snappy routine of tap dancing and an occasional song or two sent the audience into appreciative hysterics.

The first half of the bill started with the Lathrop Brothers. Two act

displaying fine ability as tap dancers. Next came Whitey with Ed Ford. Clever canine act with the dog showing an unusual amount of intelligence. The hold-over from the previous week was the comedy act featuring Herb Williams. Practically the same material used, but worth-while. Fourth spot held by Lottice Howell. Charming soprano holding every bit of interest from the house throughout the turn.

Maurice Colleano and family closed the first half. Exceptionally good acrobatic turn. Mr. Colleano has a flare for comedy that brought one or two laughs. The rest of the family assisted very nicely.

The house band featured "Your Mother and Mine" to good returns. Fables and News completed.

## Review Majestic Theatre "Love in the Mist"

With Horton out of the cast of this present offering at the Majestic Theatre it looks kind of tough for the outfit if better plays are not presented following this one. "Love in the Mist" featured Madge Kennedy in the New York cast but according to reports did much better than the Los Angeles company.

Sylvia Fields heads the cast here and much more is expected of her. Her work is splendid but the play rather drags in spots. A more worthwhile effort should have been selected to hold the interest of theatre-goers while Mr. Horton is away.

John Lital has an excellent role as the Italian count. His dialect has a tinge of comedy that is sure to please regardless of the manner in which the play is presented. Mitchell Harris has a much better opportunity here than anything he has done in the past at this house. Lurene Tuttle does nicely in her first appearance at this house. Miss Florence Mason is a holdover that continues to please.

The play may catch on if a few changes are made but it is doubtful.

After a record run of 17 weeks as master of ceremonies at the Golden Gate Theatre, Billy Snyder has been engaged as m. c. at the Showboat Cafe in Venice.

Many professional dancers of both the stage and screen are taking advantage of the annual normal course given by Earle Wallace, famous American ballet master, from July 15 to August 10, inclusive. The course is designed principally for teachers, and many have enrolled from all parts of the United States. The training consists of three hours of intensive work each day and covers the famous Earle Wallace Americanized ballet technique, acrobatic, tap and musical comedy dancing.

## Griffith Picture At Hillstreet

Corinne Griffith's greatest production, "The Divine Lady," opens at the Hillstreet Theatre on Saturday at popular prices. Miss Griffith portrays the role of Lady Emma Hamilton, celebrated beauty and siren who slapped a king to save a nation, and was wooed by Lord Nelson, famous naval hero.

"The Divine Lady" was directed by Frank Lloyd. In the all-star aggregation of supporting players are H. B. Warner, Victor Varconi, Marie Dressler, Ian Keith, Dorothy Cummings; William Conklin, Montagu Love, Michael Vavitch and Julia Swayne Gordon.

"Herb" Williams, known as vaudeville's favorite buffoon, heads the RKO stage program. Others on the bill include Lottie Howell, musical comedy favorite, Chase and La-Tour in a skit, and Shannon's Playtime Frolics.

Nine Mae McKinney, the leading lady of King Vidor's "Hallelujah," has just returned from a two-months' pleasure jaunt, in New York City. The young colored player was received enthusiastically by the New Yorkers, the papers using her for good copy a number of times. Incidentally, several of the Broadway managers looked the lady over, with the view of using her in one of their stage shows. She is, however, under contract to M-G-M, who will undoubtedly use her in one of their forthcoming productions.

Jimmy Robinson, the "Hambone" of Darmour-RKO Mickey McGuire comedies, won the children's cake walk contest at a block party held on Central avenue, Los Angeles. Jimmy's partner was Lydia Dewey Washington, age 5.

Helen Menken and William Boyd  
FELIX YOUNG presents  
"TOP O' THE HILL"

MORE STARS THAN THERE ARE IN HEAVEN  
SINGING TALKING DANCING  
"HOLLYWOOD REVUE of 1929"  
METRO GOLDWYN MAYER'S  
TWICE DAILY 2:15 8:15  
GRAUMAN'S CHINESE THEATRE



# The MOVING MOVIE THRONG

By John Hall

Out of the movie ferment come two thought-inspiring developments:

One is the overnight success of a high school girl crashing the movies: The other is the demand for better working conditions by thousands who did NOT crash the movies.

On the one hand we have the utterly inexperienced school girl, flushed with happy enthusiasm, turning from needed schooling to the lure of the movies.

The other side shows an army of toilers shorn of all illusion, facing the raw facts of economic survival: men and women who have made of entertaining the public the work of their lives. They know want, hunger and hard work.

To the green school child want, hunger and hard work are strangers. To the people trying to escape these things, they are nightmares.

The inexperienced school girl sees the front of the beautiful scenery: The others see, and know, the BACK, where the unpainted seams daily look them in the eyes and remind them that its all make-believe.

The school girl knows there is plenty of bread and butter for the asking. The others know they must pay for their bread and butter in hard work—if they can find the work.

The work: That's the rub. Many of the thousands asking for better working conditions are without work; but they are willing to help those who are lucky enough to be on payrolls. The germ of the situation is the willingness of the unemployed to risk all to help all.

Our virbrant enthusiastic, illusion-blinded school girl knows nothing about these raw facts. She knows not the value of the education she gleefully throws away for a brief butterfly life in the dazzling glare of theatrical fakery.

Somewhere between the usophisticated school girl, aquiver with ecstatic anticipation and the army of the disillusioned lies a middleground calling for an explanation of things as they are. That thousands are dissatisfied with working conditions indicates a CAUSE. The explanation should explain WHY there is a cause.

One is reminded of the famous line heading London Punch: "What Fools These Mortals Be." If we consider causes of social discontent, nine times out of ten there will be brought home to us the truth of that phrase. Because, when we overlook causes, we are foolish. And because we DO overlook causes—we go to war.

And, generally, when we DO have the good sense to investigate causes, we find no cause for war. Somewhere in their hazy minds statesmen of the great nations recognize this fact; and when they do they start vigorous campaigns for international arbitration, the main object being to study CAUSES. They know the only way to avoid war is to destroy the CAUSE threatening war.

Man is a marvelous creature—but he has yet to settle a big argument without war. Nations fly at each other's throats and do all they can to annihilate each other. Long ago the most savage beasts of the wild saw the folly of massed slaughter. Only marvelous man enjoys the pastime. And the instinct to kill has been brought to the scratch of a pen, the form of execution being economic death.

This is a matter of routine; a part of organized society; an integral part of the economic system of today, here and in all lands. The little school girls (even with unfinished educations), afire with youthful enthusiasm, are engulfed before they see and know the sufferings of the disillusioned.

Coming to brass tacks, the gentlemen representing the actors and the gentlemen representing the motion picture industry have a fine opportunity to use their BRAINS. That they should fly into a devastating war without parley is excellent proof that their brains are not on the job.

They are not little school girls. They KNOW the value of education. They know that there is SOMETHING causing widespread dissatisfaction among the men and women working in motion pictures. The way to find out what is CAUSING that dissatisfaction is to talk it over in a friendly meeting.

Admittedly NOBODY wants war. That important point settled, why not recognize the fact that there IS dissatisfaction, remove the cause and destroy all possibility of war? That would be the sensible course to pursue. The individual refusing to realize the logic involved is a menace to all.

Right or wrong, the Actors' Equity Association charges unfair working conditions in the industry. Its standing entitles it to a full hearing. If it is wrong a general meeting and open discussion will prove same. The matter cannot be settled in the public press, no matter how important the individuals taking sides.

## PERSONALITY:

Yes; Hollywood Filmograph has a nice new dress; but Filmograph remains Harry Burns' as from the first. The soul of this publication

is the personality of the man who won your confidence and your support; and he is the same Harry Burns you have come to know and respect for his unwavering friendship in all your trials and tribulations.

The material success of Filmograph dates from the day Harry Burns bought it and opened its columns to all engaged in the work of making motion pictures. That he has gained your goodwill and support is the best proof that he has clove to the line and fought the good fight for the right, regardless of who was right.

There be those who had the impression that Harry Burns was no longer of Filmograph; this because he spent several months in New York organizing the office there, his work making Filmograph a very familiar sight along the Great White Way. Folks, he is editor and president of Filmograph, Inc., and is the same Harry Burns you have come to know and respect for his fearless defense of right, without thought of consequences. He is with you again, and in full charge of the work of his life, Hollywood Filmograph.

## Health Director Makes Home Here

Christian Kienle, a former physical instructor in the German army, has leased a home at 6812 Leland Way and is now a resident of Hollywood.

Mr. Kienle is an exponent of health exercises and has prepared a chart which is readily understood by his pupils. By this method it is possible to build up symmetry, strength and health in body and mind, according to the instructor.

A number of prominent motion picture players of both sexes are already under Mr. Kienle's direction.

Millord Webb and his brother, Robert Webb, will work together on "Give This Girl a Hand" at First National. The younger brother assisted on "Glorifying the American Girl." The two brothers have gone far in the talking picture game as director and assistant.

Ben Lyon advises the young men about town to take advantage of the new eighteen-day diet fad. "Simply make a list of your lady friends who are taking a gastronomical vacation and then proceed to issue your luncheon and dinner invitations accordingly," says Ben. "In this way you can entertain several times as many girls as you could normally afford."

Jack Richardson, popular character actor of the stage and screen, and his wife, Florence Stone, will present a sketch, "Us Men," next Sunday evening at the new Musketeer's Club on Sunset Boulevard. The two are charter members of the organization which was formed by Ethel Parvin Forbes.

## Two Old Timers in Gob Roles

Just a "coupla old timers" might be the distinction credited to Alan Hale and George Cooper, who portray the roles of two "gob" buddies in the Pathe all-dialogue feature, "Sailors' Holiday." Hale has worked in pictures almost since their incipience, having worked in the old Lubin Company before he came west with Biograph.

George Cooper, who, like Hale, deserted the footlights for the flickers, made his initial screen appearance with the original Biograph Company.

## Nance O'Neil to Repeat Role in "Silver Cord"

Nance O'Neil, who came to Hollywood to play the role she created in "The Silver Cord" upon the legitimate stage, makes her talking picture debut with John Gilbert in the filmization of Ferene Melner's romantic comedy, "Olympia."

In the talkie which Lionel Barrymore is directing Miss O'Neil plays the part of Princess Eugenie, the mother of the heroine, played by Catherine Dale Owen, New York stage star.

Included in the supporting cast are Hedda Hopper, Tyrell Davis, Gustav von Seyffertitz, Richard Carlefi, Doris Hill and others.

## Apfel Signed to Play Character Part at M.-G.-M.

Oscar Apfel, whom Cecil DeMille signed as the first director of the old Jesse L. Lasky feature play company, has just been given a contract to play an important character part in the new and untitled play William C. DeMille has just started at Metro-Goldwyn-Mayer. Veda Buckland is also cast in the picture. She has not played on the screen for ten years. Basil Rathbone, Kay Johnson and Louise Dresser make up the balance of the performers.

## BEAUDINE ON TRIP

William Beaudine, the First National director, left Hollywood this week with the Pacific northwest as his destination.

The object of his trip is threefold. The most important, however, is Beaudine's need of a vacation, as constant employment at the studios has not permitted him even a brief rest for more than three years. While in Portland, where he will journey specially for that purpose, the director plans to attend performances of the musical comedy, "No, No Nanette," which as an all-talking, singing and dancing Vitaphone production he will film as his next picture under terms of his current First National contract, to get "pointers" to help him in picturizing it. San Francisco and Seattle are also listed among Beaudine's ports of call during the trip, on which Mrs. Beaudine is accompanying him. It is their first extended trip during the fifteen years of their marriage and Beaudine says it is their honeymoon, even though a belated one.



# Fox-Movietone City Study In Contrasts

## Conglomerate Group of Sets Found Within an Acre of Ground

A decided study in contrasts is in evidence at the moment at Fox-Movietone City in Westwood Hills.

Within a radius of a little more than an acre of ground, if one not connected with the studio could have the opportunity to visit there, may be found a replica of three blocks of the Yorkville section of New York City, just around the corner a reproduction of the Yukon district in Alaska and close by, an amazing set representing a street in Vienna.

The Yorkville section reproduction is the more amazing because it has been constructed in its entirety on the largest of the sound stages at Movietone City.

Currently it is peopled with hundreds of men, women and children for the filming of the opening scenes of "Sunny Side Up," the original musical written by the foremost trio of song writers of the present day, DeSylva, Brown and Henderson.

It is a David Butler directorial production and co-features Janet Gaynor and Charles Farrell, each seen and heard in singing and dancing numbers during the process of the story evolution. Harry Oliver designed the setting and supervised its construction.

Instead of the teeming tenements of the lower east side of New York, the Yorkville section is made up almost entirely of two, three and four story brick flat buildings, many of them dating back scores of years. It is a section populated by the middle class and distinctively American.

Every detail of the section is present, even the uneven brick paving, the full width street where hundreds of kiddies are seen at play and the detail of wide gutters at street intersections has not been overlooked.

One of the most massive and ingenious sets ever constructed within the confines of a motion picture studio, is the one used by Allan Dwan for "Frozen Justice," starring Lenore Loric.

It occupies the greater part of an acre of ground and the snow-covered hills rise high in the air.

The bit of Vienna as represented by the quaint street of this continental city is necessary for an important sequence in "Married in Hollywood," the operetta written by Oscar Straus with musical additions by David Stamper, directed by Marcel Silver, musical numbers being staged by Edward Royce and stage directed by Harlan Thompson who wrote the dialog, story and lyrics.

"Married in Hollywood" is predicated the most lavish production ever to be made for the screen. There are four former stars of musical comedy and light opera featured in the production, namely, J. Harold Murray, of "Rio Rita" fame; Norma Terris, the "Magnolia" of "Showboat" for more than a year, and Walter Catlett and Irene Palasty, the famous Hungarian prima donna.

## Educational Offers Some Very Fine Short Subjects

*Silent and Talkies Vie For Attention of Silver Sheet Lovers*

NEW YORK, July 12.—An unusual asleap and dreams the toy castle takes array of short comedies is scheduled for July release by Educational Film Exchanges, Inc. This month's schedule, together with two two-reel dialogue comedies recently added to the late June release schedule, represents a lineup that fails to give any indication of "the usual seasonal slump," and it gives further proof of the increased popularity of short subjects within the past few months.

The two late June releases are "Girl Crazy" and "Jazz Mamas," both directed by Mack Sennett. "Girl Crazy" again features Andy Clyde, who has scored heavily in featured comedy roles in six previous Mack Sennett all-dialogue productions. In his latest comedy he is ably supported by Alma Bennett, Vernon Dent and others.

"Jazz Mamas" is the first all-color, all-talking comedy, and probably the first picture with sound on color film, to be released. Virginia Lee Corbin heads a cast including Vernon Dent, Jack Cooper and Bob Seiter. The entire production was photographed and recorded outdoors in natural color, and with addition of singing and dancing and snappy dialogue.

The first release in July is the second two-reel all-dialogue Lloyd Hamilton talking comedy, "Don't Be Nervous." Lloyd Hamilton plays a dual role, while Rita LaRoy is the girl in the case, and Mahlon Hamilton the other man. The story is from the pen of Gilbert Pratt. Directed by William Watson.

During the same week a Mermaid Comedy, "Top Speed," starring Al Alt, will be released for general exhibition. As the title implies, it's fast-action comedy, with something happening every minute. Alt is supported by a cast of Educational "regulars," including Harold Goodwin, Estelle Bradley and Babe London. Charles Lamont directed the comedy under the supervision of Jack White.

In the second week of July Al Alt will be seen in another starring role, this time in a Cameo comedy, "Lucky Breaks." The action is packed with sure-fire business which Alt handles in expert comedy fashion. Francis J. Martin wielded the megaphone.

The second Lupino Lane talking comedy, "Buying a Gun," is also scheduled for release during the second week in July. In this Lane indulges in a lot of clever repartee with Wallace Lupino. In the cast also are Charline Burt and George Burton. The comedy is an adaptation of the playlet by Harry Grattan. Directed by Henry W. George.

The following week there will be another Lupino Lane comedy, "Joy Land," which, however, is silent. This is a fantastic comedy in which Lane, an apprentice in a toy shop, falls

on lifelike proportions, and the inhabitants become animated. He is chased all over the place by ominous-looking witches, wooden soldiers, etc. Trap doors and sliding panels afford Lane an excellent opportunity to do some of his inimitable acrobatic turns. Muriel Evans essays the role of the doll, while Wallace Lupino is the keeper of the toy shop. Henry W. George directed.

A new Mack Sennett talking comedy, as yet untitled, will be released at the same time.

During the last week of the month "Honeymooniacs," a two-reel Mermaid comedy, and "Contented Wives," a one-reel Cameo, will be available for general release. In "Honeymooniacs" Monty Collins stars, Betty Boyd plays opposite him, while Harold Goodwin and Maxine Jennings play the other principal roles. Stephen Roberts directed.

## A VOICE FROM THE SIDELINES

Editor Filmograph:

As an observer from the side lines, I should like to ask a question. It is regarding two artists in the picture profession. First, what has become of James Murray? One of the most talented young artists I have seen for years. His work in "The Crowd" and in the talking picture, "The Shake Down," was of the highest order. I understand he is unmanageable. So the studio shuts him off to punish him, instead of trying to correct his fault, one many of the artists have, I believe. They would probably say, "We are not running a reform school." Possibly not, but in the long run they would be doing themselves good as well as helping one to conquer a weakness.

The other is Rupert Julian, who has given to the silent screen many pictures of worth. As a former actor, one who has written and stage his own plays, it seems to me Mr. Julian is particularly qualified to handle the new form of motion picture. They say he is too temperamental. Again, why cannot he be managed? An artist must be let alone in order to do his best work. Interference crushes the best of us. Mr. Julian should be among the first directors of talking pictures today.

Sincerely,  
BASIL BLAKE.

## L. A. Exhibitors Are After "The Great Gabbo"

No less than five wired theatres in Los Angeles have made overtures to secure "The Great Gabbo," the Erich von Stroheim-Betty Compson starring vehicle. Three theatres in New York want "The Great Gabbo" and a like number in Chicago, according to Cruze Studio advices.

## Monte Brice Named Comedy Supervisor

Monte Brice has been made supervisor of all short talking comedies in Paramount's eastern studio, according to an announcement today.

Brice left Hollywood several weeks ago for the east, upon the completion of a series of "Wildcat" comedies for Pathe Studios. He was supervisor of short comedy subjects at the Culver City studio and produced the shorts featuring Buck and Bubbles, colored vaudeville team.

Brice's new contract means a return to the organization where he achieved marked success several years ago with the Beery and Hatton comedies.

## Bodil Rosing May Enter Vaudeville

Bodil Rosing, one of the screen's foremost character actresses, is contemplating giving up her screen career temporarily in favor of a vaudeville tour throughout the east.

Miss Rosing's latest screen characterizations, for which she is receiving much praise, are mother to Colleen Moore in "Why Be Cool," the Swiss housekeeper in "Eternal Love," and the wardrobe mistress in "Broadway Babies," the latter being her first dialogue film.

Miss Rosing was formerly a stage star of Copenhagen, Denmark. She has also appeared in New York and Chicago in several stage successes.

## FEIST-RKO DEAL RUMORED THURSDAY

The rumor persisted up to late Thursday night that the Radio Pictures Corporation had consummated the purchase of the Leo Feist Music Publishing Co. The sale price is as yet unknown, but it is said an agreement has been made whereby the executives and managers of the branch offices will remain with the new organization for a period of ten years.

It is also understood that all stock held by the employees of the Feist company will be called in and a price of \$1000 per share be paid for said stock.

Along with this report it is said the Warner-Harms deal has also been consummated. This deal involves something like twelve million dollars.



# Independent Exhibitors Make A Protest

## Allied States Association Holds Meeting in Washington, D. C.

NEW YORK, July 12.—On July 2 the Allied States Association of Motion Picture Exhibitors held a meeting at the Mayflower Hotel in Washington for the purpose of discussing the plight of independent theatre owners who claim they are being forced out of business by high film rentals and unfair trade practices.

Invitations were extended to various exhibitor leaders not affiliated with the Allied States Association. Several of these were in attendance, including Mr. P. J. Wood, president of the Motion Picture Theatre Owners of Ohio, and Mr. Anthony P. Jim, president of the Motion Picture Theatre Owners of Western Pennsylvania.

Although the invitation expressly stated that the meeting was not for the purpose of exploiting the Allied States Association and that exhibitor politics would be barred, a group of such leaders held a separate meeting in Washington at the same time. These men, who have been closely affiliated with the Hays organization (Motion Picture Producers and Distributors of America) obviously have acted with a view to making it appear that the conditions which resulted in the Allied States Association meeting do not exist, and that the program adopted by that association is unwarranted.

Abram F. Myers made a complete survey of the situation for the meeting, and his statement in full is appended to this report.

United States Senator William H. King of Utah, who was unable to respond to the invitation that he attend and address the meeting, sent a letter which in part reads as follows:

### Senator King's Statement

"You are aware of the fact that a number of years ago I called attention of the Federal Trade Commission to the apparent purpose of certain organizations engaged in the production of pictures to secure a monopoly of this important development in our modern social and indeed economic life. I urged that steps be taken to prevent the consummation of what would destroy all independent development in the motion picture field. Upon various occasions since then I have called the attention of the Department of Justice to practices of various producers which I believed were in violation of the Sherman Law and the Clayton Act.

"Recent events have confirmed the views which I have entertained in regard to this matter.

"As I understand, the organization with which you are connected is seeking to prevent a monopolistic control of this agency and instrumentality which is destined to play an important part in the educational and social life of our people. It would be little less than a calamity for the moving picture industry if it should be monopolistically controlled. Unfortunately greedy and grasping individuals and organizations are seeking to monopolize substantially all fields of production and human endeavor. Giant corporations are being organized, and mergers and consolidations in every field of industry are being formed in order that monopolies may control in our industrial and economic life.

"In my opinion, the anti-trust laws now upon the statute books, if vigorously enforced, would afford substantial protection to the independent producers, but if they are inadequate Congress should promptly enact measures that will preserve the principle of competition in the moving picture industry.

"I wish your organization success and hope that its members will continue the

contest until there shall be fair and legitimate competition in every branch of the moving picture business."

### Senator Brookhart's Statement

In addition, the following telegram was received from Senator Smith W. Brookhart, of Iowa:

"I regret that it will be impossible to attend the meeting of the Allied States Association in Washington July second. You folks have my entire sympathy in this fight for a square deal and it is my intention to crowd my bill to regulate the picture industry so the independents may have a square deal at the next regular session."

It was directed that the following telegram should be sent to Honorable William Randolph Hearst commending him for his recent editorial on combinations in restraint of trade in the motion picture industry:

"Motion picture theatre owners representing fifteen states meeting under auspices Allied States Association of Motion Picture Exhibitors today voted unanimous approval of your editorial in Washington Sunday Herald entitled quote What is the administration going to do about this end quote Testimony at this meeting showed that independent exhibitors are being forced out of business by the hundreds due to mergers of producers, high film rentals and other unfair and discriminatory practices stop Exhibitor leaders commend you for your editorial calling for strict enforcement of the law and urge that you continue your efforts to the end that unlawful and monopolistic practices be stamped out in the motion picture industry."

### The Hearst Editorial

Excerpts from Mr. Hearst's editorial, which was circulated throughout the country in his chain of newspapers, follow:

"The Radio Corporation of America, which already monopolizes the radio field, has now gone into the motion picture field in an attempt to monopolize that interstate industry.

"And the Radio Corporation, through Mr. Leon J. Rubinstein, its representative, in the effort to monopolize these vital avenues for the information and entertainment of the public, declares insolently:

"We are going ahead to buy and build theatres, and what competition we can't swallow into our organization we will dynamite out of the field."

Mr. Hearst then goes on to say:

"The tendency towards monopolization of the moving picture industry has been proceeding for some time.

"Paramount has bought a chain of theatres.

"Warner Brothers has bought the First National Company, and the Vitaphone Company.

"Fox has lately bought the Metro-Goldwyn-Mayer Company.

"And the Radio Corporation has entered the motion picture field by securing control of the Keith Corporation and Pathe.

"The battle is now on between these gigantic spiders of monopoly to see which one will eat up the others."

### Myers' Speech in Full

The presence of so many leaders of the organized exhibitors of the country sufficiently attests the importance attached to this meeting. I take it there is no one here who will dispute that the small and medium-sized theatre owners are facing the greatest crisis in their history. It may be that they have cried wolf before, but we can not fail to detect the convincing sincerity of their present call. I have caused a survey to be made in the states affiliated with this association, and the reports from all quarters are the same.

These exhibitors are being forced out of business by the hundreds, and none will survive unless conditions rapidly take a turn for the better.

The information collected shows with monotonous repetition a vast increase in overhead due to sound installation and the high cost of film and scoring with little or no increase in gross receipts and with diminishing—more often, disappearing—net returns. I have on my desk the box office records of some forty typical small or medium-sized theatres showing either an actual loss or a profit so small as to be negligible. Also I have the record of twenty-six theatres in the northwest territory being forced to close in a single week. This record does not leave room for speculation as to the extent of the exhibitors' predicament.

I dare say there is hardly an exhibitor leader present whose organization has not adopted resolutions of protest against these intolerable conditions. No amount of hushing has succeeded in diverting the exhibitors from their purpose to make a last stand in defense of their rights. The conciliating manner and honeyed words of producer leaders no longer suffice to stem the tide of indignation that is welling up in all sections. The exhibitors are too sharply reminded by their present distress of the many promises that have not been kept. The moral and ethical position of the producers is too dubious to justify further reliance on words unaccompanied by acts.

At the Minneapolis convention in 1921 Mr. Adolph Zukor, of Paramount, on being reminded of his contention during his fight on First National that exhibitors should not enter the field of production, and of his departure from his own principle in entering the exhibition field, broke down and wept and declared to high heaven that Paramount would neither build nor acquire any more theatres. The utter insincerity of this declaration by a great business leader is shown by the subsequent action of Paramount in entering on a program of expansion that has gained in intensity with the years and is now at its peak. There is probably not a person present today who does not represent exhibitors who are suffering from the blight of Paramount competition in the exhibition field—a competition that has arisen since Mr. Zukor beat his breast in 1921.

Mr. William Fox for many years was pleased to parade before the country as an independent producer and as such persuaded the Government to bring a suit against the other producers who were combined through the medium of the Motion Picture Patents Company. Fox, who once courted the exhibitor as a customer, now treats him as a rival, and has turned a deaf ear to his cry of distress. According to his work sheets, Fox will release his twenty best pictures this year as "road show attractions," and these sheets contain the following notice which is of so drastic a nature as to startle those who value freedom or independence or who still retain a sense of fair play:

"Twenty William Fox road show attractions to be sold only on percentage basis or percentage or guarantee at advanced prices of admission and a stipulated amount of newspaper advertising to be done by the exhibitor, we to have the approval of admission prices and newspaper advertising expenditures."

Mr. Fox has spent many millions building and buying theatres in recent years, but here is a proposal for taking over the management and control of all houses showing his pictures, leaving the owner nothing but the risks of the enterprise. He has indeed grown great when he can flaunt the whole Government, which, in the language of its chief magistrate, has been called "The Umpire of Fairness," and put into effect a system whereby he takes over the control of every house using his product and dictates the "advanced" admissions which the house must charge. I, for one, do not believe that his confidence in the inaction of the Government, which doubtless has been strengthened by its failure so far to contest in the courts his acquisition of Metro-Goldwyn-Mayer, is altogether well founded.

Warner Brothers, who for years made an indifferent grade of product, were fortunate enough to become the pioneers in sound. There was a prompt reversal in their attitude toward the exhibitors which can only be explained on the ground of their sudden advent into the exhibition field through the acquisition of First National with its great Stanley chain. Exhibitors having contracted for synchronized pictures on the standard exhibition contract, find that they must enter still other and different contracts with Vitaphone, the Warner subsidiary, and pay an additional charge for the scoring—an imposition which they greatly resented but against which they were unable to protect themselves. Thus Warner Brothers

threw overboard, as soon as it was to their interest to do so, the single justification for the standard exhibition contract, namely, uniformity as to clauses and conditions.

Notwithstanding the representations made to the United States Court that the standard contract was necessary in order to bring about uniformity, these producers are not using that contract exclusively in selling synchronized pictures today.

Opposition to the standard contract and arbitration was largely overcome by assurances that these measures were largely experimental and would be modified if, in practice, they worked a hardship on the exhibitors. Every attempt made by the exhibitors to obtain a substantial change in either has met with unyielding resistance—or more promises. The only change which the producers have sanctioned has been a complete departure from the standard contract in their own interest.

It has been said that the greatest discovery ever made is that a jackass will plod along in a straight course if you dangle a wisp of hay in front of his nose. Whether that principle has been employed by the producers in their relations with the exhibitors, I leave it for you gentlemen to say. Certain it is that many alluring prospects have been held out; equally certain it is that the exhibitors have not realized anything on those promises. They have plodded along in a straight line but they have not caught up with the hay—they are farther from the promised land than ever before in their history.

Throughout this time the exhibitors have waived their constitutional rights to a day in court in the districts in which they reside. They have abided a system that has operated almost wholly to the benefit of the producers and contrary to their own interests. They have cooperated in legislative matters that were aimed not so much at their own interests, but at the interests of other branches of the industry. They have done the work of the producers in legislative situations where the producers dare not show their heads. They have cooperated fully, but it has been one-way cooperation.

It is only fair to ask what consideration the exhibitors have received for their efforts and the surrender of their rights. The answer is summed up in the undisputed statement that their situation is more desperate today than ever, and not over a voice has been lifted in their behalf. Certain representatives of the producers are fond of saying that they represent the whole industry, yet they have not uttered one word of protest against this wholesale annihilation of exhibitors. The time has arrived when the exhibitors must help themselves.

The time has come to take stock of our situation. How can we continue to cooperate in an industry machinery which benefits only the sellers? The Allied States Association has formulated its own policy after a thorough canvass of the situation. The states included in this affiliation have decided to get behind and support the Brookhart bill; to discontinue arbitration; and to cooperate only in measures that will accrue, at least in some measure, to the benefit of its own members.

In other words, these groups have decided that until the producers have given some tangible evidence of their professed interests in the welfare of the exhibitors they will insist on their rights under the law and will confine their cooperative efforts to measures from which they will benefit at least in some degree.

This action by these groups will be branded as radical and eductive. There will be echoes of this in producer circles, in certain trade papers, and among pseudo exhibitors. But there will be no ground in reason or fairness for any such characterization. Responsibility for drastic action rests on those who provoke it. Unless conditions change the independent exhibitors will be able to hold their meeting next year in a telephone booth. Just a little moderation and fair play would have averted this situation. But we have ample evidence that such moderation and fair play will not be forthcoming so long as the exhibitors blindly follow a wisp of hay.

### HAS TALKER PART

Patsy O'Byrne, well-known comedy actress, has just finished the part of "Mrs. Tuttle" in "Barnum Was Right," an all-talkie in which Glenn Tryon was featured. Prior to this she had a speaking part in Irene Bordoni's "Paris," a Vitaphone production.



# CHORUS GIRLS, TERMED "SHOCK TROOPS,"

## Equity Meets In Legion Fight Stadium

(Continued from Page 1)  
thing happened on a second occasion, after which her husband came to Equity headquarters, convinced that only by the protection of such an organization could such unfairness be abolished. He offered half of his meager bankroll to the general fund, and also offered a bed to any needy Equity member.

### The "Shock Troops"

"You have heard of the action of our Chorus Equity members—our shock troops, as I call them," declared Mr. Gillmore. Cheers resulted, and after stating that the girls who walked out of the various musical shows several nights ago, some in protest against exhaustive working conditions, others at the expiration of contracts, were

present in the hall, he called upon them to rise. The entire meeting cheered the group of girls who rose near the ringside, and in turn rose in tribute, applauding and cheering them for some time.

"Now, girls," said Gillmore when the cheers had died away, "you see what your fellow members of Equity think of you."

A check-up after the meeting revealed the fact that 63 girls in all were affected, 36 from Warner Brothers, 18 from First National and 9 from Paramount. At the expiration of other contracts on current pictures some 125 more from these three studios and R-K-O will also walk out. So far M-G-M and other studios where musical productions are being made have

not been affected, though it is anticipated that a check-up of those working will result in further walkouts.

A committeeman expressed the opinion that in many cases the producers have failed to renew options on contracts in time, then have attempted to convince players that they are under "verbal" contract. "These so-called verbal contracts will not be recognized by us," declared the official in charge of investigation.

### Plea For New Members

President Gillmore, carefully qualifying his next remarks as being the suggestion contained in a letter to him, then read a statement to the effect that each Equity member should consult casting directories, choose a name of some non-Equity actor or actress known to them, and attempt to convince that person of the cause of Equity. "If each member brings in one new member in the next few days," he quoted, "we can completely stop production in 72 hours."

At the conclusion of this statement Jetta Goudal arrived on the platform and was greeted by applause.

### Unnamed Author's Statement

Referring to the writer as "an author whose name is known nationwide," Gillmore read from a letter which analyzed Equity's position in the fight and pointed out that should members not stick together and fight the present issue to a successful conclusion they would feel the power of the producers more than ever in the future, and it would be "a sorry day" for performers. The statement further read that the prices being paid for stories and plays and salaries paid performers are largely illusory and by no means fairly proportionate of what would be received on the stage. In other words, the royalties received by an author on the stage are fairer than the price paid for film rights, and that this principle applies to the acting profession, who might receive larger salaries weekly for their work, but that the "canning" of their efforts by far outweigh that difference and result in disproportionate profits for picture producers.

"The pickings are slim enough today," the letter went on, in essence, "but should Equity lose this fight they will be even slier. I can foresee the day when actors and authors will be forced to wear tin bills and look for pickings like the sparrows . . . And since automobiles have driven horses off the streets, those pickings are slimmer than ever."

### Theatre Manager Donates \$100

Mr. Gillmore then reported that Joe Goldsmith, a theatrical manager who was opposed to Equity in 1919 during the strike, had stepped into the headquarters of Equity Ways and Means Committee on Highland avenue and donated \$100 to the funds.

A letter from Vivian Seegal announced that due to an operation on her throat, she was unable to appear to sing the Equity song, but that she would do so as soon as possible.

Monte Blue declared in a letter to Mr. Gillmore that had all his statements been used in the press report widely quoted as showing his opposition to Equity, no such conclusion could have

been reached. He hoped that the point of arbitration would soon be reached and recognition of Equity established.

### The Radio Ban

"I now speak as a citizen," next said Mr. Gillmore. He went on to outline the occurrence at radio station KMTR last Monday (fully dealt with in "Highlights of the Week" in this issue), when the use of the station was denied to Equity after money had been accepted. "It is deplorable that citizens cannot buy the privilege of broadcasting their views on the air—that after money has been accepted and time allotted, the denial of that right should be made at the very hour of exercising it."

Prolonged hisses and boos greeted the naming of the station.

### Equity Contract Signed

Cheers greeted the announcement that Francis X. Bushman had signed a contract with Frank O'Connor for an all-Equity picture.

In this connection it was mentioned later that Burton King, who was present at the meeting, is about to start production on a 100 per cent Equity talking picture. He was called upon to rise, and was given three cheers.

### Suspensions Revoked

McGillmore then stated that it gave him much gratification to announce that after due investigation the names of Gloria Grey and Jules Cowles were wiped off the suspension list, and that they were fully reinstated on the Equity books.

### New Suspensions

Tully Marshall, Anders Randolph, and Raymond Hatton were suspended by Mr. Gillmore in accordance with the recommendation of the investigating committee, which has invested with him that power. He added that three other members who had not replied to letters requesting their presence before the committee to answer charges filed against them, and had failed to appear, are also suspended. They are: Louise Dresser, Anton Berbecker, and Henry Otto. All names of suspended members were greeted by groans and hisses.

### Temperamental "Mikes"

Quoting from the New York "Evening Sun," Mr. Gillmore said in effect: "Actors must remain placid under the regime of the talking picture, but microphones are less considerate. It was discovered while making 'Sally' at First National that the temperature rose to 120 degrees near the sun-areas, and though the actors continued to work, the microphones revolted, refused to function, and had to be packed with ice."

"Our professional confreres in every country," continued the Equity president, "are watching the Equity struggle with great interest. The potentialities of this movement are tremendous. It may mean that professional people throughout the country may pattern their future after Equity in this demand for the principle of the right to a voice in the conduct of your own profession."

He concluded his speech with a reference to the accident to Julian Eltinge, which prevented him from speaking at this meeting. He is expected to speak at the next meeting,

## DO YOU KNOW—THAT

THERE are 28 committees handling various departments of the Equity interests on the Pacific Coast, and that Charles Miller is the Chairman of all these bodies?

WHEN the last strike was proposed in Los Angeles studios, that a gentleman by the name of Connors representing the Labor Department of Washington, D. C., came here and forced a settlement of the strike by arbitration?

PRODUCERS have up to the present time refused to make any statements or to even consider talking things over with the Equity Council?

WILL H. HAYS is in a position to bring about a settlement of this whole confab if he was mind to call all hands together and talk it over for the good of all?

WALL STREET may be using this as a ways and means to get rid of some of the stars who are undesirable as "talkie" attractions since the advent of the oral films?

STUDIOS have been losing all kinds of money owing to the scarcity of real actors to play the parts turned down by Equity members?

STOCKS of the different companies will only be worth about half what they are right now if the producers and Equity don't settle their differences soon.

TWENTY actors, a like amount of producers, and just that many outsiders would make an ideal arbitration board to settle just such a squabble as this one?

SHERMAN said War is Hell and that the actors and producers are commencing to feel like the great army general did, and would like to see it all ended?

UNLESS this free for all battle is settled mighty soon, a lot of the Eastern actors will pack their make-up kits and baggage and give L. A. a wide berth?

SOME actors talk too much when they make speeches and don't give enough thought to how to help Equity, and only try in their talks to prove they are real actors?

WELFARE is a great word, but, some people are not on speaking terms with it, when it might help some other poor devil that should have someone look after their welfare?

HOW many Equity members who voted YES when a ballot was taken have voted NO since the present conflict was started and reverse this and figure where they stand?

LOYALTY to God and Man is the greatest thing in life, and if everybody would try to live as close to this as is humanly possible, we wouldn't need any other rules?

EQUITY stands for All for One and One for All, EQUALITY to mankind, and with such a platform, why doesn't the ACADEMY take a hand in this arbitration?

HONESTY is the best policy, we are told; then let Producers and Equity alike meet on honest common grounds and show their hands and bring about peace.



# TROOPS", GIVEN BIG OVATION

which will be held in the American Legion Stadium next Monday night, July 15, at 8:30 o'clock.

## Gloria Grey's Statement

"I am happy to say that I am reinstated on the books of Equity in good standing," said Miss Grey. She then explained that she lacked the ideas of the organization, and erroneously considered herself no longer a member of Equity when she signed a contract for a picture recently. That condition of affairs having been corrected, she is now a fighting unit within the ranks, "hopes sincerely that Equity will win—and I know we will," and is very happy to be a member of Equity.

## Claude Gillingwater

Mr. Gillingwater opened his remarks by saying that he has been in two conflicts as an Equity member. He then recalled how as a boy he had experienced the usual juvenile desire to torture flies and dissect worms. On one occasion he and his brother were watching a greenish-yellow worm crawling on a fence. It started down one side, stopped, and came back to the top, then started crawling down the other side, only to again stop. Finally the impatient youngster asked what was wrong with it.

"It wants to get down off the fence," Claude replied, "but it doesn't know which side to crawl down on!"

The pertinent reference made the audience roar with laughter.

There was another kind of grub about which the boys were uncertain as to its metamorphosis—whether butterfly or moth. "By golly," Mr. Gillingwater concluded the story, "I know now that that worm turned into an actor."

He then pleaded with impatient Equity members to keep their impatience to themselves instead of spreading the contagion of doubt in Equity's ultimate success. Also he mentioned "the fellow who tells how it ought to be run, and keeps asking, 'What are you going to do?'"

"This," he declared to all such amateur generals and petulant questioners, "is answered by the fact that a general never subjects his men to the danger of annihilation by giving away his plans . . . I have been an Equity member for 13 years, and have never disobeyed an order."

## Mae Murray Speaks

Speaking quickly and smoothly, Miss Murray dealt with the question of violence versus arbitration. "Aesop tells us," she said, "that all war is waste, and waste breeds want . . . What we want to do is to make the world believe that unions do not mean strikes—sticks and stones—but brotherhood. We need the producers on this platform, and should it take hours—days—weeks—discuss this problem until the matter is completely thrashed out and a basis of agreement is evolved. In other words—Equity!"

## Frank Sheridan

Mr. Sheridan reported how he had addressed a labor meeting on the previous night, and had explained that Equity means Equality, Fraternity, and that least known quality of everyday life—Justice! He would not like to see the strike issue forced upon

Equity, but if it is "we will strike, not with hammers, but with ore-crushers." It is, however, an ugly weapon, which means ruin.

He then dealt with the girls of Chorus Equity who had walked out, declaring that in some cases they had been told to dance—and dance—until their bodies ached for rest.

"To thine own self be true," he quoted from "Hamlet,"—"and it follows as the night the day that thou canst not then be false to any man."

Referring to a picture he worked in as far back as 1915, he said that he refused the director's orders to touch objects in a leper's den in Havana, knowing that the germs of leprosy spread slowly but surely. This led to a warning against the leprosy germs of discontent voiced by weak members of Equity.

"This is the biggest fight labor has ever tackled," he declared. "We are 3000 against three billion dollars. And Some people think more of dollars than they do of decency."

Dealing with the question of working hours, he said: "We want to get home to see our children—and not when they are already in bed. Besides, it was declared in Galilee 'Six days shalt thou labor.'"

## Other Speakers

Josa Melville told of being turned down by a casting director when she was destitute, even though she has entertained him at her home, and pleaded for an advance to take care of household needs made desperate by the death of her husband. "The oil that makes the picture-making machinery go is Equity," she declared.

Clarke Silvernail was "glad to make a gesture of welcome back to the organization to Miss Gloria Grey—and any other lady in the audience I have wronged."

He explained his speech about dignity as being because he thought the constant references to dignity a reflection on the organization; and apologized to Mr. Bushman for what previously occurred.

Speaking of weakness in the ranks and the expectation of outside help, he said: "There is nothing so fine as a victory attained single-handed. I want this to be the actors' fight. We need help only of concerted thought and concerted action."

He mentioned a "certain" Equity member who appeared before a committee and promised to bring thirty members of the backsliding group "onto this platform tonight. They are not here." He then added parenthetically. "I didn't go to the Beverly-Wilshire Hotel meeting for nothing."

He concluded his speech with an offer of seven cots and living space to any Equity members who might care to accept them, together with "proportionate parts of my salary."

Other speakers were Harvey E. Garman, editor of the "Citizen," a labor paper, and secretary of the Allied Printing Trades Council, who said: "Labor is behind you, and you will need its help. Unless you hang together and fight to a finish, you will hang separately." Charles Miller, who reported \$134 for Equity buttons sold, read a letter from James Neill pro-

testing against the unfair inclusion of his wife's name in the list published recently by Fred Datig, implying that she was disloyal to Equity, whereas both are "100 per cent Equity."

J. W. Buzzell, whose speeches hitherto have been enthusiastically applauded, was warmly welcomed. He complimented Mae Murray for her speech, and said that if employers would observe her very sensible suggestion to solve problems "which are theirs as well as ours, we would have nearly reached the millennium."

"Nothing can stop you if you keep up this fighting spirit," he declared in conclusion.

The meeting adjourned at 10:30 p.m.

\*\*\*

## TO PRODUCE WELL

### KNOWN PLAY

"The Lower Depths," to be produced by Michael Mark, will consist of an entire foreign cast. The cast has not been completed, and Mark is desirous of hearing from European players who are now in Hollywood to complete the cast. He may be reached in care of Equity headquarters, in Hollywood.

## Young Leading Man Gets New Role

David Newell, whose work for Paramount in the Long Island-made picture, "The Hhole in the Wall," established him as one of the most promising young leading men of the screen, has been given an important role in Evelyn Brent's first starring film, "Darkened Windows." Announcement of the addition of Newell to the cast was made today by B. P. Schulberg, general manager of production at the west coast studios of Paramount in Hollywood.

"Darkened Windows" is a book by Sir Philip Gibbs, which ran into several editions.

The picture, to be an all-talking production, will be directed by Louis Gasnier from an adaptation and dialogue written by Melville Baker. Neil Hamilton has the leading masculine role and Jean Arthur has been announced for an important dramatic part.

\*\*\*

"The Woman on the Jury" is Dorothy Mackill's next picture for First National. Sidney Blackmer will be the lead.

## More About Equity

(The following is an extract from a long editorial on Equity which appeared in the columns of The New Republic on October 24, 1928, under the head, "Professional and Business Self-Regulation.")

"It (Equity) has remedied abuses and improved standards, not only without harm to the industry and without injustice to the victims of its regulations, but with positive benefit to all concerned except to those who were themselves doing harm to other people. One would have to search far to find a better example of the beneficent exercise of such irresistible power.

"What is the explanation? It is chiefly the quality of its management. The most remarkable fact about Equity is, not so much the existence of the power and its victory over its opponents, as the freedom from internal dissensions as the result of this exercise. Equity is strong because it is united. It is united because its administration has earned the confidence of its members. It has always encouraged the expression of grievances on their part, and it has restricted its interference in their affairs and in the affairs of their employers to justifiable limits. As a consequence of the policy of their union, the professional life of the actor contains a rare and happy combination of individualism and collectivism. Individual actors and managers are free to enter into any agreement that they please about salary and most conditions of employment. All that Equity insists on is a minimum wage for the proletarians of the profession (the chorus girls), certain minimum conditions of decency about periods of rehearsals, and the like, and certain guarantees about the payment of salaries. It provides for the industry an alert, an incorruptible, a fair, a progressive and a benevolent government, but a government which is not officious and paternal. Political scientists would do well to study the combination in order to find out what a government can or cannot do with advantage to its citizens. We do not know of any political government which has achieved in the exercise of its power so much successful assertion of authority with so much moderation. And certainly in those industries over which the employer exercises a similarly indisputable control the wage-earners have never been as justly treated as the producing managers have been by Equity."



CH  
E

thing  
after  
Equi  
only  
ganiz  
abolit  
meag  
and  
Equi

"Y  
our  
shoc  
Mr.  
after  
out  
eral  
exha  
at t

E  
C

g  
o  
b

st  
C

tl  
it

ri  
si

ci

w  
di



# CHORUS GIRLS, TERMED "SHOCK TROOPS", GIVEN BIG OVATION

## Equity Meets In Legion Fight Stadium

(Continued from Page 1)

thing happened on a second occasion, after which her husband came to Equity headquarters, convinced that only by the protection of such an organization could such unfairness be abolished. He offered half of his meager bankroll to the general fund, and also offered a bed to any needy Equity member.

The "Shock Troops"  
"You have heard of the action of our Chorus Equity members—our shock troops, as I call them," declared Mr. Gillmore. Cheers resulted, and after stating that the girls who walked out of the various musical shows several nights ago, some in protest against exhaustive working conditions, others at the expiration of contracts, were

present in the hall, he called upon them to rise. The entire meeting cheered the group of girls who rose near the ringside, and in turn rose in tribute, applauding and cheering them for some time.

"Now, girls," said Gillmore when the cheers had died away, "you see what your fellow members of Equity think of you."

A check-up after the meeting revealed the fact that 63 girls in all were affected, 36 from Warner Brothers, 18 from First National and 9 from Paramount. At the expiration of other contracts on current pictures some 125 more from these three studios and R-K-O will also walk out. So far M-G-M and other studios where musical productions are being made have

not been affected, though it is anticipated that a check-up of those working will result in further walkouts.

A committeeman expressed the opinion that in many cases the producers have failed to renew options on contracts in time, then have attempted to convince players that they are under "verbal" contract. "These so-called verbal contracts will not be recognized by us," declared the official in charge of investigation.

### Plea For New Members

President Gillmore, carefully qualifying his next remarks as being the suggestion contained in a letter to him, then read a statement to the effect that each Equity member should consult casting directories, choose a name of some non-Equity actor or actress known to them, and attempt to convince that person of the cause of Equity. "If each member brings in one new member in the next few days," he quoted, "we can completely stop production in 72 hours."

At the conclusion of this statement Jetta Goudal arrived on the platform and was greeted by applause.

### Unnamed Author's Statement

Referring to the writer as "an author whose name is known nationwide," Gillmore read from a letter which analyzed Equity's position in the fight and pointed out that should members not stick together and fight the present issue to a successful conclusion they would feel the power of the producers more than ever in the future, and it would be "a sorry day" for performers. The statement further read that the prices being paid for stories and plays and salaries paid performers are largely illusory and by no means fairly proportionate of what would be received on the stage. In other words, the royalties received by an author on the stage are fairer than the price paid for film rights, and that this principle applies to the acting profession, who might receive larger salaries weekly for their work, but that the "canning" of their efforts by far outweigh that difference and result in disproportionate profits for picture producers.

"The pickings are slim enough today," the letter went on, in essence, "but should Equity lose this fight they will be even slier. I can foresee the day when actors and authors will be forced to wear tin bills and look for pickings like the sparrows. . . . And since automobiles have driven horses off the streets, those pickings are slimmer than ever."

### Theatre Manager Donates \$100

Mr. Gillmore then reported that Joe Goldsmith, a theatrical manager who was opposed to Equity in 1919 during the strike, had stepped into the headquarters of Equity Ways and Means Committee on Highland avenue and donated \$100 to the funds.

A letter from Vivian Seegal announced that due to an operation on her throat, she was unable to appear to sing the Equity song, but that she would do so as soon as possible.

Monte Blue declared in a letter to Mr. Gillmore that had all his statements been used in the press report widely quoted as showing his opposition to Equity, no such conclusion could have

been reached. He hoped that the point of arbitration would soon be reached and recognition of Equity established.

### The Radio Ban

"I am happy to say that I am reinstated on the books of Equity in good standing," said Miss Grey. She then explained that she lacked the ideas of the organization, and erroneously considered herself no longer a member of Equity when she signed a contract for a picture recently. That condition of affairs having been corrected, she is now a fighting unit within the ranks, "hopes sincerely that Equity will win—and I know we will," and is very happy to be a member of Equity.

Claude Gillingwater  
Mr. Gillingwater opened his remarks by saying that he has been in two conflicts as an Equity member. He then recalled how as a boy he had experienced the usual juvenile desire to torture flies and dissect worms. On one occasion he and his brother were watching a greenish-yellow worm crawling on a fence. It started down one side, stopped, and came back to the top, then started crawling down the other side, only to again stop. Finally the impatient youngster asked what was wrong with it.

Prolonged hisses and boos greeted the naming of the station.  
Equity Contract Signed  
Cheers greeted the announcement that Francis X. Bushman had signed a contract with Frank O'Connor for an all-Equity picture.

In this connection it was mentioned later that Burton King, who was present at the meeting, is about to start production on a 100 per cent Equity talking picture. He was called upon to rise, and was given three cheers.

### Suspensions Revoked

McGillmore then stated that it gave him much gratification to announce that after due investigation the names of Gloria Grey and Jules Cowles were wiped off the suspension list, and that they were fully reinstated on the Equity books.

### New Suspensions

Tully Marshall, Anders Randolph, and Raymond Hatton were suspended by Mr. Gillmore in accordance with the recommendation of the investigating committee, which has invested with him that power. He added that three other members who had not replied to letters requesting their presence before the committee to answer charges filed against them, and had failed to appear, are also suspended. They are: Louise Dresser, Anton Berbecker, and Henry Otto. All names of suspended members were greeted by groans and hisses.

### Temperamental "Mikes"

Quoting from the New York "Evening Sun," Mr. Gillmore said in effect: "Actors must remain placid under the regime of the talking picture, but microphones are less considerate. It was discovered while making 'Sally' at First National that the temperature rose to 120 degrees near the sun-areas, and though the actors continued to work, the microphones revolted, refused to function, and had to be packed with ice."

"Our professional confreres in every country," continued the Equity president, "are watching the Equity struggle with great interest. The potentialities of this movement are tremendous. It may mean that professional people throughout the country may pattern their future after Equity in this demand for the principle of the right to a voice in the conduct of your own profession."

He concluded his speech with a reference to the accident to Julian Eltinge, which prevented him from speaking at this meeting. He is expected to speak at the next meeting.

which will be held in the American Legion Stadium next Monday night, July 15, at 8:30 o'clock.

### Gloria Grey's Statement

"I am happy to say that I am reinstated on the books of Equity in good standing," said Miss Grey. She then explained that she lacked the ideas of the organization, and erroneously considered herself no longer a member of Equity when she signed a contract for a picture recently. That condition of affairs having been corrected, she is now a fighting unit within the ranks, "hopes sincerely that Equity will win—and I know we will," and is very happy to be a member of Equity.

### Claude Gillingwater

Mr. Gillingwater opened his remarks by saying that he has been in two conflicts as an Equity member. He then recalled how as a boy he had experienced the usual juvenile desire to torture flies and dissect worms. On one occasion he and his brother were watching a greenish-yellow worm crawling on a fence. It started down one side, stopped, and came back to the top, then started crawling down the other side, only to again stop. Finally the impatient youngster asked what was wrong with it.

"It wants to get down off the fence," Claude replied, "but it doesn't know which side to crawl down on!" The pertinent reference made the audience roar with laughter.

There was another kind of grub about which the boys were uncertain as to its metamorphosis—whether butterfly or moth. "By golly," Mr. Gillingwater concluded the story, "I know now that that worm turned into an actor."

He then pleaded with impatient Equity members to keep their impatience to themselves instead of spreading the contagion of doubt in Equity's ultimate success. Also he mentioned "the fellow who tells how it ought to be run, and keeps asking, 'What are you going to do?'"

"This," he declared to all such amateur generals and petulant questioners, "is answered by the fact that a general never subjects his men to the danger of annihilation by giving away his plans. . . . I have been an Equity member for 13 years, and have never disobeyed an order."

### Mae Murray Speaks

Speaking quickly and smoothly, Miss Murray dealt with the question of violence versus arbitration. "Aesop tells us," she said, "that all war is waste, and waste breeds war. . . . What we want to do is to make the world believe that unions do not mean strikes—sticks and stones—but brotherhood. We need the producers on this platform, and should it take hours—days—weeks—discuss this problem until the matter is completely thrashed out and a basis of agreement is evolved. In other words—Equity!"

### Frank Sheridan

Mr. Sheridan reported how he had addressed a labor meeting on the previous night, and had explained that Equity means Equality, Fraternity, and that least known quality of everyday life—Justice! He would not like to see the strike issue forced upon

Equity, but if it is "we will strike, not with hammers, but with ore-crushers." It is, however, an ugly weapon, which means ruin.

He then dealt with the girls of Chorus Equity who had walked out, declaring that in some cases they had been told to dance—and dance—until their bodies ached for rest.

"To thine own self be true," he quoted from "Hamlet,"—"and it follows as the night the day that thou canst not then be false to any man."

Referring to a picture he worked in as far back as 1915, he said that he refused the director's orders to touch objects in a leper's den in Havana, knowing that the germs of leprosy spread slowly but surely. This led to a warning against the leprosy germs of discontent voiced by weak members of Equity.

"This is the biggest fight labor has ever tackled," he declared. "We are 3000 against three billion dollars. And Some people think more of dollars than they do of decency."

Dealing with the question of working hours, he said: "We want to get home to see our children—and not when they are already in bed. Besides, it was declared in Galilee 'Six days shalt thou labor.'"

### Other Speakers

Josa Melville told of being turned down by a casting director when she was destitute, even though she has entertained him at her home, and pleaded for an advance to take care of household needs made desperate by the death of her husband. "The oil that makes the picture-making machinery go is Equity," she declared.

Clarke Silvernail was "glad to make a gesture of welcome back to the organization to Miss Gloria Grey—and any other lady in the audience I have wronged."

He explained his speech about dignity as being because he thought the constant references to dignity a reflection on the organization; and apologized to Mr. Bushman for what previously occurred.

Speaking of weakness in the ranks and the expectation of outside help, he said: "There is nothing so fine as a victory attained single-handed. I want this to be the actors' fight. We need help only of concerted thought and concerted action."

He mentioned a "certain" Equity member who appeared before a committee and promised to bring thirty members of the backsliding group "onto this platform tonight. They are not here." He then added parenthetically, "I didn't go to the Beverly-Wilshire Hotel meeting for nothing."

He concluded his speech with an offer of seven cots and living space to any Equity members who might care to accept them, together with "proportionate parts of my salary."

Other speakers were Harvey E. Garman, editor of the "Citizen," a labor paper, and secretary of the Allied Printing Trades Council, who said: "Labor is behind you, and you will need its help. Unless you hang together and fight to a finish, you will hang separately." Charles Miller, who reported \$134 for Equity buttons sold, read a letter from James Neill pro-

testing against the unfair inclusion of his wife's name in the list published recently by Fred Datig, implying that she was disloyal to Equity, whereas both are "100 per cent Equity."

J. W. Buzzell, whose speeches hitherto have been enthusiastically applauded, was warmly welcomed. He complimented Mae Murray for her speech, and said that if employers would observe her very sensible suggestion to solve problems "which are theirs as well as ours, we would have nearly reached the millennium."

"Nothing can stop you if you keep up this fighting spirit," he declared in conclusion.

The meeting adjourned at 10:30 p.m.

## TO PRODUCE WELL

### KNOWN PLAY

"The Lower Depths," to be produced by Michael Mark, will consist of an entire foreign cast. The cast has not been completed, and Mark is desirous of hearing from European players who are now in Hollywood to complete the cast. He may be reached in care of Equity headquarters, in Hollywood.

## Young Leading Man Gets New Role

David Newell, whose work for Paramount in the Long Island-made picture, "The Hole in the Wall," established him as one of the most promising young leading men of the screen, has been given an important role in Evelyn Brent's first starring film, "Darkened Windows." Announcement of the addition of Newell to the cast was made today by B. P. Schulberg, general manager of production at the west coast studios of Paramount in Hollywood.

"Darkened Windows" is a book by Sir Philip Gibbs, which ran into several editions.

The picture, to be an all-talking production, will be directed by Louis Gasnier from an adaptation and dialogue written by Melville Baker. Neil Hamilton has the leading masculine role and Jean Arthur has been announced for an important dramatic part.

"The Woman on the Jury" is Dorothy Mackill's next picture for First National. Sidney Blackmer will be the lead.

## More About Equity

(The following is an extract from a long editorial on Equity which appeared in the columns of The New Republic on October 24, 1928, under the head, "Professional and Business Self-Regulation.")

"It (Equity) has remedied abuses and improved standards, not only without harm to the industry and without injustice to the victims of its regulations, but with positive benefit to all concerned except to those who were themselves doing harm to other people. One would have to search far to find a better example of the beneficent exercise of such irresistible power."

"What is the explanation? It is chiefly the quality of its management. The most remarkable fact about Equity is, not so much the existence of the power and its victory over its opponents, as the freedom from internal dissensions as the result of this exercise. Equity is strong because it is united. It is united because its administration has earned the confidence of its members. It has always encouraged the expression of grievances on their part, and it has restricted its interference in their affairs and in the affairs of their employers to justifiable limits. As a consequence of the policy of their union, the professional life of the actor contains a rare and happy combination of individualism and collectivism. Individual actors and managers are free to enter into any agreement that they please about salary and most conditions of employment. All that Equity insists on is a minimum wage for the proletarians of the profession (the chorus girls), certain minimum conditions of decency about periods of rehearsals, and the like, and certain guarantees about the payment of salaries. It provides for the industry an alert, an incorruptible, a fair, a progressive and a benevolent government, but a government which is not officious and paternal. Political scientists would do well to study the combination in order to find out what a government can or cannot do with advantage to its citizens. We do not know of any political government which has achieved in the exercise of its power so much successful assertion of authority with so much moderation. And certainly in those industries over which the employer exercises a similarly indisputable control the wage-earners have never been as justly treated as the producing managers have been by Equity."

## DO YOU KNOW—THAT

THERE are 28 committees handling various departments of the Equity interests on the Pacific Coast, and that Charles Miller is the Chairman of all these bodies?

WHEN the last strike was proposed in Los Angeles studios, that a gentleman by the name of Connors representing the Labor Department of Washington, D. C., came here and forced a settlement of the strike by arbitration?

PRODUCERS have up to the present time refused to make any statements or to even consider talking things over with the Equity Council?

WILL H. HAYS is in a position to bring about a settlement of this whole confab if he was mind to call all hands together and talk it over for the good of all?

WALL STREET may be using this as a ways and means to get rid of some of the stars who are undesirable as "talkie" attractions since the advent of the oral films?

STUDIOS have been losing all kinds of money owing to the scarcity of real actors to play the parts turned down by Equity members?

STOCKS of the different companies will only be worth about half what they are right now if the producers and Equity don't settle their differences soon.

TWENTY actors, a like amount of producers, and just that many outsiders would make an ideal arbitration board to settle just such a squabble as this one?

SHERMAN said War is H—I and that the actors and producers are commencing to feel like the great army general did, and would like to see it all ended?

UNLESS this free for all battle is settled mighty soon, a lot of the Eastern actors will pack their make-up kits and baggage and give L. A. a wide berth?

SOME actors talk too much when they make speeches and don't give enough thought to how to help Equity, and only try in their talks to prove they are real actors?

WELFARE is a great word, but, some people are not on speaking terms with it, when it might help some other poor devil that should have someone look after their welfare?

HOW many Equity members who voted YES when a ballot was taken have voted NO since the present conflict was started and reverse this and figure where they stand?

LOYALTY to God and Man is the greatest thing in life, and if everybody would try to live as close to this as is humanly possible, we wouldn't need any other rules?

EQUITY stands for All for One and One for All, EQUALITY to mankind, and with such a platform, why doesn't the ACADEMY take a hand in this arbitration?

HONESTY is the best policy, we are told; then let Producers and Equity alike meet on honest common grounds and show their hands and bring about peace.



CHARLES F. ADAMS  
ATTORNEY-AT-LAW

312 Warner Bros. Theatre Bldg.  
6425 Hollywood Blvd.  
Phone HOLlywood 5177

**Paul Perez**

UNDER CONTRACT

FIRST NATIONAL-  
VITAPHONE

**GRAYCE WILEY**

Expert Permanent Waving  
with NINO'S

208 Warner Bros. Theatre Bldg.  
GRanite 6343

Speed at Reasonable Prices  
Expert Mimeographing and Typing  
**STENOGRAPHIC SERVICE  
OF HOLLYWOOD**

415-A Taft Bldg.

GL. 6214

GR. 8367

**Watch Hospital**

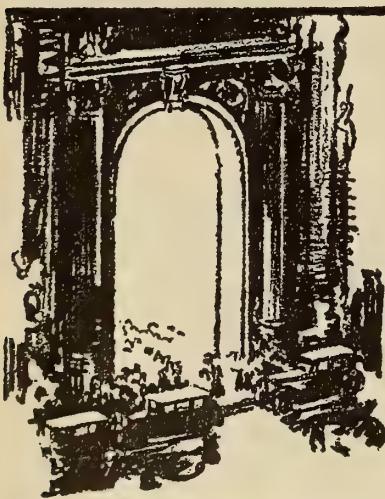


Any watch repaired for  
\$1. Material furnished  
sold at wholesale. All  
work guaranteed 3 yrs.  
Please bring ad.  
408 S. Rdy.  
Opposite "T. & B." Bldg.  
Opp. Dept. Store.

**\$1**

**STANDARD**

THE  
**Doorway of Hospitality**



ENTER the doorway of  
this popular hostelry and you feel at home.  
There's an atmosphere of cordial welcome  
which marks the difference between the  
Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch  
of distinction. Pictures on the wall, over-  
stuffed furniture, a floor lamp and reading  
lamp... these are but a few of the features  
that make you feel at home.

Fig'n Whistle Dining Service insures the  
best of food. Therefore, when you are next  
in Los Angeles be sure to investigate.

**THE HOLLYWOOD  
PLAZA  
HOTEL**

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA

# Pacific Northwest Section

ANDY GUNNARD, Representative

Savoy Hotel, Seattle, Wash.

Ron & Don, those boys who have  
been at the Seattle Theatre playing  
organ specialties for over a year, have  
just constructed the world's smallest  
organ console, which they are fea-  
turing this week.

Bob Armstrong, who has been at  
the Paramount Theatre in Los An-  
geles, for the past year, is now pub-  
licity manager of the Seattle Theatre.  
He is still very strong for good old  
L. A., but such is life.

The Marcus "Glorified Revue" is  
coming to the Orpheum next week.  
A cast numbering forty-five perform-  
ers includes the Busch Sisters, Vir-  
ginia Wheeler, Helen Jackson, Rose  
Webb, Madge Wesley, Grey Buckner,  
Viola Busch and a chorus of youth-  
ful charmers. George Hunter, prob-  
ably the youngest featured comedian  
in show business, heads the cast.

Ruth St. Denis, famous dancer, ar-  
rived in Seattle Monday, July 8, for  
her engagement with the American  
Philharmonic Orchestra, who are  
giving a series of concerts at the  
University of Washington Stadium.  
Miss St. Denis will appear before the  
local audience for the first time since  
1924, and the first time as a concert  
solo artist since reaching her present  
prominence in the dancing field. She  
comes direct from her home in Hol-  
lywood. Her Seattle appearance is to  
be the first of an extensive summer  
tour.

The Passion Play, which is to be  
held in Seattle July 26 to August 3,  
has gone into rehearsal. A chorus  
of five hundred men and women un-  
der the direction of Jacques Jou-  
Jerville are meeting nightly at the  
University Pavillion. William Cour-  
neen, of New York, will play the  
part of "The Christ."

Eddie Magill, heralded as "The  
Megaphone King," is now on his  
sixth week at the Seattle Theatre,  
and will continue his stay indefinitely.  
Recently Magill wrote a song enti-  
tled, "In a Little House Upon a Hill"  
which was accepted by the Para-  
mount-Famous-Lasky Corp., to be  
used as a theme song in "Pointed  
Heels." This debonair young man  
also holds a record for long engage-  
ments up and down the Pacific  
Coast, having played forty-one weeks  
at the Paramount Theatre in Los  
Angeles, thirty weeks at the Granada  
Theatre in San Francisco and  
twenty-six weeks at the Portland  
Theatre in Portland, Ore.

Eddie Peabody, now playing at the  
Fox Fifth Avenue Theatre, closes  
Wednesday night and leaves for Van-  
couver, B. C., where he will open  
Thursday at the Strand Theatre,  
after which he will jump to Great  
Falls, Mont., then East.

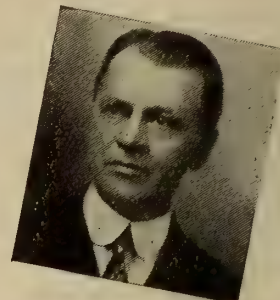
Alfred G. Keighley, Seattle repre-  
sentative for Fanchon & Marco, an-  
nounces the opening of the first F. &  
M. Varieties at the D. & R. Theatre

## Welcome to Seattle!

MAYOR'S OFFICE  
SEATTLE, WASHINGTON

FRANK EDWARDS  
MAYOR  
FRED P. MATTHYS  
SECRETARY

July  
8th  
1929



Hollywood Filmograph,  
202 Warner Brothers Theatre Building,  
Hollywood, California.

Gentlemen:

In behalf of the City of Seattle it is my  
pleasure to extend a hearty welcome to the Hollywood  
Filmograph and its Pacific Northwest representative -  
Mr. A. Gunnard.

As a former Motion Picture exhibitor I nat-  
urally am keenly interested in your invasion into the  
Pacific Northwest, realizing the possibilities that  
your publication offers, the Motion Picture industry  
as well as the so-called Motion Picture Fan, and in  
establishing your location service for the producer,  
thereby acquainting him with the unlimited scenic beau-  
ties of our Pacific Northwest.

Kindly extend our welcome to any producer who  
anticipates coming here for location work, and assure  
him of our hearty cooperation.

Please accept my congratulations and best  
wishes for success.

Sincerely yours,

*Frank Edwards*  
FRANK EDWARDS, Mayor.

Mayor Frank Edwards, former exhibitor, greets FILMOGRAPH in Seattle

in Aberdeen, Wash, Tuesday, July 9.  
Said revue consists of the following  
teams: Stanley Owen & Howe,  
Rhada & Rose, Jimmy Hadres, Duke  
& Lord. They will play the Liberty  
Theatre in Olympia on Saturday,  
July 13; the Liberty Theatre in Cen-  
tralia on the 14th then through Ore-  
gon, Idaho and Utah.

On Friday night, July 19, at the  
Winthrop Hotel Roof Garden in Ta-  
coma, the Northwest Furniture Deal-  
ers' Exposition will stage a Cabaret  
Dance, with F. & M. Night Club En-  
tertainers, including Lucinda & Ri-  
cardo, Spanish dancers; Evelyn Rose  
in "Tap Tac Tics," and eight North-  
west Beauties. Sam Gore will act as  
master-of-ceremonies.

Louella Parsons was a visitor in  
Seattle last week. While here a mo-  
tion picture banquet was given in her  
honor at the Olympic Hotel. She is  
on a tour of all large cities through-  
out the United States.

Joseph Plunkett, general manager  
of R-K-O, is due in Seattle about  
July 23 on a visit of the coast  
theatres.

Ray Jones, formerly with the  
R-K-O, and now with the Fox The-  
atre, is leaving for California to  
gather his family and return to Seat-  
tle to work for Foster and Kleiser.  
He will look after the theatre adver-  
tising on billboards.

In conjunction with the A. B.

Marcus Glorified Revue, the Arctic  
Fur Company worked a fashion show  
exhibiting \$150,000 of furs.

The Duffy house, the President  
Theatre, is now showing signs of  
being reopened with stock. The the-  
atre is being renovated.

Berny Bernard, in charge of the  
vaudeville booking office in Los An-  
geles for Radio-Keith-Orpheum, was  
a visitor in Seattle and Portland.

Joe Cooper is now singing baby  
shoes. Joe Jr. arrived last week.  
His mother is Dorothy MacKenzie, a  
former soubrette.

For William Boyd in "The Flying  
Fool" the Orpheum displayed a full-  
sized sport model airplane in the  
foyer of the theatre.

Fred Niblo and his wife, Enid  
Bennett, were seen window shopping  
along Fourth avenue in Seattle last  
week. They are on their way to  
Alaska where they will spend two  
or three weeks before Mr. Niblo re-  
turns to the M-G-M studios.

Myrtle Strong, formerly with the  
Chicago Theatre, Chicago, is now the  
new organist at the Orpheum The-  
atre.

David Brattstrom, who came to  
Seattle in 1904 as the star in "Yon  
Yonson," is contemplating pulling up  
stakes and going to Hollywood to  
join the talkies.



### COLORART MANAGER RETURNS TO COAST

Howard C. Brown, general manager of Colorart Productions, Ltd., returned last week from New York City, where he had been in conference with the officials of the Tiffany-Stahl organization.

Colorart Productions, Ltd., plans next season to release through the Tiffany-Stahl Exchanges, twenty-four (24) short subjects produced entirely in natural color and two all-color super-special feature productions. The first feature to go into production is titled "The Midnight Caravan," which is an original story by Raymond Schrock. In addition to two features for Tiffany-Stahl, Colorart is making a gigantic special called "Turia," which is to be photographed in the South Seas by W. Murnau and Robert Flaherty. This production should equal, if not surpass, Mr. Murnau's recent famous success, "Four Devils," and is being made as an independent production.

### Rod La Rocque Is Tribesman of the Pawnees

La Roque is the sixth white man to be made an honorary member of the Pawnee tribe, the others being Calvin Coolidge, Mrs. Edward Dougherty of Washington, D. C., the Canadian premier, Mayor Walker of New York and Mayor Edwards of Seattle.

The initiation took place on the lawn of the RKO Studios where Rod La Rocque is playing the title role in "The Delightful Rogue," an all-talking Radio Picture.

Chief Shunatona and his Pawnee braves were in Los Angeles as members of the United States Indian Band, which closed a week's engagement at the Orpheum last night.

In their ceremonial robes, the Indians instructed Rod to sit on a prayer rug, face to the east, and repeat the pledge that swore him to loyalty to their tribe.

"Chief Guiding Star" is the literal translation of La Roque's Indian name.

## Harry Langdon and His Bride-To-Be



Harry Langdon, popular comedy star of stage and screen, has filed his intention to marry again, exactly twenty-four hours after receiving his final divorce decree from the former Mrs. Langdon.

According to the California law, persons wishing to marry must give three days notice of their intention before a marriage license is issued.

The bride-to-be is Helen Walton, a Toledo, Ohio, girl, who met Langdon while visiting the Hal Roach studios, where the star is under contract.

The wedding will take place in the Hollywood home of Alice Calhoun, friend of the couple, at the close of Langdon's current comedy now in production at the Roach studios.

No sooner had Hal Roach's "Rascals" heard the news that Harry Langdon is about to be married, than they made a raid on the Hal Roach studio kitchen to appropriate dishpans, pie pans and kettles for a grand serenade. The old-fashioned kind of serenade, wherein the bridegroom, according to custom, showers the juvenile serenaders with new pennies.

Langdon has ordered a hundred new pennies from his bank in order to play his bridegroom role to the complete satisfaction of the "Gang."

The great event will take place within ten days, when Langdon finishes his current two-reel comedy at the Hal Roach studio.

## HOME AGAIN



NICK GRINDE

When the growth of the audible film movement made it apparent that a majority of next season's releases must be of sound and dialogue type, Metro-Goldwyn-Mayer endeavored to secure some of the stage directors who had achieved a reputation for consummate craftsmanship and who might lend their talents to the output of talking pictures. In Nick Grinde they found just the man needed.

As a former director of silent pictures Grinde proved astonishingly apt in grasping the new technique of sound pictures and as a result he has just returned from New York, where he recently completed a series of talking shorts featuring such well-known names as Van and Schenk, Joe Spialny and his Pennsylvanians, George Dewey Washington, Titto Ruffo, Madame Maria Kurenko, Keller Sisters and Lynch, Tom Waring, Irving Aaronson and his Commanders, Emil Boreo, Jimmy Hussey, The Revelers, Walter Kelly and Lean and Mayfield.

At present Grinde is busily engaged preparing "The Bishop Murder Case" for M.-G.-M., which he will direct shortly.

### ELTINGE IS INJURED

Julian Eltinge suffered severe lacerations of the leg in an automobile accident this week. He was to have been a speaker at the Wednesday night Equity meeting but his injuries prevented his appearance.

### VITAVOX RECORDING

The Vitavox Company recording equipment was used in shooting for the Jimmy Hodges Productions, a musical tab show. The short is titled "That's My Wife," and is the first of a series of shorts to be recorded by the Vitavox Company.

### JEAN HERSHOLT SIGNED

Mastery of foreign languages looms up with an imposing new importance

in the film actor's category of requirements, now that the talking pictures have given evidence of their permanency, according to Jean Hersholt, veteran character actor who has been signed to do a picture for Paramount, as yet untitled.

Just as every operatic and concert singer must have a knowledge of Italian, French and German in order to properly present numbers in these beautiful singing tongues, Hersholt opines, so the film actor whose audience is the variegated peoples of the world will need to know these languages in order to play the dramas of the day for their entertainment.

Annette has finished work in "Glorifying the American Girl" at Paramount.



# Announcement

## NEW SOUND STUDIOS



The entire resources of Radiotone Studios are now available for the use of far-seeing, independent producers of sound pictures.



Our stages have been completely sound-proofed, and the latest recording apparatus has been installed. There is ample space, and the location is ideal.



*It will be a pleasure  
to show you*

'The Perfect Voice of the Screen'

# **RADIOTONE** STUDIOS

(Formerly Marshall Neilan Studio)

FRED J. BALSHOFER, President

## 1845 Glendale Blvd.

LOS ANGELES

Phone NORmandie 6101

## Up and Down THE Boulevard

By the NIGHTHAWK

The Night Hawk, like the Wandering Jew, is once more on his ceaseless journey and will bide a space within the dear old precincts of Movieland, dropping in here and there on nocturnal revelers at the various midnight taverns, and impartially jotting down how each in his peculiar little way pays homage to "King Whoopee." We boldly ventured into the merry Plantation last Sunday night in the very midst of whirling gayety. Roscoe Arbuckle, the greatest king's jester in Joyland, was doing a Paul Whiteman, spicing off many wisecracks as he gracefully swung the baton for the dancing numbers. He sure was liberal with encores.

At his right sat Michael Cudahy (recently married) and his smiling bride, entertaining a party of ten. Across the aisle were Bee Palmer and Agnes Ayers, both in all their loveliness. Wyn Cowan drops in greeting the balboas, Joe Mann, with a pantomimic play of features that would go great in the movies. Auburn-haired Margie Moore toes it gracefully over the slick floor, playing rapturously on the violin. Follows, The "Lady of the Morning," headed by Norwalk and Martin, two handsome dolls, one of them the dead spit of Anita Page. And for real beauty, can you beat Vernie Bay, she checks 'em, and Margie Scott, she doles the Lucky Strikes?

Over at Sebastian's Cotton Club, the big chief Frank, always smug and dapper, still swings his courteous presence to a large and loyal clientele. Place filled and Frank smiling. Bromfield and Greely's "Sepia Revue" hits the high spots in midnight entertainment. But wait a minute—there is Carolynne Snowden back to the Cotton Club for the fourth time, greater and snappier than ever. She has a great following and her "Dig A Doo" stunt sets 'em wild.

Vernon Elkins' Dixie jazz band sports a tuba artist that imitates Vesuvius in eruption, and—gee, how he inspires the pedal extremities to renewed wildness on the dance floor! Larry Harrigan, ably assisted by Otto, are still the best head ushers on the boulevard. As we were leaving, in comes a caravan of fifty Elks from the panting sterility of the desert, and how the festive Sebastian led them to the Cotton Club oasis!

Ever been to the Moscow Inn, way down on Sunset Boulevard right below the dip of Laurel Canyon? No? Well, you've missed a night-club treat that is unique in its way. At the entrance you are greeted by General Savitzski, one of the ill-fated Czar's chosen bodyguard, sporting a porcupine beard. Last week he gave the slavie bow to Greta Garbo, Nancy Carroll, Gaston Glass, Jack Pickford, Owen Moore, Jack Kearns, Ernest Torrence and Karl Dane. Harold Lloyd's mother is a frequent patron. Alex Zmanesky, the Russian Caruso, and Bill Bajan, a wonderful tenor, lead the Russian Chorus—and how they

can put over the "Volga Boatman" and many other choice numbers!

Anton, the famous Russian chef, knows how to tickle the palate, and the leader of the jazz orchestra is a violin artist that plays a wonderful solo, now and then. Each night, during the current week, the lights were turned very low, at '11 o'clock sharp, and a solemn tribute paid to the absent Elks. The prevailing Russian atmosphere is steeped in semi-darkness, each table being allotted only two candles. Plenty of young and pretty girl dancers and singers, and a perfectly new line of entertainment that is not dished up at the other night clubs.

Nat Spector, one of the funniest and snappiest master of ceremonies in the game today, is holding forth at Coffee Dan's on Hill near Seventh streets, the only real night cabaret in the heart of Los Angeles. In his own inimitable way he is trilling off "Baby, Where Can You Be?" "Here We Are," and "Got a Feeling I'm Falling." He is ably assisted, now and then, by Bobby Gross, one of America's most famous song writers. The breezy, buzzing Sue Carol shot the chutes into the very center of Coffee Dan's one night last week with a party of friends and admirers. The gang shouted lustily, "Sue Carol! Sue Carol!"—and what does the vivacious Sue do but respond with one of her song hits of the Movietone Follies. It was a "wow."

During the week, Fred Richardson of the Fox Follies dropped in. Then there was Evans and Mayer, at the Orpheum; Arthur Lake, Billy Bakewell, Glick and Gordon, now with the M-G-M but formerly with the National Broadcast Company of San Francisco; Jimmy Burns, the "Broadway Wit," and a goodly portion of cinema stars and underlings. Place packed all week with "Hello Bills" and what came with them, and they remained until the roseate hues of morn mantled the eastern horizon.

"The Big Parade" held its regular Friday night's pow-wow just outside of Tom Gallerys Hollywood Stadium. Dave Butler, president of the "Twitchers' Club," called the meeting to order, although his remarks were interrupted at times with shouts from the members of, "Which corner do you want tonight, Dave?" Among the most virulent morons present were Mose Hamburger, Al Green, Frank Campau, Billy Wellman, Dana Hayes of the old "Empress" fame, Alice White, in all her blonde loveliness, Purnell Pratt, Carol Nye (gee, what a fight bug!), Bill Seider, Alex Trambitas, Spike Robison, B. B. B., Ralph Ince, Victor McLaglen, George K. Arthur, Ricardo Cortez, Harry Gribbon (some comedian), Sol Solinger, Alan Hale, Billy Coe, Gene Doyle (Ireland's gift to Witland), Aubrey Blair, Harry Burns (Big Chief Filmograph), Larry McGrath (the Wild Irish Lad), and Bob Perry, who is Fistian's contribution to the "talkies."



## Eaton Family Are Reunited Here

With the arrival of Joe Eaton in Hollywood this week, six of the seven brothers and sisters in the famous Eaton family are reunited.

This young brother of Mary Eaton, Follies and musical comedy star and most recently leading lady of Paramount's "Glorifying the American Girl," joined his family in California after close of the semester at the University of Pennsylvania where he is a student.

## Kathryn Crawford Gets Lead Role

Kathryn Crawford has been selected for Ken Maynard's leading lady in "The Golden Bridle."

The leading lady is under long-term contract to Universal, being signed while appearing in the stage production, "Hit the Deck," a year ago. She also made several pictures at Universal studio, but this is her first picture with Ken Maynard.

## Czarina's Charm Is New Beauty Shop

David Mir, well known for his work on the screen, just now has another avocation. He is supervising a new beauty parlor, called Czarina's Charm, at 6601 Sunset Boulevard, close to the Hollywood Athletic Club. His connection with this new venture is just as a manager, but already it is winning a very discriminating clientele because its operations are directed by a noted dermatologist who has invented the electric apparatus used.

The salon is an exact reproduction of the boudoir of Catherine the Great of Russia and an enameled portrait of this empress decorates its wall. David Mir, who is a bona fide Russian nobleman, brought it with him when he fled from Russia; also many of the beauty recipes of this famous empress which were in the library of his family. American chemists improved them and they are to be had at this shop.

## World War Drama Will Be Audible

Plans for the first all-talking, color drama of the world war and its fateful aftermath were announced today by William Sistrom, general manager of Pathe. This attraction, titled "War and Women," is based on a sensational drama of Russia and America and will feature all of the outstanding contract players under the Pathe banner, including Ann Harding, William Boyd, Robert Armstrong and other noted stars.

Miss Harding is at present working in her second talking picture under the Pathe banner, "Her Private Affairs," which Paul Stein is directing and William Boyd is about to start on "His First Command," a drama of the United States Cavalry. Armstrong is working on his second production for the new season, "Oh, Yeah?" in which James Gleason has one of the featured parts.

## Convention of Columbia was Big Success

The Columbia Pictures convention held at the Roosevelt Hotel this week was a great success. A complete program of entertainment was provided for the visiting sales force and the business conferences were invaluable. About seventy-five were in conference.

Discussions of trade problems, the exploitation of new releases and the program of expansion formed the greater portion of the business sessions. The officials of the Columbia organization made some excellent talks to the boys.

The famous Breakfast Club was host to the visitors on Wednesday morning, the Uplifters Club entertained them on Wednesday evening and on Thursday night a big "show-off" party was staged. The Columbia studios were "dolled up" for the occasion of the convention and the sales gang met all of the stars on the lot.

In all it was a great week for Columbia and with the pep evinced by the boys they are going out to strut their stuff with the exhibitors in big league style.

## Movietone News Is Sports Review

NEW YORK, July 12.—The sway of sport for the summer months is reflected in the current release of Fox Movietone News, the latest issue catching all the important events. Several excellent shots are given of Bobbie Jones, amateur star, showing the style that gave him the open title. Other sequences display Tommy Armour, Kirkwood, Leo Diegel, Horton Smith and Hagen, as well as the big gallery that followed the match for three days.

Captain Frank Hawks, who spanned the continent two ways in about 46 hours, is shown on his famous take-away from Roosevelt Field and his landing at Los Angeles 19 hours later. Views are given of Harvard beating Yale at polo, and other Boston news comes in the view of Dynamite Gus Sonnenberg and Strangler Lewis before they take to the wrestling mat.

The resumption of mass in the churches of Mexico for the first time in three years brings out great throngs who celebrate the peace between the church and state. The Movietone camera has caught the sounds as well as the colorful note of the celebration.

Some of the entertaining special features show how the Broadway chorus girls keep cool on the Roxy roof between shows, as well as how some of the California beauties get warm washing elephants. There are some more interesting sidelights on the Shinto festivals in Tokyo, the angling for sharks around Horseshoe Shoals and an intimate portrait of Mrs. Rebecca Felton, the only woman who ever sat in the United States Senate, celebrating her 94th birthday.

## KIDDIES KORNER

By BABS MULLEN

Buck Black is taking the part of Cardinal Richelieu in the first of a series of Harriscolor all-talkie shorts being recorded by the R. C. A. system. The picture goes into production this week.

Jimmy Baudwin just finished the part of Elmer the Great (as a boy) in the production of that name on the Paramount lot, and he stays on the lot to play in the new Skelly picture, "Behind the Make-up." His sister, Barbara, just finished a bit in "The Virginian," also at Paramount.

Patsy Buckley recently finished a part in "The Woman Who Was Forgotten," a Richard Thomas production at the Tec-Art studio. Belle Bennett was the star, and the picture was all-talking.

When not busy in pictures Patsy takes music and dancing lessons, being proficient in ballet and soft shoe dancing.

The Bush Twins are back in town after a vacation due to the illness of one of them. They are now quite well and contemplate working in pictures in September.

Carl Bush, noted for his juvenile dress-up parts and dancing and singing specialty, recently worked in "Harmony Lane" with the famous minstrel, Eddie Leonard.

Billy Butts is convalescing and doing nicely after a recent adenoid and tonsil operation. His last role was in "The Virginian" with Mary Brian and Gary Cooper.

Buddy Christian left last Tuesday for an extensive trip east, due to an illness. With his parents he will visit relatives in Pittsburgh and in Atlantic City. He hopes to be in tip-top shape and ready for picture work when he returns to Hollywood in September.

Godfrey Craig has just finished a nice part with Will Rogers and Irene Rich in a Frank Borzage picture on the Fox lot. He has previously played in Tom Tyler pictures, also in an "Our Gang" comedy, "Boxing Gloves."

Godfrey is an accomplished rider and banjo player. A voice instructor has pronounced his voice 100 per cent perfect in register.

Adeline Craig, who is an assiduous student of the dance, and is also devoting much time to voice culture, recently worked in Lon Chaney's picture, "Thunder."

Harold Clay has been signed for a part in "Under the Texas Moon" at Warner Brothers. He is slated as a coming comedian.

Wally Albright, Jr., was signed to a five-year contract with the Glaria Swanson Productions last week. He has made three pictures at Metro-Goldwyn-Mayer—"Thunder" with Lon Chaney, "The Single Standard" with Greta Garbo, and "Wonder of Women."

## NINO'S

208 Warner Bros. Theatre Bldg.

GRanite 6343

"Where Art Is Made in Hair Cutting"

## GEORGE OVEY

Phone, North Hollywood 476

Message, GLadstone 9502

## SUZANNE LA FLOTRONNE

ATMOSPHERE SONGS

With Your Idea, Words and Music

Arranged for Publication

1409 N. McCadden Pl., Hollywood

Six pictures on which

## JOSEPH JACKSON

worked last year were included in the list of box office record smashers compiled by the Motion Picture News

## ARTHUR H. FORDE

HE 3032

5853 Carlton Way

DOMESTIC and IMPORTED CORDIALS  
Twenty-two national brands malt syrups.  
hop flavor. Full line bottlers supplies.

Grape Juice. Prompt delivery.

## Golden Rule Supply House

7739 Santa Monica Boulevard  
GLadstone 7405

## SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

## MARIE LA MARR ELECTROLYGIST

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

## GENEVIEVE SCHRADER

Voice specialist, late of American Opera Company, training speaking and singing voice for pictures, radio and grand opera. Following endorsement is by leading members of Chicago Civic Opera Association:

Chicago Civic Opera Association,  
10/24/23.

Dear Miss Genevieve Schrader:  
We had the pleasure of hearing Miss Marie Ceccarini.

This is the third time we have heard her at different periods and we are glad to assure her that she is, at last, under a GOOD teacher in following your method of placing tone for which all credit is due to you.

With our compliments, we remain,

Sincerely yours,  
(Signed)

Giacomo Spadoni,  
Pietro Cimini,  
Desire Defrere.

Phone for Appointment  
GLadstone 6494



## PATHE TO PRODUCE 95% OF PICTURES ON COAST

*Culver City Plant to Screen Special While Elaborate New York Studios Will Concentrate on Comedies*

Although they have elaborate studio facilities in New York, 95 per cent of the Pathe feature productions for the new season will be produced in the company's Culver City plant. This is revealed in the organization's annual announcement just issued.

The Pathe eastern studios will be devoted almost entirely to the production of two-reel comedies.

Thirty feature length all-dialogue pictures, the majority with color sequences, will be completed by Pathe during the next seven months, which will mark the busiest production season in the company's history, according to William Sistrom, general manager.

Silent versions of the majority of these attractions also will be produced for those theatres which have not yet been able to procure sound equipment, according to Mr. Sistrom.

This elaborate production program marks the observance of the company's silver anniversary, it having been in the business of supplying screen entertainment for 25 consecutive years.

In addition to the 30 100 per cent talking features Pathe will produce 52 two-reel comedies, The Pathe News, the Pathe Sound News, Grantland Rice's Spotlight, The Audio-

Review, Topics of the Day and Aesop's Fables.

Included among the outstanding productions are "The Greenwich Village Follies," to be produced in color; George Gershwin's "Treasure Girl" and "The Big Shot" by Ben Hecht and Charles MacArthur. The screen production will supplant the tenth regular presentation of the "Greenwich Village Follies," the stage attraction being abandoned for the season.

Ina Claire, the stage star, is given a conspicuous position upon the new Pathe program. She is scheduled for two features—"The Awful Truth" from the stage play by Arthur Richman, and "Negligee" from the European play by Ernest Vadia. Because of her brilliant successes upon the stage, as well as the vast interest created by her romantic elopement with John Gilbert, it is expected that these, her maiden efforts upon the talking screen, will attract unusual attention.

Ann Harding is announced in a group of three features — "Paris Bound" from the stage success by Philip Barry which was recently completed by Edward H. Griffith, "This Thing Called Love" from the stage play by Edwin Burke, and "Her Private Affairs" from the play by the Russian author, Leo Urvantsov. The latter is being directed by Paul Stein. Miss Harding's success in "Tarnish" and "The Trial of Mary Dugan" when these plays were presented upon the New York stage, makes her a most prominent candidate for honors among the talking screen's new personalities.

William Boyd, the Pathe star, whose fine speaking voice and acting ability have already won for him the same distinction in talking pictures that he enjoyed in silent, will star in a group of three features: "His First Command," a story of the U. S. Cavalry by Douglas Doty, author of "Dress Parade"; "Crashing Through," from the comedy-drama stage play by Saxon Kling, and "Officer O'Brien," a police story by Tom Buckingham.

Constance Bennett, daughter of Richard Bennett, will appear in three features: "Rich People" from the story by Jan Gelzer which ran serially in "Good Housekeeping" magazine, "Clothes" from the Saturday Evening Post story by Lucy Stone Terrill, and "Pedigree," an original screen story.

Ann Harding, William Boyd, Robert Armstrong and many of the other outstanding contract players on the Pathe lot will be seen in "War and Women," a spirited American version of the sensational drama of Bolshevik Russia "Zoini I Shenshiny," reflecting the imaginative spirit of a whole nation in a great crisis in terms of individual life, love and death. The names of the three leads testify to the importance ascribed by Pathe to this picture.

## Noted Comedian Makes Bow At Orpheum



EDDIE BORDEN

Just returned from 14 consecutive months on RKO circuit. Here's a good bet for the talkies, squawkies, jumpies or what have you in picture work. Harry Weber's Hollywood address is Bank of Hollywood Bldg. Tel. Hollywood 2181.

### Western Supervisor For "U" Named

Jay Marchant has been appointed contact man for Carl Laemmle, Jr., in connection with the production of Hoot Gibson and Ken Maynard, Western stars, at Universal.

Marchant, who has been affiliated with Universal for ten years and who has been a director, assistant director and company business man-

ager, will act as Mr. Laemmle's representative and supervisor of all Gibson and Maynard productions, particularly those in sound. Both Gibson and Maynard produce independently for Universal release.

Nat Deverich, formerly the president of the Fine Arts Studios, has been made vice-president of the Alexander and Oviatt Company of Los Angeles.

### GERLY

"Parfumeur to the Stars"  
Creator of

"B'LOVE"

for Bessie Love

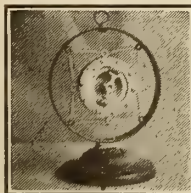
6705 Hollywood Boulevard

DINING and DANCING  
PARADISE

**ROOSEVELT**  
HOTEL in HOLLYWOOD

THE NEW  
BLOSSOM ROOM  
IS A SENSATION  
DANCING TO  
AARONSON'S  
COMMANDERS

### MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25

Standard  
Broadcast  
Model, list.\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish; prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

UNIVERSAL MICROPHONE CO.  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
D. Langevine Co., 274 Brannon St.

## Putting the Punch

In the Real (and Reel) Big Hits!

THE proven success of  
New York and Hollywood are  
clothed in "Atmosphere" ob-  
tainable only from—

DAZIAN'S, Inc.

Featured Fabrics

"Playing a Part in Nation's Art"

Created By

## DAZIAN'S, INC.

728 South Hill Street, Los Angeles, California

142 W. 44th St., New York

203 N. Wabash Ave., Chicago

Look Over a Few of the Outstanding Successes Featuring  
DAZIAN'S FABRICS

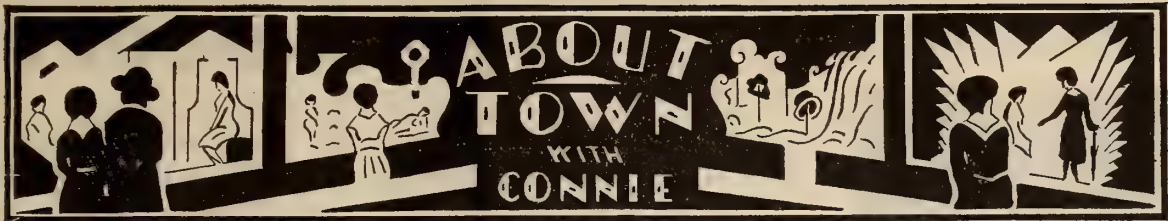
"Fioretta"  
"Earl Carrol's Vanities"  
"George White's Scandals"

"Broadway"—"Show Boat"  
"On With the Show"  
"Broadway Melody"

Earl Carroll's New "Sketch Book" by Eddie Canter

Rio Rita "Screen Version" by R.-K.-O.





# Modes and Moods of the Moment

## "HELLO, BILL"

Miss Hollywood is a gay little coquette! It's off with the old and on with the new for her. Why, new loves mean nothing at all in her life. In a flaming scarlet gown and a red, red rose in her hair, she waved a sad "Adios" to the visiting Nobles. They were tears in her eyes—real tears, without the aid of any glycerine (leave that for the tragic "going away from the old homestead and out into the cruel, cold world"—scenes that made the Motion Picture box-office attraction). The scarlet dress was carefully laid away in the old chest, moth balls and all, and then came "Bill." A new love, and such a jolly fellow that our little coquette must win the heart of the stranger in her midst. So she donned even a more seductive hue, a purple made from all the shadows of the night. She even took the lovely violet shades from the trees, and in case you don't believe this, look along the boulevards, where you will see fragrant lavender petals from the Jap- arando trees strewing the ground. It is all a part of Miss Hollywood's regal welcome to "Hello, Bill."

*Fashion News, always a second ahead of the present moment, uses the airways with great satisfaction. Last week Ruth Elder, the famous aviatrix, flew to Denver for Fashion News. She is appearing at the Denver Theatre in that city.*



LIDO'S are featuring smart linen dresses for the warm Summer days. Wash dresses in the newest shades of the season are certain to be chic as well as comfortable if they come from this smart gown shop. Those I saw there today, with button trim, were particularly good-looking. Your Summer wardrobe simply won't be complete without two or three of these smart dresses from Lido's. You will find them especially suited to club wear, and also just the thing for Summer yachting parties. Lido's is conveniently located off the Boulevard at 2103 Highland Avenue.

FOR the past months, Jerry Vaughan, well known to the Motion Picture profession, who supplied flowers to practically all of the larger studios. Now, due to a large increase in business, Mr. Vaughan announces that he has become associated with the Hollywood Gardens, 1515 North Vine St., Hollywood. A more convenient location and larger floor space will enable

Mr. Vaughan to render even a more proficient service than in the past. Promptness in delivery and fresh flowers day and night have been the keynote of Mr. Vaughan's success. Artistic floral pieces are made for all occasions at the Hollywood Gardens, and no matter how large the order, it can be filled at once. Phone GRanite 6280.

*Ruth Graves, of the Lido Gown Shop, prefers a white linen habit, blue shirt and blue tie when riding. Her jaunty little Vagabond Hat is a Peffer model.*

## A Boy's Recreation

THERE isn't a boy in the world who wouldn't enjoy a Summer at the seashore. This privilege is within the reach now of every boy, since Mrs. Clarisso Mosher and Mrs. Katherine Laughan, late of Urban Military Academy, have established the Hermosa Recreation Camp at Hermosa Beach. Located at the Southland's finest and safest bathing beach, this camp offers everything in the way of outdoor sports, such as Tennis, Swimming, Golfing, Fencing, etc. Your boy will be under full supervision at all times and will have the time of his life if sent to this splendid recreation camp, which is located right on the beach at 1622 Strand Avenue, Hermosa.

Arrangement for private tutoring can be made at the Hermosa Recreation Camp.

COOL comfort—what a pleasing aspect, and particularly now that the warm Summer days are upon us. You may sit out in the garden and let the warm sun drench but not burn you—that is, if you take time to see about those Summer awnings now. Those at the Vine Awning Co. are so good looking and really brighter and gayer than anything I have seen done in canvas this season.

There is both service and beauty in these awnings. You will find the Vine Awning Co. at 758 El Centro, or telephone GLadstone 5903.

*Saturday luncheon hour at The Hollywood Plaza Pig'n Whistle fairly blazed with cinema and stage celebrities. One glimpsed Billie Dove, Lloyd Hamilton, Ruth Hiatt, Ivan Lebedeff, Miami Alvarez, Judith Vosselli, Mabel Julienne Scott and Al Martin.*

## Mary Eaton's Beauty Rules

MARY EATON, considered the most beautiful blonde in America by the Paramount officials, gives these rules for keeping beautiful. The actress recently played "Glorifying the American Girl," in New York, a picture which has been in the making for four years by Paramount:

"Rub the face and throat with a piece of ice each night and morning,

to remove wrinkles. Before doing this be sure that the skin is well oiled with cold cream. Remove the surplus cream before applying the ice.

"Never sleep on a pillow. The raised head during the night allows the throat muscles to sag and causes a double chin.

"Never stop taking the daily dozen exercises each morning. Whenever you do, you are inviting a fleshy stomach and large hips.

"I do not believe in sunburning, as so many girls allow themselves to do. Skin which is baked a dark brown will never be soft and white again.

"Soak the finger-nails in warm olive oil twice a week, to prevent breaking.

"Give the hair a sunbath whenever possible. I have never cut my hair, as blonde hair becomes darker with cutting. Brushing light hair in the sun will keep it glossy and fluffy.

"Eat raw carrots whenever possible. There is a substance in the skin of a carrot which gives the same coloring to yellow hair as red pepper gives to the feathers of a canary bird.

"Never use mascara on the eyelashes. It creeps into the sacs at the corners of the eyes and affects the sight."

Miss Eaton claims that to neglect beauty is a sin. "God gave good looks to mortals to be enjoyed and treasured," she claims. "To be beautiful is the first task of every woman. I study singing and dancing daily to cultivate my voice and figure, as well as caring for hair and skin."

*Green is Nancy Carroll's favorite color. Whether her Irish paternity has anything to do with it or not, Travis Banton, creator of Paramount fashions, does not know, but he made her happy when he designed five of the six costumes she wears in the Paramount production, "Illusion," in varying shades of green. There was a green printed chiffon dinner frock, a pale green velvet evening wrap, a green jersey suit, a jade negligee, and a green tulle dance frock.*

YOU may chat with Mlle. Riviere in either French or in English. But whatever you talk about, Mademoiselle will explain to you a perfect process for removing all skin blemishes and superfluous hair. This need not be a delicate subject with you, and it is one that you should tell your friends about. It is such a simple process, and guaranteed to be absolutely permanent with the use of an electric needle. This process is painless, too. Mlle. Riviere's phone number is DUnkirk 9001 and the address is 2505 West Sixth Street, opposite the Elks Club.

*The striking Panama Suit worn on the beach at the Deauville is a Lido creation.*

TODAY I saw the smartest hats in town, and at prices that are all but unbelievable. Every chapeau at the Meyer Millinery is hand-made and the styles are all in advance of the season. You will be wearing the same models at the same time that they are being shown in Paris and New York if your hat comes from the Meyer Millinery. The creations are perfectly stunning and come in horsehair and lace combinations, Swiss straws and many other lovely importations. If you drop in at the Meyer Millinery Co. this week and next, you will find all of these smart hats selling at less than cost, for there is a sale on now. Don't fail to take advantage of this. You will be able to have three hats for the price of one. Take the elevator in Warner Bros. Theatre Building on Hollywood Boulevard. Stop in at Room 207.

## THE BEST IN TOWN!

The talk of the town! Hollywood demands quality in all things, and when it is found she is quick to respond. That is why the merry throng of Hollywoodites betake themselves these days to the A. I. Robbins store on the boulevard. They would all gladly crown Mr. Robbins the undisputed King of Malted Milks, for it is said that they are quite the best in town. No one else makes them quite so rich and creamy or gives out such generous portions. Hayden's Ice Cream, which Mr. Robbins features, is what makes these malted milks so good. Delicious special toasted sandwiches, salads, and pastries are also served in this store, which is located at 7059 Hollywood Boulevard. Phone HOLly 9280.

## Projectionists to Start Study of New Problems

Theatre projectionists in Los Angeles and Hollywood will wrestle with a number of technical problems on the home grounds of motion picture production, according to plans made by chapter 7 of the American Projection Society. This chapter was recently granted the use of the lounge of the Academy of Motion Picture Arts and Sciences in the Roosevelt Hotel, Hollywood, for its monthly study meetings. About ninety of the leading projectionists in the Los Angeles area take part in the society's sessions, which begin at midnight after the members' work at the theatres is over.

The projectionists will cooperate with the Academy survey of sound production problems now in progress in the studios, and will undertake an analysis of some of the problems most troublesome to theatre operators. A standard tone level for recording is an important development toward which the studios are working. A standard proportion for the screen image to account for the distortion caused by the sound track on the side of the film is also sought.



## Dorothy Revier Is in "The Mighty"

Dorothy Revier's second debut role in a Paramount all-talking picture was given her today when she signed for one of the two leading feminine parts in George Bancroft's next starring picture, "The Mighty."

A few weeks ago, the blonde Miss Revier, who is under contract to Columbia, was signed by Paramount for one of the featured roles in "The Dance of Life," the all-talking, singing, dancing adaptation of the stage success, "Burlesque."

In the new Bancroft starring picture Miss Revier will play a dramatic characterization, that of a member of a gang led by Warner Oland. Other important parts are played by Esther Ralston, O. P. Heggie and Raymond Hatton.

The story of "The Mighty" is from an original by Robert N. Lee. The screen play and the dialogue are by William Slavens McNutt, the noted war correspondent and short story writer, and Grover Jones, long of Paramount's scenario department. The production will be directed by John Cromwell, Broadway stage actor and director, who recently with Edward Sutherland directed "Close Harmony" and "The Dance of Life," Paramount's adaptation of the stage success, "Burlesque."

## Ready to Work



BOB CURWOOD

After making personal appearances in over 400 cinema theatres he is back and ready to appear in the talkies.

## "Tevye the Dairyman"

By Scholem Aleichem

Mason Opera House

Maurice Schwartz is both the star and director of this Jewish play. He is a new face on the west coast, and regardless if you understand the Hebrew language or not, he is great enough an artist to make you appreciate anything that he does upon the stage, which is a tribute in itself.

Others in the cast that scored well were Anna Appel as his wife, Celia Alder and Bertha Gerston as the daughters. Others in the cast who pleased were Ben Zion, Isidore Cashier, Moishe Zilberkatsen, Wolf Goldfaden, Anatol Wingradoff, Morris Strassberg, Sam Lerer, Lazar Freed.

The play dealt with a very interesting subject, where a Jewish girl was in love with a Christian, and the treatment of the theme was well handled, so that Maurice Schwartz revealed his true talents and those of the cast, especially the wife of the dairyman "Tevye."

## Impersonations

(Continued from Page 11)

altar blushing. That's my story and I'll stick to it.

\* \* \*

"Dear me! dear me! how my millions of correspondents bother and pester me. What is a poor columnist to do? One can't please everyone, can one? Listen to this:

"Dear Miss Parsons:—

"I am one of the most devoted followers of your column in The Times, but I have a bone to pick with you. Why don't you give some attention to Marian Mavis? You never seem to give her a tumble. You write yards and yards of paragraphs about everybody in the films, but you never give this clever, but unknown little girl a line. Marian is sure to come to the front some day and you will be sorry that you did not give her a helping hand. Marian is a great favorite in our town and we all just loved her in Charlie Chaplin's 'The Circus.' Why don't you take a leaf from the book of your friend Texas Guinan and 'give the great big girl a little hand'?

"Devotedly,

"I. O. U.,

"Cedar Rapids, Wis."

\* \* \*

Snapshots of Hollywood, collected at random by my own trained sleuths: John Gilbert blowing his nose on the M-G-M lot. Lupino Lane buying an all-day sucker for his wife at Woolworth's. Billie Dove speeding down the boulevard in a slightly used Ford. Polly Moran adjusting her garters at Henry's. Sid Grauman eating asparagus with his knife at the Montmartre. Beaton of The Film Spectator coming out of a B & G Sandwich Shop with Jack Warner. Frank Gilmore and Clarke Silvernail fishing at Noah Beery's Trout Farm. Greta Garbo being entertained by Laurel and Hardy at Leighton's Cafeteria. Flora Finch on the 18-day diet. Winnie Sheehan shooting craps at The Masquers. Henry Bergman eating a snack at The Brown Derby. That'll be enough for today, see you next year.

## Membership Drive of Guild Success

James Gleason, practically the first person to join the Catholic Motion Picture Guild when the campaign for new members was launched June 1, has been diligently working on the drive and has a score of new members to his credit. Besides the cooperation displayed by Mr. Gleason, the campaign has been receiving assistance from every studio wherein members are working, and friends of the organization are carrying on the drive in the film colony.

The offices of the guild in Hollywood are being flooded with requests for memberships, which indicate that by the termination of the drive in October, every Catholic in the industry will be a member of this spiritual, charitable and social organization.

This is the first drive for membership that the guild has experienced and Father Mullins, the chaplain and founder is hopeful for its success.

## HOOEY

By

Bill Attie, 95% Nutty

local forecast—cooler, ask a cop . . . thornton, out sex'tary, nos figgers, i mean de kind you rite . . . cash hiron, filmo's treasury, is a man wid cents . . . but kearns, our book-keeper is alla time broke . . . 'our connie' gosh: i wish i was a young fella . . . dorothy vernon, is on a diet-reducin' age . . . babe daniels, signed a contract to do ben lyons cookin' . . . moses shovelinsky's stage name is mike kelly . . . harry burns, takin' in a kosher play at de mason . . . vonder if charlie chaplin, remembers billy baggs, "in casey's court" . . . buddy rogers, gonna go ter kansas ter bail hay . . . dont morn ober spilt milk, drink yore coffee black . . . we'll be on our feet again wen our shoes ware out . . . a wife cums in handy, around de house, herd won holler police, de udder nite . . . all you hear in henry's is 'it goes dis way' word fiter's fer song riters . . . i dreamt dat sumwon punched me in de nos', woke up—my nos' wus bleedin' . . . alota folks celler'bratin' de 4th got all wet inside . . . fire dept- wus created so we cud have fire sales . . . sun-kist eddie nelson, on sun-set bullyward, takin' a wet-less sun-bath . . . wimmin dont bodder me, i bodder dem . . . alexander, of poverty row, is leadin' a dog's life . . . de soda jerker at miller's drug store, i mean de won wid de baseball mus'-tash, uster drive a water waggon . . . allways remember de p.a's in yore prayers . . . herald beaudine, bill's kid brudder, never speaks unless he has sumtin ter say . . . bro. hodge, is nut dry vin a buss in burbank, i can insure you of dat . . . gonna put on de feed bag—found 4 bits . . .

## Hardy a Popular Figure Here

Sam Hardy is rapidly becoming the same popular figure in Hollywood that he was always on Broadway.

Recently he was swept in unanimously for the second time as president of the Masquers, composed of not only the leading actors in the country but many of the most prominent writers for screen and stage and directors. It was a wonderful testimonial of affection, confidence and the highest respect for Hardy as leader and man.

Hardy's arrival in Hollywood over two years ago was without fanfare. Broadway didn't mean 'so much then. But after a few pictures, he meant big things to the producer and is meaning them more and more. So he has been featured, co-starred and now, it is said, there are to be stories written that will fit his personality. A man's man, Hardy is called—he colorful American at his best. Following his work in "On With the Show" offers have come faster than ever for his services. He recently finished in "Big News" for Pathe.

Follow the Motion Picture Stars

TO

## MOSCOW INN

8353 Sunset Boulevard

DANCING and DINING

Russian Chorus with Alex Znamensky, the Russian Caruso,  
And Many More Numbers by Real Entertainers

And What's More—There Is No Cover Charge

Russian-French Cuisine 7-Course Dinner \$2.00

FREE PARKING

FREE CHECKING

Phone CRestview 4331



# New Classification Started for Singers and Dancers

Central Casting Office Has Experts to Rate Vocalists and Steppers

New classification of extra and bit people by the Central Casting office, with particular attention to singers and dancers, was started this week. The first audition for singers (women only) was held on Tuesday. Another was held on Wednesday. And the first men's audition was scheduled for Friday.

The see and hear tryouts are by call only. The Central office now has listed approximately 1000 singers and 800 dancers. These people are called for the hearings whenever the experts supervising the tryouts are available.

Dudley Chamber, leading musical authority, is rating the singers, and Earl Lindsey, stage dance director, now under contract to Paramount, is looking over the steppers. Both men are rated of high caliber in their respective fields, their decision on talent being accepted as final by most studios. With each obligated with previous connections, the present system is to obtain their services whenever they are not tied up elsewhere, thus prohibiting the laying down of definite regular days and hours for the tryouts.

Tryouts for the singers average about twelve per hour, and under the present plan it is expected that about

200 per week will be seen and heard, the singers being definitely rated with Central as to vocal type and ability.

If they prove unsatisfactory they are taken off the Central lists completely, as there are already about 11,000 people listed at Central for the regular extra work, for whom there are not nearly enough jobs.

Average number of players called through Central since the advent of the talkers has dropped off about 21 per cent, according to Dave Allen, operative head of the Casting Office.

Listing of singers and dancers for these tryouts has been going on for six weeks. Additionally, notices of the new development have been posted at all studio casting offices.

Singers are tested in solo, but the dancers will be first run through simple routines in groups, so as to weed out the unfit, with more rigorous tests later.

At the same time re-classification of extra people for the talkers, with demands for speaking of various foreign tongues, is still going on steadily. At present, an average of about half of the calls received by Central, stipulate that the player be able to speak a certain foreign language, as well as look the part.

## Columbia Bids Farewell To Film Salesmen

The Roosevelt Hotel was the scene for the final farewell to the Columbia salesmen who were brought to the West Coast by Jack Cohn. They gathered Thursday evening at the hotel and after dinner the "Boys" were given a real treat. Willie Collier, Sr., acted as master of ceremonies and speeches were given by Joe E. Brown, Joe Goldberg, Harry Cohn, Sid Grauman and Arthur "Bugs" Baer. The following stars were introduced: Jack Holt, Ralph Graves, Carmel Myers, Dorothy Revier, Sally O'Neill, Margaret Livingston, and others. Belle Baker sang a couple of jazz numbers, and unless we miss our guess she will

be a riot in pictures. Arthur "Bugs" Baer was one of the hits of the night with his monologue.

A one-reel comedy in which Directors Frank Capra, George Archainbaud, Erle C. Kenton, Ralph Ince and Harry Cohn enacted the leading roles, closed the evening's entertainment, it was a take-off on the studio activities, and it brought in plenty of local color about the conventionites, which was indeed a delight to all present. It was a fitting climax of a week of fun handled capably by Hal Hodes from the New York offices of Columbia and Nat Rothstein looking after the Columbia publicity here.

### FINISHES HER FIRST PICTURE ON WEST COAST AT M G M

Margaret Dale Owen has finished her first picture since she came to Hollywood. Miss Owen played the lead opposite Jack Gilbert in "Olympia." Thursday afternoon she entertained scribes and told how nice Mr. Gilbert has cooperated with her during the making of the picture, and that they were delayed during the filming by aeroplanes flying overhead, autos and cars going by, and whatnots which caused Director Lionel Barrymore no end of worry. She is a charming girl to talk to, and cited how two years ago she visited Hollywood, but never appeared in a picture, although her experience on the legitimate stage in leading productions on Broadway has helped her in her screen work.

**FAIR ENOUGH**

A fair example of good fellowship was shown the other day when Ralph Graves met Jack Egan who is to play "The Hoofbeats" in that picture for Columbia and when the two shook hands Ralph Graves said: "I wish you the best luck in the world in your new picture." This is what we call a "good fellow," for Ralph Graves has been working at the same studio and the title role in the picture that Mr. Egan is to appear in, was really made to order for him, and Jack Egan was assigned to the role, first because Ralph Graves was busy in "Flight," and second, because he was the best available actor for the part.

## Historical Dramas Are Being Made

Wally Van, well-known comedian, has established offices at Tec-Art studio where he plans to produce a series of twelve two-reel talking comedies to be known as Wally Van Pictures. The comedies will be followed by six feature productions with dialogue in which the comedian will be starred, according to J. Frank Holliday, general manager of the organization.

Jack Magee heads the scenario department. Among the comedies in which Van has appeared are "The Scarlet Runner," "Love, Luck and Gasoline," and "The Driving Fool."

Ian Keith returned to Hollywood Sunday from a short vacation in northern California, where he went after completing work in "Light Fingers" for Columbia. The actor recently moved into his new home on Sunset Boulevard.

# EARLE WALLACE

HAS DEVELOPED

MANY OF THE BIG NAMES

IN THE WORLD OF THE DANCE

Studio

Belmont Theatre Bldg.

Vermont at 1st—EX. 1196

# T-BONE RILEY

1733 CAHUENGA AVENUE  
8064 Beverly Boulevard  
Phone HOLLYWOOD 8398

Specializing in

HOT CAKES

WAFFLES

CHILI CON CARNE

CORNED BEEF HASH (Browned in Pan)

FRIED CHICKEN and BROILED STEAKS

HAMBURGER SANDWICHES

SPAGHETTI

GOOD COFFEE

## ALL JULY SEMI-ANNUAL Clearance Sale

VALUES and VARIETY

Play An Important Part in This Sale



### OSCAR BALZER

SHOPS

*"A Thousand Gifts of Distinction"*

5510 Wilshire Boulevard  
6326 Hollywood Boulevard  
6330 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea

### ADELE SIMONOV ELECTROLYSIS

1005 FOREMAN BUILDING  
707 SOUTH HILL STREET PHONE TUCKER 3911

Superfluous Hair, Warts, Moles Permanently Removed  
We Use Multiple Needle Method

References From Satisfied Clients Office Hours: 9 A.M. to 5 P.M.



## OLD WORLD JOTTINGS

ENGLAND.—"Today's Cinema" reports that British International Pictures, Limited, show profits of 194,651 pounds for the year ending March 31, 1929, and have declared an interim dividend of 7½ per cent, making 15 per cent for the year. Capital will be increased by 500,000 pounds, with 290,000 pounds to go immediately to reserve.

B. I. P. owns two-thirds ordinary capital of Associated British Cinemas, which controls 78 houses, and has an impressive list of productions with dialogue and sound for the coming year.

AUSTRALIA.—The biggest merger ever effected in the entertainment world of Australia is announced from Sydney, where negotiations between two former rival combines, Union Theatres and Hoyt Theatres, which control practically the entire cinema field in Australia, are being concluded. Some 3,500,000 pounds capital and 112 theatres are involved in the proposed merger, which means a tantamount monopoly which tends to threaten American rentals seriously.

GERMANY.—A decision against Western Electric has been handed down in the action entered by Electrical Research Products against Tobis to test the validity of certain sound-film patents.

According to a report issued by the Tobias company, and printed in an English trade journal, "Today's Cinema," Berlin Court No. 1 have now given judgment rejecting the claims of the American interests "in their entirety."

Value of the subject under dispute was estimated by the court as one million marks.

JAPAN.—According to Matsupiro Shirai, president of the Shochiku Kinema, Limited, the largest chain of theatres in Japan, his company has installed seven principal theatres in Tokyo, Osaka, Kyoto, Kobe, and Nagoya with Powers Cinephone sound equipment of the "Dual" model using both film and disc methods of reproduction.

ENGLAND. — "Film Weekly" of London carries a report from their Hollywood correspondent protesting against Equity's barring of John Loder from the stage production of "Serena Blandish" in Los Angeles. Action, it is reported, is an echo of war of reprisals which began with the English Ministry of Labor barring an American actor, Alden Gay, from the London stage. They ruled that foreign players may be permitted to perform when fitted by "peculiar and special talent which makes them unreplaceable by a native." Difference is of long standing, and Equity has since barred many English actors from stage here.

"Film Weekly" hints that with success of Equity in Hollywood fight, English actors will be barred from screen.

### VOICE TRAINING STAGE—TALKING PICTURES—RADIO ROSE ZANG Studios: 138 West 58th Street, NEW YORK

**GALEA STUDIO**  
1247 North Orange Drive Phone HOLLY 6683  
**25 Casting Photos \$10.00**  
SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

**AUTO LOANS**  
**CONTRACTS REFINANCED**  
By  
**BRACE FINANCE CO.**  
2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES

Felix Young presents "TOP 'O THE HILL," a new play by Charles A. Kenyon co-starring HELEN MENKEN and WILLIAM BOYD. World Premiere at the MAYAN THEATRE, MONDAY EVE, JULY 8. Prices for opening night ONLY, entire main floor, \$5.00. No advance in prices for balcony. Seats on sale at box office.

## FLICKER LASHES

by **Vic Enyart**

Anthony Bushell, the talented English leading man who has attracted such attention on the New York stage since coming to this country in 1927 to play with Jeanne Eagles in "Her Cardboard Lover," is making his talking bow in "Disraeli," which Warner Brothers are filming with George Arliss in the title role.

Much activity is reported at the Universal studios, under the supervision of Carl Laemmle, Jr. Several additional companies have started filming and according to announcement, Joseph Schildkraut will commence work on his newest starring vehicle, "The Mississippi Gambler," within the next few days.

Paramount officials are said to be keenly anticipating results of the combination of Mel Brown, director, and Richard Dix, star. The former is shortly to start handling Dix in his last production for the Paramount organization, which will be based on "The Boomerang" as an all-talking picture.

George Fawcett, whose pen keeps him busy between pictures, is off to the desert ranch which he visits so often and for about a week his address will be Victorville. Here he will combine rest and labor on some articles that he is writing.

Robert Montgomery, New York stage juvenile who made his talkie debut in Metro-Goldwyn-Mayer's big college life dialogue feature, will play opposite Joan Crawford in her first talking picture, "Jungle," which Jack Conway is to direct.

Production of "One Rainy Night," starring Laura La Plante, began at Universal City this week. The film, which will be all-talking, is being directed by Emmett Flynn.

A nationally famous radio voice, that of Buster Dees, will be heard in Metro-Goldwyn-Mayer talking and musical pictures for some time to come, that studio recently having signed him to a contract. Buster is only 19, but has been singing in vaudeville and on the radio since the early days of broadcast. He will soon be cast in his first picture.

Jean Hersholt has returned from San Francisco where he appeared at the opening of the new Fox Theatre as a guest of the Fox organization. With the announced postponement of the filming of "The Genius" by Paramount studios, Hersholt, it is reliably reported, is considering a tempting offer to make a stage tour.

Michael Curtis, who is directing "Under the Texas Moon" for Warner Brothers, has taken his entire cast to Palm Springs on location.

Louise Claire has been engaged by Burton King for an important role in the first of his series of light talking pictures he is directing at the Tec-

Art studios for release by Chesterfield Pictures.

Frances Beranger, daughter of Clara Beranger, well known scenarist, has chosen a profession of her own. Miss Beranger is making her stage debut in "The Big Pond" at the President Theatre.

William J. Craft, who directed "Companionate Troubles" with Reginald Denny, declared by the Universal star to be his best picture, is now completing "No, No, Napoleon," Denny's last production under the Universal banner.

Edward Everett Horton left this week for New York where he will vacation on Lake George for a fortnight. He will then go down to the big city for the early autumn theatre openings. Horton has just finished "The Aviator" for Warners. He is due to make another for them in a couple of months.

Leora Spellman, heroine of the highly successful "Kongo," has been signed by Metro-Goldwyn-Mayer to play the part of "Jane," the married sister in "Kempy," which E. Huson Hepper is directing.

### BUZZING AROUND:

Charley Chaplin is again seen at Henry's frequently, this time with his hair dyed . . . Douglas Fairbanks and Mary Pickford working together on the set at the United Artists studio . . . Lupe Velez on the same lot playing with Doug's big St. Bernard dog . . . Paul Whiteman giving his friends good luck rings at Universal . . . Virginia Pearson reciting at the Musketeer's Sunday night show . . . Roscoe Arbuckle watching the crowds on the Boulevard from his Lincoln sedan . . . Reginald Barker entertaining Doris Kemper, leading lady of "The Front Page" at the Sea Breeze Beach Club . . . Francis X. Bushman making a fiery speech at the Equity meeting . . . Katherine Dale Owen entertaining the press at Margaret Ettinger's studio . . . Sidney Olcott and Harry Burns having luncheon at the Montemarte . . . The Columbia sales organization seeing Hollywood from a "Rubberneck Bus" . . . Ken Maynard selling his "Travelair," they may talk Ken into selling his plane, but try and talk him out of his horse "Tarzan."

### Jean Darling to Leave "Our Gang"

Jean Darling, the petite child comedienne who has been leading lady for the Hal Roach "Our Gang" comedies for the past two and one-half years, will leave that organization on July 27 to free-lance.

She is one of the best-known child actresses throughout the film world, and her position is unique.



**BULLETIN TO ALL  
PALS OF FERRIS**

Dick Ferris, sometimes known as Don Ricardo Ferris, or Eric the Red, actor, author, promoter, bon vivant and heart breaker and what have you, has shaken the dust of metropolitan Los Angeles from his spats, and deserted both the Biltmore and Alexandria where he consecutively maintained suites and has taken a spacious apartment at the Dicksboro on Beverly at Berendo.

Mr. Ferris denies that the apartment hotel was re-christened in his honor, and states that he never owned a donkey.

Two mammoth vans were needed to move the hundreds of autographed photos of nation's notables from William Howard Taft to Peggy Hopkins Joyce. During the week Mr. Ferris is holding receptions from 2 to 5 and from 8:30 until the milkman arrives.

**DON JOSE MOJICA,  
WELL KNOWN TENOR,  
SIGNS FOR FOX FILMS**

NEW YORK, July 12.—Don Jose Mojica, Spanish tenor from the Chicago Grand Opera, with one of the oldest family lineages in Mexico, has been signed for Fox Movietone productions by Winfield Sheehan, vice-president and general manager. His looks have been compared to Valentino's and his voice to Caruso's. Don Jose is of mingled Spanish and Aztec ancestry. He is descended from one of the earliest Spanish families to reach the state of Jalisco, from Barcelona. His great-grand uncle was General Manuel Villagrana, who commanded the southern army in Mexico under Comandante Morelos against the Spanish forces in the Mexican war of independence.

**GRAUMAN TESTIMONIAL  
DINNER SLATED FOR THE  
17TH INST. AT BILTMORE**

The theatrical and motion picture industry in Los Angeles and Hollywood are to turn out en masse to pay their respects to Sid Grauman, who is retiring from active management of the theatre which bears his name, and is going in to producing and directing pictures.

The Biltmore Hotel is to be the scene of this fitting tribute, and the evening of Wednesday, July 17th the date of the festivities, sponsored by the leading lights of both the cinema and legitimate theatres and industries in the Southland.

**FAMOUS COMEDIAN PASSES  
AWAY**

Dan Mason, famed the world over for his characterization of the "Skipper" in Toonerville Trolley series created by Fontaine Fox, passed away the other day at his home in New Kensington, near Syracuse, New York. Mr. Mason was one of the most beloved and respected of actors. He leaves a son, Harry, and a daughter, Mamie. It is with deep regret that we print the untimely death of this artist.

**Picture Previewed  
(Continued from Page 13)**

human-interest stories that have ever been sprung on the screen, and then again, one must go a long way to match a pair like Anita Page and Bessie Love.

"The Dance of Life" hardly offers anything new and novel in hooper and trouper life. The story lacks compactness but is a "darb" in hitting off the precarious existence of hamfatters and burlesquers of the sticks. Hal Skelly as "Skid" Johnston is exceptionally clever as an eccentric comedian, especially in clown make up. He and his dancing partner, Bonney King (Nancy Carrol), part company when "Skid" takes to the bottle.

She then takes up with an enamored rancher from Wyoming, Harvey Howell (Ralph Theodore), who takes her west promising to marry her when she divorces "Skid." Suddenly she gets a wire from her old manager, "Lefty" Miller (Charles Brown), to come on and save his show. Then she hikes back east; picks Johnston out of the gutter, and the two pull "Lefty" "out of the red."

The fashion parade of a Ziegfeld Follies show (all-colored Photography) is interpolated about the middle of the picture and is a wonderful exhibition of gorgeous costumes and settings. However, as between this and a similar scene in "On With the Show," we unhesitatingly hand the palm to Larry Ceballos.

Skelly is really the whole show. Nancy Carrol is at loggerheads with "Big Mike" at times, but otherwise is uniformly pleasing. May Boley gives a dandy touch of comedy to the part of Gussie, a hefty hooper, and Dorothy Revier is winsome as Sylvia Marco. The cast, as a whole, is excellent. Directing and camera work could hardly have been improved on. "The Dance of Life" is almost certain to draw well, simply because its type of entertainment is, at present, right on the crest of popularity.—ED O'MALLEY.

**"RIVER OF ROMANCE"  
DECLARED WINNER**

Evidence that a director with the proper perspective on what makes good drama, and what is appealing to the public, can turn out a series of box-office winners, is furnished by Richard Wallace, ace Paramount director, whose latest production, "Magnolia," retitled "River of Romance," a tender love story of the old south starring Buddy Rogers, comes to the Paramount Theatre the first week in August.

Wallace, whose special forte is said to be whimsical human interest tales which lie close to the human heart and the understanding of everyday people, created a special box-office "wow" some months ago with an unassuming but poignantly lovely little picture called "The Shopworn Angel," which broke records throughout the country.

Joan Bennett, who is playing the feminine lead opposite George Arliss in "Disraeli" for Warner Brothers, has been on location for the past week at Busch's gardens in Pasadena.

**BABE GLICK CLICKS**

Babe Glick, recently arrived from San Francisco where she was the featured attraction for the nightly radio broadcasts for the National Broadcasting Company, has completed an important role in "The Song-Shop." This short musical feature was made by Metro-Goldwyn-Mayer and features Jack Benny, Gus Edwards, and a number of song-writers under contract to that studio.

**TALENT FOR ELKS**

Last Tuesday night the Grand Exalted Rulers from all parts of the country were assembled here in Los Angeles to be entertained by a long list of Orpheum headliners arranged by Fred Varin of the local R-K-O booking office.

Among those to entertain the rulers of the Elks were Leo Carrillo, Charles Murray, Ted Lewis, Harry Carroll, Jane Green, "The Kitchen Pirates" and a host of others.

**The Hollywood Knickerbocker**

(Ivar Street Just North of Hollywood Blvd.)

The film capital's largest and most beautifully appointed apartment hotel, has set aside

**Thursday Evening, July 18th**

for its

**Reception to the Public**

It will be our pleasure to conduct you through our various apartments and to have you inspect our interesting public rooms.

**"Among  
My Souvenirs"**

TALKING MOTION PICTURES FOR THE HOME

Don't you wish you could hear and see "Dad" tell that famous story of his, more especially if he has passed on? What a wonderful record to cherish.

What a kick the youngster of today will get twenty years from now, when he sees and hears himself, in his boyish doings and sayings.

Let us talk it over with you regarding parties, private theatricals, the family group, graduation classes or record your children playing the piano or any other musical instrument.

Synchronized music furnished for any occasion.

Our fully equipped recording studio is at your service, with experienced, courteous directors to give proper action for any function.

PRICES SURPRISINGLY LOW

**Hollywood Recording Co.**  
6276 Hollywood Blvd.



## MARY AND DOUG TO

## STAR SEPARATELY

Separate starring vehicles will mark the next screen appearances of Mary Pickford and Douglas Fairbanks after the completion of "Taming of the Shrew," which is going ahead at top speed and, from present indications, will be completed early in August.

*Albert De Mond*

Now  
Writing Dialogue on  
HAROLD LLOYD'S  
"WELCOME DANGER"

## BECOMES AN OFFICER

Wm. S. Holman, long associated with the Christie interests in both motion pictures and real estate activities, has been elected a vice-president of the Christie Film Co.

Mr. Holman is also secretary and treasurer of Metropolitan Sound Studios, Inc., and is the manager of the Christie Realty Corporation, for which he has been in charge of operations for the past several years.

1 1 1

Margaret Livingston will have a principal role in "Tonight at Twelve." Harry Pollard directs this Universal Production. She will return to Columbia Pictures.

Walter Wills Studio of Stage Dancing & Theatrical Booking Agency  
7016 Hollywood Blvd. GLadstone 9502

## SUMMER COURSE OF SIX WEEKS BEGINS JULY 8

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

WILLS' GIRLS ALWAYS IN DEMAND

## DWIGHT CUMMINS

WILLIAM FOX STUDIO

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone Fitzroy 1785

## REICHEL'S INTESTINAL BATHS

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

## CARL SIBBERT

VOICE CULTURE—TEACHER OF PICTURE STARS

Leading Tenor—Aborn Opera Company, New York, and European Theatres

Interviewing New Students Wednesday—Only

Hollywood Conservatory of Music Building, 5402 Hollywood Blvd.

## PHYSICAL CULTURE PERFORMED AT HOME

I teach the most simple, rhythmical, easy exercises which build up symmetry, strength and health in body and mind, in young and old, of either sex. Exercises, most necessary for any person to get and keep well, for retired people, and those who perform sedentary work, etc. Those simple exercises can be easily executed at home, in the office, in the open, anywhere, in about twenty minutes two or three times a day. I especially recommend my simple head exercise and massage for elasticity, and the prevention of ear and head troubles otherwise they give great relief, as they strengthen the nerves of the head, a splendid exercise for persons with stiff necks. A former instructor for Physical Culture in the German Army, I have had years of experience in this teaching.

For Normal, Easy Development in Body and Mind Consult

CHRISTIAN KIENTLE

Hours: 9-12 A. M. and 2-4 P. M. Saturday: 9-12 Only

6812 Leland Way

Hollywood

3 Doors From Highland Ave.

GR. 6442

## WRITERS

DO YOU really know the class of work you are best adapted to do?

DO YOU follow the fashions in literature and keep up to the minute in style?

DO YOU study the market and know the policy, method and needs of publishers?

DO YOU understand how to get the best out of yourself?

ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?

IF YOU are not certain about any of the foregoing, come around and talk it over.

## WRITERS' WORKSHOP

728 NORTH WILTON PLACE

Phone GRanite 6456

## The Writing Craft

Alice D. G. Miller, Paramount scenarist, is bound for Europe and a vacation tour through Italy, France, Germany and England. She sailed from New York on Saturday, July 6, aboard the steamship Augusta. She expects to be back at her desk at the Paramount studios on or about September 1.

\*\*\*

Not only does Millard Webb direct talking pictures but he adapts the stories, writes the continuity and dialogues them. When necessary he writes the original story as in the case of "Glorifying the American Girl," recently completed for Paramount.

Webb is now adapting "Give This Girl a Hand," for Billie Dove's next vehicle. Production starts July 15 at First National.

\*\*\*

Lenore Coffee advises the ambitious amateur writer of short stories to concentrate on mystery tales. They are leading as best sellers today, and are the finest training possible for beginners. The scenarist is now preparing "The Bishop Murder Case" for the screen.

\*\*\*

Years of experience as a reporter on New York newspapers provided Max Marcin, playwright, who prepared the screen adaptation and dialogue of "Three Live Ghosts," United Artists' all-talking comedy-drama, with the material and color for numerous stories and plays.

Few playwrights can claim the record hung up by Marcin—15 plays—and all successes. Some of them are: "The House of Glass," "Cheating Cheaters," "See My Lawyer," "Here Comes the Bride," "The Woman in Room 13," "Silence," "I A. M."

Following the completion of "Three Live Ghosts," Marcin will return to New York to produce his latest play, "The Humbug."

\*\*\*

Hugh Herbert, who wrote the screen story of "The Great Gabbo" for James Cruze from a yarn suggested by Ben Hecht, has been made chief of the James Cruze, Inc., writing corps.

\*\*\*

Wilfred Noy is again proving his versatility. Director, scenarist and actor, Noy has now written a one act play, "A Bed Time Story," which he will present Friday and Saturday evenings of this week at the Filmarte Theatre. Pat Somerset, Kathryn McGuire, Marjorie Warfield, Doris Mortmoeck and the author, himself, make up the cast.

1 1 1

Paul Perez is busy titling his seventeenth consecutive picture for First National, "Hard to Get," featuring Dorothy Macaill, Charles Delaney, Edmund Burns and Louise Fazenda. William Beaudine directed the opus.

1 1 1

"Evidence" and "General Crack," two pictures for which J. Grubb Alexander wrote the screen play and dialogue, are now in the cutting rooms at Warner Brothers' studio.

\*\*\*

Tom Reed, who is preparing "The Three Godfathers" for the screen for

Universal, has gone to San Francisco to confer with Peter B. Kyne, author of the story.

Reed, who is handling the continuity and the dialogue for the screen production, will consult with Kyne with especial reference to the dialogue.

"The Three Godfathers," which is one of Kyne's best known stories, is especially rich in humorous and dramatic qualities for the screen.

\*\*\*

H. H. Van Loan, author, playwright and newspaperman, has arrived in Hollywood from New York and started work under a three-year contract writing for Universal, his first story being a starring vehicle for the beautiful Mary Nolan.

Unintentionally, Van Loan crossed up a reception committee waiting at the Los Angeles Union station to welcome him upon his arrival and escort him to Universal City. While the committee was meeting all trains at the station Van Loan got off at Glendale and took a taxi to the studio.

\*\*\*

The melting of stage talent into the ranks of the screen has been one of the most inspiring and commendable transitions which has ever occurred in an artistic medium, according to Robert Lord, who has just completed writing the screen play and dialogue for "The Aviator," Edward Everett Horton's latest mirth-provoker, in collaboration with Arthur Caesar, well-known Hollywood humorist. Far-reaching results not yet fully realized from this mating of the genius from the legitimate theatre with the artistry of workers in the old silent drama, will result, Lord insists. In this maturing the traditions and glory of the theatre will lend background and substance to the most brilliant and scintillating of the new arts of entertainment, he avers.

1 1 1

## Adagio Dancers Pupils of Wallace

Emilie and Romaine, adagio dancers featured in Fanchon and Marco's "Jazz Buccaneers" Idea at Grauman's Egyptian Theatre this week, are professional students of Earle Wallace, the American ballet master. This sensational team recently completed a tour of the Publix circuit of motion picture theatres in the "Magic Rug" Unit which closed in Los Angeles. Their present tour with the Fanchon and Marco idea will take them back to New York, where they are expected to be featured in a new musical comedy production in the fall.

Earle Wallace is noted for the many professional dance teams he has produced. These teams that have received training from Earle Wallace are now touring Publix, Fanchon and Marco motion picture circuits, vaudeville, while others are appearing in dance sequences in talking motion pictures or in musical comedy productions in New York or on the road.



MAYBE I  
SHOULDN'T HAVE  
MENTIONED IT  
SAYS AL SHERMAN

NEW YORK

JULY 13, 1929

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903

## UNIVERSAL TO ESTABLISH STUDIO IN N. Y.

### BROADWAY TALENT TO BE UTILIZED—SHORT SUBJECTS PLANNED

NEW YORK, July 12.—Universal will establish a studio in New York City after having concentrated its production activities in the west for fifteen years.

The Eastern studio was decided upon by Carl Laemmle, president of Universal Pictures Corporation, as a result of the advent of sound and talking pictures. He felt that close contact with Broadway talent and novelties is now necessary for an organization of the size and scope of Universal.

Dan B. Lederman, Universal construction manager, with headquarters here, has several sites under consideration. Final decision will be made by Mr. Laemmle this week.

The New York sound studio will be used primarily for the production of short talking, singing and dancing pictures, utilizing Broadway stage and vaudeville talent, and also for sound picture novelties. Sound picture sequences with a New York locale, and an occasional full-length feature, also will be made at the Eastern plant.

Equipment of the Eastern studio will take about thirty days.

ual elimination of presentations in the first-run theatres and the inauguration of all picture programs in their stead.

"I do not think, nor would I like to see presentations entirely dropped in the big town theatres, because I believe that cosmopolitan audiences demand a wider diversification of entertainment than the audiences in cities of slightly less population.

"Certain theatres in cities like New York, Chicago, San Francisco, etc., should maintain a presentation and picture policy in order to successfully compete with the legitimate and vaudeville houses in those cities. The presentation is not a necessary adjunct to the program of theatres outside the major cities."

### Rayart Producing Four Talkers

NEW YORK, July 12.—Having completed "Handcuffed," the first of a new series of talking pictures, Rayart Pictures Corporation announces that the other three productions of this group of four all-dialogue releases will be entitled "Bride of the Desert," "A Strange Adventure" and "The Mystery Man," and will be made in the order named.

### Capt. Hawks Guest at Capitol Theatre

NEW YORK, July 12.—Captain Frank M. Hawks, world-renowned aviator, who recently broke his own record by one hour on cross-country trip from Los Angeles to New York, was guest of honor at the Capitol Theatre last week where he occupied the state box and was duly introduced to the Capitol audiences by Dave Schooler, master of ceremonies and director of the Capitol's stage orchestra, the "Capitolians."

### Singing Realtor in Bow Feature

NEW YORK, July 12.—Frank Ross, the young Long Island realtor whose gift for song and witty entertainment as revealed at private parties caused Paramount recently to sign him to a featured contract, was cast today for an important role in Clarar Bow's next talking film, "The Saturday Night Kid."

Charles Sellon, a veteran of the stage and screen, also was added to the picture's roster today.

James Hall will be the red-headed star's leading man, while Edna May Oliver, comedienne, late of Ziegfeld's "Show Boat," will also have a featured role.

The story, an original by John V. Weaver and George Abbott, will be directed by Richard Wallace, who directed "The Shopworn Angel," Maurice Chevalier's "Innocents of Paris" and "River of Romance," the new Charles "Buddy" Rogers picture based upon Booth Tarkington's "Magnolia."

### SOJIN IN N. Y.

NEW YORK, July 12.—Mr. Sojin, the Chinese motion picture character star, arrived here this week with his wife to make personal appearances in New York on the Radio-Keith-Orpheum circuit. Bookings were arranged by Charles Allen of the Bentham office. Sojin's eastern manager is Jimmie Burns.

### Roxy's Assistant Sails For Europe

NEW YORK, July 12.—Leon Leonidoff, production assistant to S. L. Rothafel, "Roxy," has sailed on the "Ile de France" for a vacation on the Continent. He will visit the theatrical centers of European countries, conferring with the leading producers on the modern trends in popular entertainment. After spending a week with Hermann Miller, the Ziegfeld of Germany, Leonidoff will devote three weeks between the International Exposition at Barcelona and a rest in the Swiss Alps. On his return north he will confer with Louis Lemarchand, director of the Folies Bergere, and Charles Cochran, England's leading musical producer. He is expected to return to his duties at the Roxy late in August.

### One of "Gang" Is Feature Player

NEW YORK, July 12.—Roxy has contributed another alumnus to musical comedy. Stanbury, baritone, who has been graduated from the "Gang" to a featured role in "Keep It Clean," now at the Selwyn. Five years ago Stanbury came to New York from Canada, where some time previously he was known as the "boy wonder," having at the age of eleven toured the United States and Canada with Pryor's Band and the Pittsburgh Symphony Orchestra. After being given an audition by Roxy at the Capitol Theatre, Stanbury was engaged by Roxy, with whom he has been actively engaged until his recent venture on the revue stage.

### Al Christie Back From Europe Trip

NEW YORK, July 12.—Al Christie, president and production head of the Christie Film Company, arrived in New York last week aboard the Isle de France, and left for Hollywood.

"I had intended a longer stay in the foreign capitals, but pressure of production on the new season's product of talking short features forced me to cut short my vacation," said Mr. Christie.

"It has been said of other years, but I wish to emphasize at this time that the new season will see the utilization of more short feature pictures than ever before.

"One of the principal reasons for this statement is based on the grad-

MY, MY, MY!

Several of my readers have a hazy recollection of that story I wrote last week about a Broadway hooper whose better half is being entertained by some enterprising young heir under threat of exposure by the hooper-husband himself ought to get a laugh out of this:

The day after the FILMOGRAPH appeared on the stands in this big town, I was stopped by at least five ambitious Broadwayites who assured me, most solemnly, that they knew quite well the individuals I was discussing and proceeded to name them.

You can just imagine my feelings when each particular Broadwayite mentioned a different trio!

Ah, well!

### JUST A BIG BOOST!

Ordinarily, I'm averse to back-patting, but I would like to bestow a little bouquet upon Ted Trust, faithful purveyor of news for the Strand Theatre. For young Teddy, who used to hustle copy to the papers for Wally Ham when that gentleman was publicity purveyor for the Strand, is now handling the routine duties of that play talkie temple in fine style. Yessir, I do want to give the young feller a hand!

### GETTING A REAL EYEFUL

There's a certain hotel in the heart of the Times Square section that's just right next door to a theatre now housing an all-colored revue. All of which, I'll bet you'll say, is nothing unusual—for Broadway.

But—and here's a real tip—if the proprietor of the hotel knows you—and thinks you're a fine fellow—he'll put you in one of four rooms that are guaranteed to give you a fine view of the chocolate-colored damsels as they strip from one set of beads into another between numbers!

### DID YOU KNOW . . . ?

That Ray Cozine is assisting Reuben Mamoulian on the Paramount stages in Astoria and that Brother Arthur is working so hard he's gaining every day? . . . That Mary Ellis and Basil Sidney just got married exactly as I predicted many, many moons ago for another publication? . . . That Ted and Etta Gunther are "wowing" the beer patrons at the Munich Tavern, the latest eatery in this big town? . . . That Jim Thornton, the vaude monoligts, is gonna play in Arthur Hammerstein's "Just the Other Day"? . . . That Grace Worth is studying hard to be a pilot?

Mary Carr, who appears as Alan Hale's mother in the Pathe dialogue comedy feature, "Sailors' Holiday," appeared in "The Lights of New York," the first all-talking picture ever made.



# Youthful Genius Creates Sensation With Camera

*Rouben Mamoulian Surprises His Assistants by Starting One of Hardest Scenes*

NEW YORK, July 12 (Special).—Using a camera for the first time in his career as a director, Rouben Mamoulian, youthful genius of the theatre, created a sensation with his first day's work on "Applause" at the Paramount Long Island studio.

Coming, as he did, from the theatre, with no motion picture experience, there were some skeptical persons at the studio who feared that he would have difficulty in adjusting himself to the camera. They all knew of Mamoulian's work in staging "Porgy" for the Theatre Guild, and "Wings Over Europe," which stamped him as an expert in theatre, but still they were skeptical, as always is the case in a motion picture studio when a new director steps into the spotlight.

This state of affairs did not ruffle the young Armenian—he is only 31 years old—one bit. He chose one of the most difficult scenes in the entire picture for his first day's work. Experienced motion picture directors would not have done that. Knowing as they do that the first day is always the hardest, they would have selected inconsequential scenes for the opening day. But not Mamoulian. Perhaps he sensed that there was skepticism among those who were working with him. Perhaps he felt that it was necessary for him to show what he could do the very first thing. No matter what his mental processes were, he plunged right into the middle of the script and picked one of the most dramatic scenes in the picture.

There was a buzz of excitement on the set when the cameraman and assistants learned what the first scene was.

"Gee, he's got his nerve," exclaimed one of the camera boys, "starting a picture with a scene like that. There's not another director in the business that would begin a picture with such an important scene."

Mamoulian called Helen Morgan, Joan Peers, and Fuller Mellish, Jr., the three players who were to enact the scene, and rehearsed them with meticulous care. It was the first time that Miss Morgan or Miss Peers had ever been before a camera and the second time for Mr. Mellish, which made Mamoulian's move all the more daring.

When the three players read their lines with the dramatic force he was striving for, Mamoulian then turned his attention to the camera and explained to George Folhey, chief cameraman, just what pictorial effect he wanted. It was a difficult problem, involving three different points of focus and intricate lighting to get shadow effects.

At this point in the proceedings of the first day's work, it began to dawn on the skeptics that here was a man who knew what he wanted and was going to get it. His pro-

duction unit, from property man to the sound technicians, swung into line and set to work with a vengeance to achieve something different on the screen.

The result was a scene that flowed smoothly in dialogue and picture for more than five hundred feet. It opened with a closeup of Miss Peers lying in bed with a street light shining intermittently through her bedroom window. Then the camera moved slowly back until it picked up Miss Morgan, who was crooning a melody in an effort to get her little girl to sleep. It was a dramatic moment in the child's life. She had just come from the quiet peace of a convent and discovered for the first time that her mother was a burlesque queen. The camera moved swiftly into the scene, picking up the two in a closeup as they poured forth their thoughts and clung to each other in desperate love. Back again went the camera until it picked up on the wall the shadow of Fuller Mellish, Jr., as he stood in the bedroom doorway, demanding a drink. Miss Morgan dashed to him and pushed him into another room as the camera moved again, back into the scene to show the little girl lying in a fitful sleep on the bed while the light from the street sign again played upon her drawn face.

This entire scene was played from beginning to end without once stopping the camera. When it was shown to Paramount production executives at the studio it created a sensation and Mamoulian was no longer considered a novice in motion picture work. His first day's work further supported the words of his admirers that he possessed the qualities of a genius.

Mamoulian's career reads like a story from the fairy tale books. He was born in Russia, at Tiflis in the Caucasus, of Armenian parentage. His father was a banker and his mother was interested in the theatre, being the head of the Armenian theatre in Tiflis. In his early years, young Mamoulian spent much of his time in the theatre. His family lived for a time in Paris while he was getting his schooling, and then moved to Moscow, where young Mamoulian enrolled as a law student at the university. While studying law he spent most of his evenings in the studio theatre, a branch of the Moscow Art Theatre, and after his graduation he turned to the stage instead of the courts.

Mamoulian went back to Tiflis and directed the theatre there for a time after he left school, and then went to London to become director of a Russian company there. As he learned the language, he went over to the English stage, and after three years his production of "The Beating on the Door" at the St. James Theatre was a notable success.

This play attracted the attention of George Eastman, head of the Eastman Kodak Company, who was seeking a man to direct the theatre venture in Rochester. So Mamoulian was brought to America five years ago. His work in Rochester naturally came to the attention of Broadway producers, who sought his services as a stage director. In staging "Porgy" and "Wings Over Europe" for the Theatre Guild, and other plays successful on Broadway, including "Congai," Mamoulian quickly jumped into the front rank of stage directors. When Paramount decided to make "Applause" based on Beth Brown's novel of burlesque life, Monta Bell, producer at the company's Long Island studio, signed Mamoulian for the job, and from all indications the young Armenian will soon rate as one of the leading directors of talking pictures.

## Capitol Doorman Is Feature Soloist

NEW YORK, July 12.—William I. Carrigan, lyric tenor, a Capitol Theatre doorman, was the featured soloist over the air with Major Edward Bowes' Capitol "Family" on Sunday evening, July 7. It was owing to Major Bowes' keen perception that William's musical ability was "discovered." Walking through the corridors back-stage, in the Capitol Theatre one day, Major Bowes heard a sweet tenor voice emanating from the room assigned to the theatre attendants as a dressing room. He listened for a few moments then, looking inside, saw a tall, handsome young man with dark, dreamy eyes, donning his resplendent uniform of doorman, singing the while one of the gentle songs of old Erin. The major thereupon questioned him and found he had been employed at the Capitol Theatre for about one month and that he was studying for a musical career. A native of Providence, Rhode Island, William, who is 24, had started his vocal studies at the age of 16 in that city with a former New York man, William W. DeRoin, later coming to New York City where he enrolled at the Damrosch School and is still studying and where he won a scholarship last October—the Juillard scholarship. Major Bowes invited William to join the "Family" circle and he gladly accepted the opportunity.

## HEADS N. V. A.

Eddie Cantor has been elected president of the National Vaudeville Artists, Inc. Other officers elected were Walter C. Kelly, first vice-president; Sally Ward, second vice-president; Charlie O'Donnell, third vice-president; Henry Chesterfield, secretary, and Pat Casey, treasurer.

## CLARA BOW WILL WED HARRY RICHMAN

An announcement in the Los Angeles papers on Wednesday night stated that Clara Bow is to wed Harry Richman, famous New York night club figure, in the next few weeks. Miss Bow met Mr. Richman recently in New York and when he was brought to the coast by United Artists the acquaintanceship was renewed.

## ALONG MUSIC ROW

WITH HERMAN PINCUS

Carmen Lombardo's song entitled "Why Did You?," published by M. Witmark & Sons, was recently recently recorded for Columbia by Guy Lombardo, Carmen's brother. And now all the song-writers along the "Street of Forgotten Manuscripts" are seriously thinking of having their pedigrees probed in hopes of discovering a long-lost brother, preferably one who is a recording artist.

Frances Shelly, formerly one of the "Bright Rays" in "Rain or Shine," is making a Vitaphone short, including in her repertoire "Am I Blue?" one of the song hits from "On With the Show."

The comedian, known to the radio fans throughout the East as "That Party From the South," has been discovered to be none other than Billy Beard. Having completed a circuit of the Loew houses in the Metropolitan district, Billy and his Pal, Al Bernard, are now being featured as the "Raybestos Twins" over WEA. Hmm—mm—"that party from—clevah—exceedingly indeed—Quick, Watson, the needle.

Dave Bernie, whose orchestra is responsible for the musical atmosphere at the Roosevelt Hotel, has gone the "Way of all Maestros" and has composed a song entitled "You Ought to See My New Baby," published by M. Witmark and Sons.

Jack Crimmins, one of Shubert's disciples, has left for a two months' vacation in Europe, accompanied by his brother. I'll bet he'll write "Having a great time, etc. Wish you were here." Yeh;—#—\*—\*—\*—\*—\*.

The entire score of Eddie Cantor's "Sketch-book" now packin' 'em in at Earl Carroll's Theatre, was arranged by Bob Haring, one of the best in the business. Talking about the "Harrings," Mrs. Bob Haring is a co-writer of that former hit, "Dawn of Tomorrow."

Eddie Walters, exclusive Columbia recording artist, has just recorded "If I Were You I'd Fall in Love With Me," written by Sammy Fain and Jack Murray. Eddie is also very well known to the radio fans, being featured over stations WABC, WOR, WMCA and WPCH.

"My Heart is Bluer Than Your Eyes," written by Monte Wilhite and Al Bryan, is the theme song of the M-G-M picture, "A Man's Man," starring William Haines. Pete Woolery, possessor of one of the best tenor voices in town, has just recorded it for Columbia.



## Summer Slump Is Being Avoided

NEW YORK, July 12.—Many theatres that would otherwise have closed their doors for the summer months will this year stay open with an all-sound policy, said Irving Lesser, general sales manager of General Talking Pictures, upon his return from a short investigation trip into the field.

Mr. Lesser also reported great satisfaction in the manner in which the DeForest Phonofilm is holding up, a steady increase in sales being reported by the field forces.

Eleven shipments are reported for this last week, despite the break in the week by a holiday. These shipments went to: Park Theatre, Middleboro, Mass.; Burns Theatre, Newport, Vt.; Clearfield Theatre, Philadelphia, Pa.; Grand Theatre, Steubenville, Ohio; Black Hills Theatre, Hot Springs, S. D.; Grand Theatre, Benid, Ill.; Mermaid Theatre, Brooklyn, N. Y.; Michigan Theatre, Flint, Mich.; Globe Theatre, Christopher, Ill.; and the Empire Theatre, Zeigler, Ill.

DeForest equipment was also successfully installed in the Airdrome at Brawley, Calif., after engineers from other companies declared it to be impossible due to accoustical difficulties.

## Fox Plane Plans Goodwill Tour

NEW YORK, July 12.—A goodwill tour of a unique nature is to be started in a few days by the Fokker airplane belonging to Fox Movietone News. This super-universal monoplane will take off from Roosevelt Field, Long Island, on the morning of Monday, July 8, and hop to Hartford, Conn., flying conditions permitting.

Thereafter it will spend several weeks in flying to fifty leading cities throughout the United States for the purpose of doing its part to make the nation air-minded. It will cover over 3000 miles.

This machine, the latest type of Fokker, was specially built to carry equipment for taking sound pictures in the air. Its engine is a 410-horsepower Pratt & Whitney motor, capable of lifting six men in the cabin of the plane. It is the nucleus of a fleet which is planned by Fox Films to be ready at a moment's notice to cover events of interest anywhere.

The plane, the first to be purchased by any motion picture company for such an objective, is in charge of Major A. E. Holland, who has been flying since he gained his first experience in the war, and who has been made the head of the aviation division of Fox Movietone News.

## ALFRED ALLEN IS LIKED IN PARIS

The New York Herald, Paris edition, of Monday, May 27, 1929, has the following to say of Alfred Allen: "One of the best roles is that of the Admiral who has charge of naval aviation. There is something specifically American in his words, acts and manner. The role is impersonated exactly as it should be by Alfred Allen."

## "The Wishbone Man" To Be Produced

NEW YORK, July 12.—Eddie Dowling, Broadway star, whose "Rainbow Man" is such a success, has purchased Cornell Greening's original comic opera, "The Wishbone Man" for New York stage production and he and Greening are now busy perfecting the book and lyrics and working out the thousand and one things that go into the making of a big time musical show.

"The word seems to have been passed along that I was looking for a good musical show book and I have been deluged with scripts, about every big name in the business being included," said Mr. Dowling. "Some were good, many were fine, but I wanted something more than that. Then, through a friend, I got in touch with Cornell Greening and was shown the start of his 'Wishbone Man,' founded upon his book of that name issued by The Century Co. It was just what I had dreamed of finding, but did not expect to find."

"The 'Wishbone Man' will be given the most elaborate production that money and brains can furnish and I hereby offer to bet anybody the price of a Santa Monica beach residence that it will break the New York long run records for musical shows and will out last the famous 'Wizard of Oz.' The lyrics are so far above the machine-made stuff being turned out by the tinpanners that they are in a class by themselves, and we have enough original characters and novelties and effects for six shows but will use them all in one making 'The Wishbone Man' the best thing ever done. It is class, class, class, and it is class that counts in this critical age."

## Gypsy Lee-Vagabonds Head 81st Offering

NEW YORK, July 12.—Gypsy Leo, wandering minstrel, and his Vagabonds, well-known radio feature, is the headline vaudeville attraction at the RKO 81st Street Theatre this Saturday, Sunday, Monday and Tuesday. The "Vagabonds," a band composed of nine versatile musicians, who not only play peppy "hot" numbers, but also sing and dance with equal ability. Gypsy Lee is known as a second Rudy Vallee. The program also includes Steve Freda, world-famous guitarist, and Johnny Palace, Broadway's popular harmonist, in a comedy skit, "Ketch On;" Harry and Frances Usher in an offering which blends comedy and mind reading, with hilarious results, called "Fifty Years From Now;" Laine Balire and David Breen in "A Chance Meeting" and Ora, an unusual bar gymnast. The photoplay feature is Pathe's all-talking, singing hit, "Mother's Boy," direct from Broadway. Morton Downey, the golden-voiced tenor, is starred, supported by an excellent cast including Osgood Perkins, Barbara Bennett and Helen Chandler.

Eddie Allan, well-known musical comedy favorite, who formerly starred in "Three Cheers" and "Hit the Deck," will hold topline honors on Wednesday, Thursday and Friday. Assisting Mr. Allan will be Myrtill

Goodwin, Anido Twins, Hal Crocker's orchestra and Don Gautier. Other vaudeville will include Harry Holmes, the hilarious humorist, in a new version of his well-known sketch, "The Pessimist;" Herb Larimer and Marion Hudson, in a comedy bicycle offering; and the Meyakos, a trio of Japanese artists who sing and dance in true American fashion. Douglas MacLean and Marie Prevost in "Divorce Made Easy," an all-talking picture, will be shown on the screen.

## General Talking Pictures Sues Stanley Co.

NEW YORK, July 12.—A suit in equity has been brought in the United States District Court in Washington, Delaware, by the General Talking Pictures Corporation and the DeForest Phonofilm, Inc., against the Stanley Company of America, in which it is charged that the Stanley Company, as owners and operators of the Aldine Theatre in that city, are and have been and threaten to continue to infringe upon nine certain patents for the projection of sound from film, which patents are owned by the complainants.

The complainants ask that a perpetual injunction be granted ordering and restraining the defendants from using the films and other apparatus so protected by letters patent to the exclusive use of the complainants and their licensees.

The complainants further request that all such films and apparatus now used in defiance of these letters patent be delivered up to the complainants or destroyed, and that an accounting of all gains and profits by the defendants since the alleged infringement began be rendered.

Seven of the patents involved are original with Dr. Lee DeForest, and two are held by Elias E. Reis, the rights to which are now and have been in the legal possession of the complainants.

Upon information and belief, the specific equipment for the projection of sound from film at the Aldine Theatre is licensed or sold by Western Electric Co., known as the Movietone. It is further believed that the films objected to were made under the license of this Movietone process.

## CONDUCT A CONTEST

NEW YORK, July 12.—The Roosevelt Theatre, one of the Stanley-Fabian houses, in Newark, N. J., has completed an unusually successful Juvenile Comedies harmonica playing contest campaign with three elimination contests on successive Saturdays, finally working up unusual interest in the finals. The campaign, which is arranged for houses showing "Big Boy" juvenile comedies, through the cooperation of Educational Film Exchanges, Inc., and M. Hohner, Inc., was put over on a large scale through the energetic efforts of Louis Stein, manager of the Roosevelt, assisted by Ray Klein.

## Ocean Liner Has Talker Films

NEW YORK, July 12.—The first talking picture entertainment for ocean-going travelers was offered when the S. S. Majestic of the White Star Line of the International Mercantile Company sailed for Europe on Wednesday.

Three companies have been cooperating for weeks to complete arrangements that set a new precedent in ocean travel amusements. When the executives of the White Star Line decided to install talking picture equipment they selected the Western Electric portable sound system for this trip of the Majestic and Universal's "Show Boat" and "Broadway" as the features to be shown for the entertainment of passengers on the eastward and westward voyages.

On Tuesday night a special performance was given before an invited audience of about 100, including executives of the three companies involved and representatives of the motion picture trade press and the New York daily newspapers.

Vice-President Franklin of the International Mercantile Corporation gave a brief address of welcome. J. E. Otterson, president of Electrical Research Products, Inc., the distributing organization of the Western Electric Sound System, said a few words. President Carl Laemmle of Universal Pictures contributed his good wishes to this new undertaking in the form of a 350-word talking picture. The showing of "Broadway" was followed by a buffet supper.

## War Scenes of "Great Lady" Are Made

NEW YORK, July 12.—A day before the Fourth of July, residents of Astoria, L. I., were treated to a display of fireworks that rivalled the famous "Last Days of Pompeii." This unusual pyrotechnic display took place in the back yard of the Paramount Long Island studio for the war scenes in "The Gay Lady," Gertrude Lawrence's starring vehicle.

The scenes depicted an air raid on Paris. Star shells burst in the air, bombs exploded, searchlights cast beams of light into the dark sky, and all manner of confusion was generated to give realistic atmosphere for Miss Lawrence, Charles Ruggles, Walter Petrie, Joe King, and Arthur Treacher, who were photographed scurrying to cover in the streets of the Montmartre.

During the filming of these scenes, more than a thousand residents of Astoria lined the streets around the studio to watch the display.

Betty Bronson and her brother, Frank, are in England visiting friends at Oxford for a few days, and from there plan to go to Heidelberg.

*If It Is Good Enough for Filmograph It Sure Should Be Good Enough For You*

## SARDI'S RESTAURANT

Sardi Building 236 West 44th Street New York  
Filmograph's New York Headquarters—903 Sardi Building  
And We Eat at Sardi's



# Doings in New York Studios and Nearby Cities

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
American Sound Recording Corp. E. Smith Casting 34 W. 44th St., N. Y. C. Kid Komedies Corp. National Sound Pictures	Kid Stars Catherine Porter Anna Thomas Pearl Ramoy Art Landry Jean La Marr	S. Edwin Graham S. Edwin Graham Edwin Earle Graham John Noble John Noble John Noble	Edwin Earle Smith Edwin Earle Smith Edwin Earle Smith Edwin Earle Smith Edwin E. Smith Edwin Earle Smith	Phil Armand Phil Armand Phil Armand Phil Armand Phil Armand Phil Armand	Kid Komedies Series "Collegiate" Series "Bathing Beauty" Series "Show Girl" Series Art Landry Series Jean La Marr Series "La Rosita"		Preparing Preparing Preparing Preparing Shooting Shooting
METROPOLITAN FORT LEE STUDIOS Rayart	Al Herman-E. Gilbert Chrestian's Band Chrestian-Barnett Fred Argath Robert Bentley Al Herman Introducing Mignon Laird	J. S. Harrington J. S. Harrington J. S. Harrington Fred Argath Mark Linder J. S. Harrington		Bert Cain Bert Cann  Bert Cann	"Snappy Tunes" (Reel) "Jazzmania" (1 Reel) "Pep and Personality" "Cabaret Nights" "Ankles" (2 Reels) "Melodies"	Fred Argath Mark Linder	Shooting
Raytone Talking Pictures, Inc.	Tommy Chrestian and Palisades Orchestra	J. S. Harrington		Bert Cann			Shooting
PARAMOUNT LONG ISLAND Paramount-Famous-Lasky	Gertrude Lawrence	John Meehan and Robert Florey Rouben Mamoulian	Fred Fleck	William Steeney Al Wetzal George Folsey	"The Gay Lady" "Applause"	Gene Markey Garrett Fort	Shooting Preparing
R. C. A. Radio Pictures	Helen Morgan Langry-La Marr	Jack Noble	Otto Brower 2nd, Ray Cozine Ed Graham	Frank Mushmore	"The Gobs' Follies"		
VICTOR TALKING MACHINE, Camden, N. J. Columbia	Mamie Smith	Basil Smith	Wm. J. Macdonald	Dal Clawson	"Jail House Blues" (1 Reel)		
VITAPHONE BROOKLYN ST. New York Warner Bros.	Harry Rosenthal Revene Raye  Fred. Ardath Hugh O'Connell  Jack White and His Mardid Club Orch. Bill Edison and Charles Gregory Frances Shelely and the Four Eton Boys Jack Krafts and Elsie Lamont Don Alberto and His Argentine Orchestra and Carolina Seguera	Bryan Foy Bryan Foy Bryan Foy Bryan Foy  M. Roth M. Roth Bryan Foy Bryan Foy  M. Roth Edward F. Hurley	Murray Roth Murray Roth Murray Roth Murray Roth  Phil Quinn Phil Quinn Phil Quinn Phil Quinn  Phil Quinn Ray Phelps	Du Par-Foster Du Par-Foster Du Par-Foster Du Par-Foster  Du Par-Foster- Rescher Du Par-Foster- Rescher Du Par-Foster- Rescher Du Par-Foster- Rescher Du Par-Foster- Rescher Stewart Moss	"Bath & Tennis Club Orchestra" "The Piquant Seniorita" (Spanish Songs & Dances) "The Dry Days" "The Interview"  "Joe College"  "Whoopie" "Spanish Songs" "Bore-i-fying the American Girl" Series	Fred. Ardath	
Eastern Paragon, N. J.	Marion Haslup and Margery Whittington	Edward F. Hurley	Ray Phelps	J. A. D. MacDonal	"Bore-i-fying the American Girl" "Came Dawn"		Preparing Shooting
Hurley Productions, Inc. Mason Wadsworth	Margery Whittington- Delores Porter Donald Meek Marion Haslup	Edw. F. Hurely Edwin S. Hurley	Ray Phelps	J. A. D. MacDonal			

## 100% TALKIE TONITE

THIS SIGN GETS THE DOUGH — BUT

You Must Have Good Reproduction to Hold Your Patronage

## A GENNETT SYNCHRONIZER SYSTEM

Will Do the Trick

It Will Reproduce Perfectly — Hold Your Crowds Spellbound

And Bring 'Em Back Every Change

DON'T WASTE TIME

WRITE — PHONE or WIRE Us Now

Price Will Fit Your Pocketbook and Our Terms Will Suit

## STARR PIANO COMPANY

1344 South Flower

Los Angeles, California

Phone WEstmore 2035

Gennett Synchronizer System Manufactured by Starr Piano Co., Richmond, Ind.

AN OLD RELIABLE FIRM



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>DARMOUR</b> 5823 Santa Monica Blv. (Darmour Casting) GL 1794	Mickey McQuire Alberta Vaughn and Al Cook	Al Herman Al Herman	F. H. Clark F. H. Clark	Jim Brown Jim Brown	Mickey McQuire Series "Record Breakers"	E. V. Durling E. V. Durling	Shooting Preparing
<b>JAMES CRUZE</b> HE 4111	All-Star	Walter Lang	Vernon Keyes	Ira H. Morgan	"Soul of the Tango"	Arturo S. Mom	Preparing
<b>CHAPLIN—HE 2141</b> 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA OFFICE</b> HO 7940 1438 Gower St.	Sally O'Neil Graves & Holt Hobart Bosworth	George Archinbaull Frank Capra Ralph Ince	Unassigned Buddy Coleman Unassigned	Unassigned Joe Walker Unassigned	"The Broadway Hooper" "Flight" "Hurricane"	Graves-Capra Norman Springer	Preparing Shooting Preparing
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. Holly 2806	Collins-Dent Raymond McKee	Stephen Roberts Charles Lamont	Ralph Nelson Ralph Nelson	Warren-Hyer Dwight Warren	Untitled Untitled	The Staff The Staff	Preparing Shooting
<b>FASHION FEATURE STUDIO</b> Holly 2911 1154 N. Western							
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Eddie Buzzell Irene Bordoni Marilyn Miller Colleen Moore Fairbanks Jr.-Young Richard Barthelmess Mulhall-Wilson	Merwyn LeRoy Clarence Badger Jno. Francis Dillon William Seiter Eddie Cline Frank Lloyd Unassigned	Bill Goetz John Damery Val Paul James Dunne Unassigned Eddie Marin Unassigned	S. Deene Sol Polito D. Jennings Sid Hickox Unassigned Ernest Haller Unassigned	"Little Johnny Jones" "Paris" "Sally" "Footlights and Fools" "Forward Pass" "Young Nowhere's" "Dark Swan"	Adelaide Heilborn Hope Loring Carey Wilson Harvey Gates Bradley King	Shooting Shooting Shooting Shooting Preparing Shooting Preparing
<b>FOX—HO 3501—HO 3000</b> (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office-CR 4151 M. Rice, Casting	Lenore Ulric All-Star J. Harold, J. Murray, Norma Terris Gaynor-Farrell Moran-Percy Will Rogers Tracy-Clarke	Allan Dwan Raymond Cannon Marcel Silver  David Butler James Pinling Frank Borzage Kenneth Hawks	William Pummell G. Hollingshead Clark Murray Sidney Bowen Ad Schaumer Wm. Pinling Lew Borzage Max Gold	Harold Rosson Dan Clark Charles Van Enge  Ernest Palmer Charles Clark  L. W. O'Connell John Boyle	"Frozen Justice" "Why Leave Home?" "Married in Hollywood"  "Sunny Side Up" "Words and Music" "They Had to See Paris" "Big Pine"	Robert S. Carr Holland Thompson  Andrews Dennison  Sidney Mansfield Smith-Rodney	Shooting Shooting Shooting  Shooting Shooting Shooting Shooting
<b>MACK SENNETT</b> GL 6151 4204 Radford Ave. N. Hollywood—GL 6155	Andy Clyde	Mack Sennett	Dave Stafford	John Boyle	Untitled		Shooting
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Joan Crawford Lon Chaney Love-King John Gilbert All-Star All-Star J. Nugent-E. Nugent	W. S. Van Dyke Jack Conway George Hill Charles Reisner Lionel Barrymore Tod Browning Wm. De Mille E. M. Hopper Brabin	Red Golden Arthur Rose  Tory Bucquee W. Ryan E. Taggart Clarence Bricker	Clyde de Vinna Oliver Marsh  Percy Hilburn Merritt Gerstad P. Marley Wm. Daniels	"Trader Horn" "Jungle" "The Bugle Sounds" "Road Show" "Olympia" "13th Chair" Untitled "Kempy" "The Ship From Shanghai"	Richard Schayer Thalberg-Butler  Bess Meredith  Elliott Clauson Beranger J. Nugent-E. Nugent	Shooting Shooting Preparing Preparing Shooting Shooting Shooting Shooting Preparing
<b>METROPOLITAN</b> 1040 N. Las Palmas Christie (Evelyn Egan, Casting) GR 3111	Harold Lloyd Caddo Prod. Will King Lloyd Hamilton All Negro Cast	Mal St. Clair Howard Hughes Phil Rosen Gel Pratt Wm. Watson	Lloyd-Anderson  A. Schawmer Art Black Art Black	Lundin-Kolher  Gus Peterson Gus Peterson	"Welcome Danger" "Front Page" "Father's Advice" "Southern Exposure" "The Lady Fare"	Staff  Octavus Roy Cohen	Shooting Preparing Shooting Shooting Shooting
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	George Bancroft Maurice Chevalier All-Star All-Star All-Star All-Star All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton Lothar Mendes Victor Schertzinger Victor Fleming Edward Sutherland Edward Sloman	Archie Hill George Hippard Geo. Yahalem Bob Lee  Henry Hathaway Ivan Thomas William Kaplan	J. Roy Hunt Victor Milnor Charles Lang Harry Fishbeck Unassigned J. Roy Hunt Edward Conjager Alfred Gilks	"The Mighty" "The Love Parade" "Behind the Makeup" "Illusion" "Youth Has Its Fling" "The Virginian" "Fast Company" "Kibitzer"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ Train-Sheldon Robson-Baker Owen Wister Ring Lardner Shore-Swerling-Mintz Robinson	Preparing Shooting Preparing Shooting Preparing Shooting Shooting Shooting
	All-Star	Frank Tuttle	Russell Mathews	Al Gilps	"Sweetie"	Marion, Jr.-Heath- Lloyd Corigan	Preparing
	Clara Bow George Bancroft Evelyn Brent Richard Dix Dennis King All-Star	Richard Wallace John Cromwell Louis Gasnier Melville Brown Ludwig Berger George Abbott	Artie Jacobson Unassigned Unassigned Henry Hathaway Unassigned Unassigned	Harry Fischbeck Unassigned Unassigned Edward Cronjager Unassigned Unassigned	"The Sat. Night Kid" Untitled "Darkened Rooms" "The Love Doctor"	Lee-McNutt-Jones Gibbs-Baker	Preparing Preparing
<b>PATHE—EM 9141</b> 9:30-11:30 (Chas. Richards) Casting—EM 4131	Ann Harding Armstrong-Gleason	Paul Stein Tay Garnett	E. J. Babile Bob Fallows	David Abel Arthur Miller	"Her Private Affairs" "Oh, Yeah!"	Francis E. Saragoh James Gleason	Shooting Shooting
<b>RKO—HO 7780</b> 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels LaRoque-Le Roy All Star	Luther Reed A. Leslie Pierce Craven-Rosson	J. F. McCloskey Johnny Burch Tommy Atkins	Bob Kurl Jack McKenzie Leo Tober	"Rio Rita" "Delightful Rogue" "The Very Idea"	Bolton-Thompson Wallace Smith Wm. Le Baron	Shooting Shooting Shooting
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	All-Star	Fred Balshofer	Charles Alphin	Billy Bitzer	"Honeymoon in Spain"	Charles Alphin	Preparing
<b>ROACH—EM 1151</b> 1 P. M. to 3:30 P. M. Casting, Joe Collum	Laurel and Hardy Harry Langdon Our Gang	James Parrott Lewis Foster Robert McGowan	Jack Roach Lloyd French Hal Sanstrom	George Stevens Art Lloyd Art Lloyd	"The Sniffles" Untitled Untitled	Robert McGowan	Shooting Preparing Shooting
<b>TEC-ART—GR 4141</b> 5360 Melrose Mascot Prod. Pickwick Prod.	All-Star Lia Tora Jobyna Ralston Raymond McKee Unassigned	Richard Thorpe Julio DeMorases Frank O'Connor Roland Asher Hal Yates	B. McEveky Jack Richardson Jean Yarbrough	Ray Riese Blake Wagner Lewis Physioc	"King of the Congo" "Mary, the Beautiful" "Calliope" "Cutie and the Beast" "Here's Your Hat"	Harry Sinclair Drago	Shooting Preparing Preparing Preparing Preparing
<b>TIFFANY-STAHLL</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Sally O'Neil Mae Murray Leo Carrillo	Al Ray Unassigned James Flood	Buck McGowan Unassigned L. Anderson	Kirkpatrick Harry Jackson Unassigned	Kathleen Mavourneen "Peacock Alley" "Mr. Antonio"	Francis Hyland	Shooting Preparing Shooting
<b>TELEFILM STUDIO</b> OL 2111	Leo Maloney	Leo Maloney	A. L. Schaeffer	Bill Noble	"Overland Bound"	Beebe-Kain	Shooting
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Shuessler GR 5111—GL 4176	Norma Talmadge  Fanny Brice	Lewis Milestone  Unassigned	Nat Watt  Unassigned	Ray June  Unassigned	"Tin Pan Alley"  "It's a Pleasure"	Jules Furthman  John McDermott	Shooting Preparing
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Kingston-Merrill Reginald Denny Paul Whiteman Tryon and Kennedy Bobby Nelson Arthur Lake Ted Carson Ken Maynard Laura La Plante	Henry McRae Wm. James Craft Paul Fejos Del Lord Jack Nelson Sid Newfield Joe Levigard Harry Brown Emmett Flynn	Jay Marchant Norman Deming Ansel Friedberger Ed Tyler Ed Tyler John Roach Fred Franks Mac Wright Ray Flynn	Unassigned Unassigned Unassigned Unassigned Brotherton Welford Cline Oswald  Joe Warrington	"Tarzan the Tiger" "No, No, Napoleon" "King of Jazz" "Barnum Was Right" "Post of Honor" Untitled "Crimson Courage" "Golden Bridle" "One Rainy Night"	Edgar R. Burroughs Reginald Denny Bartholomae-Boyd	Shooting Shooting Preparing Shooting Shooting Shooting Shooting Shooting
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd.	Frank Fay Edwadr Everett Horton George Arliss Lupe Velez Pauline Frederick Walter Wolf	Michael Curtiz Roy Del Ruth Al Green George Fitzmaurice Archie Mayo Ray Enright	Cliff Saum Fred Franks Ben Silvey G. Hollingshead Fred. Fox William McGann	Bil Rees Barney McGill Lee Garmes Unassigned Jim Van Trees Unassigned	"Under a Texas Moon" "The Aviator" "Disraeli" "Tiger Rose" "The Sacred Flame" "Golden Dawn"	Gordon Rigby  Lloyd Ceasar Julian Josephson	Shooting Shooting Shooting Preparing Preparing Preparing
<b>VITAGRAPH—OL 2136</b>							



# PRESIDIO PRODUCTIONS

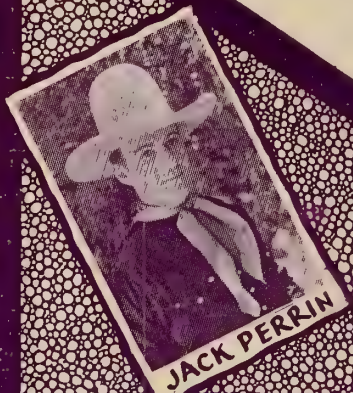
## PRESENT

LEO MALONEY and ALL STAR CAST in "OVERLAND BOUND" A 100% TALKIE

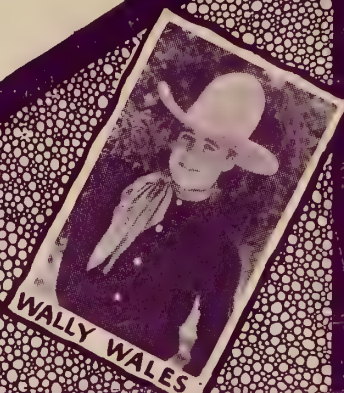
Under the Personal Supervision and Direction of LEO MALONEY



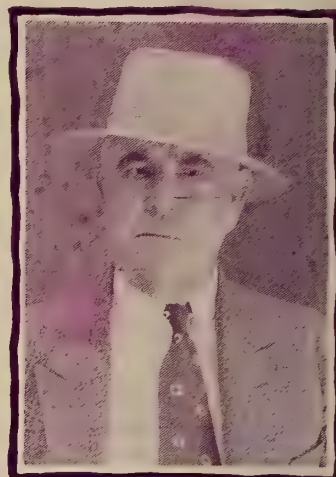
FORD I. BEEBE  
Story and Dialogue



JACK PERRIN



WALLY WALES



HARRY W. RAMSEY  
Producer



LYDIA KNOTT



LEO MALONEY & AILEEN RAY



BULLETS



CHAS. K. FRENCH

~~~~~  
RALPH  
LIKE  
~~~~~



ALBERT SMITH



WM. J. DYER

~~~~~  
JOSEPH  
KANE

Continuity  
Writer  
~~~~~

FRED BAIN, Film Editor

MR. SCHAFER, Production Mgr.

WILLIAM NOBLE and WALTER HASS, Cinematographers



READ OUR SUGGESTIONS FOR **PEACE** IN PRODUCERS and **EQUITY FIGHT**

# *L* HOLLYWOOD *filmograph*

JULY 20, 1929

Vol. 9

No. 29

*Published*



*Weekly*



**JOYZELLE**



# Kiddies Give Ovation to Cowboy Star in Principal Cities



**BOB CURWOOD**



## Children Mob Curwood On Personal Appearance Tour

Hollywood once more claims its own Bob Curwood, former Universal stunt cowboy star, who appeared in 25 pictures for that organization, prior to nine months ago. A personal appearance tour in Detroit, Michigan, took him into every key city in the East, New England, Ohio, Pennsylvania and the midwest states where Universal have their exchanges. As he made his public appearances at the leading theatres, it was a sight to behold such gatherings as the above in the principal cities where the children fairly mobbed the dashing hero of the

screen. We herewith reprint one of the sights that must have gladdened the heart of the actor as well as the youngsters.

Bob Curwood has an offer to go to Spain for three features under the direction of Lenardo De Vesan, an Argentine director, who wants to make some

thrilling gaucho "western" pictures in Sunny Spain. He desires to have Bob leave here about August 15th and start working in Spain about September 15th. However, the young actor would rather remain in Hollywood and disport his acting wares either in silent or talking pictures.



Fair and  
Impartial

# HOLLYWOOD filmograph

The Voice of  
the Industry

VOL. 9

SATURDAY, JULY 20, 1929

NO. 29

## End Of Equity Struggle Believed Near Highlights of A. E. A. Fight

### RUMOR OF NEW CONTRACT AND PRESENCE OF TURNER MAY BE INDICATION

Will Hays is reported in Hollywood! He has been reported here previously during the A. E. A. struggle, but the rumor seems rather authentic at this writing. It is reported that he stepped from the train at Santa Barbara, and there have been people who declare they saw him on the train en route to Hollywood.

We wonder what Paul Whiteman will do? He belongs to the American Federation of Labor, and as his entire band also carry union cards, what will Universal do in his forthcoming production, "King of Jazz"?

The leading producing organizations own the majority of first-run theatres. If the Equity fight hampers them in making pictures what will they do to supply their own theatres with pictures? This will be an additional worry to them aside from keeping up their regular release schedule.

It is rumored that on the return of Louis B. Mayer to Los Angeles, Willard plans to invite Mr. Frank Gillmore to break bread with Mr. Mayer and himself... This will give Messrs. Mayer and Gillmore an excellent opportunity to talk over settlement plans.

Frank Gillmore was presented with a refund check at Monday night's meeting for the time not allowed Equity over station KMTR, which Mr. Gillmore immediately turned over to the A. E. A. attorney, Mr. Kornblum, stating that the charming lady who had given him the check was merely returning a similar check for the one which he had tendered the station and which had been cashed.

Here's a hot one! A certain producer, desiring to procure the services of a well-known actor, approached him and offered a contract, saying: "I want you for a period of two years, providing you will sever your connections

with Equity." The actor replied, "I will accept it, providing you agree to quit producing for two years." No deal!

Five hundred actors signed a letter addressed to Marion Davies inviting her to last Monday night's meeting. They felt that the presence of Miss Davies and any statement from her would be a great help to their cause. At press time Miss Davies had not acknowledged receipt of the message. Will she be on hand at Saturday night's meeting? Each actor dropped in a nickel to defray the expense of the telegram.

In 1919 the legitimate producers refused to talk to Francis Wilson, who held a position similar to Frank Gillmore. Samuel Gompers, that Grand Old Man of Labor, then president of the A. F. of L., demanded that the producers sit in with Mr. Wilson and talk matters over. This brought to a sudden end all hostilities. The Equity fight ended at once. Arbitration turned the trick. Will this happen in this instance?

How many companies producing pictures have enough contract and stock players on hand to continue production on schedule?

What is the status of the motion picture directors in this fight? Are they for or against Equity?

Honest, Mr. Turner, is this vacation talk just hokey, or are you going to give us a little legal merry-go-round before you take the rattler back to New York? And will it be a "silent" or a "talkie"?

The Makeup Artists, Local 235, issued an order this week prohibiting any of their members from acting in pictures in makeup. What do you make of this, Watson?

Did it ever occur to you that when the producers brought the New York actors out here they brought Equity along with them?

Here's a gem A certain w. k. director was entertaining a noted jurist on the set at one of the large studios. In discussing the producers-Equity fight he said: "Can you imagine those Equity actors placing themselves on a par with laborers? The judge fumbled in his pocket and replied, "WHY NOT?" He handed Mister Director a dog-eared card showing him to be a member in good standing of the American Federation of Labor for the past thirty years . . . Fade out.

ANOTHER week of the bitter struggle between the producers and the Actors' Equity Association has passed. It cannot be said that it was a week without its accomplishments. On Monday night the Equity Association held a rousing meeting in the American Legion Stadium. It was by far the best meeting held during its present campaign. Enthusiasm was at a high peak and the rafters of that old blood-bespattered arena echoed with thrilling speeches of those who are crusading for the cause of Equity.

Throughout the entire week there have been many rumors. They have sped up and down the boulevard but many of them have had no foundation. One rumor which seemed to persist over all the others was the talk of a new contract. It is said that a new contract is planned which will not be in accordance with the present desires of Equity. Many of the old-timers who went through the 1919 campaign in New York will remember that "new contract" talk was rampant just as the strike was ended. Will history repeat itself? Indications are that it will, and Filmograph sincerely believes that the end is near. The coming of Paul Turner, official legal advisor of Equity, is most important. Nothing of a legal nature can be handled without the presence of Mr. Turner. His "vacation trip" is most timely. His talk on Monday night contained many significant statements and many believe that the "closed shop" days are soon to end.

Just prior to the opening of the meeting, the Equity song-leader called a group of men and women to the arena to act as a choir during the usual community sing. "Over There" and the "One for All and All for One" Equity song made the rafters ring.

#### Enthusiasm Great

At the conclusion of the singing, Frank Gillmore stepped to the stage and the crowd went into an uproar. They stood and cheered for several minutes and finally Mr. Gillmore, leaning forward in the most approved style of Billy Sunday, shouted, "Are we downhearted?" The audience roared back a mighty "NO!" The famous A. E. A. yell was given and as Mr. Gillmore wiped his perspiring brow the spectators settled back in their seats for the evening's fireworks.

It was announced that the Richard Thomas Productions were preparing to start a picture with an all-Equity cast. This cheering announcement was the signal for a second outburst from the enthusiastic throng.

#### Rumor Is Spiked

"It has been brought to my attention," said Mr. Gillmore, continuing with the announcements, "that a prominent producer recently stated that either Equity or Gillmore had received an enormous sum of money from the New York stage producers to come to Hollywood to put across Equity."

A ripple of laughter was aroused by this statement.

Gillmore then clenched his fists and said, "I will open the books of Equity or let them scan my own private bank

account, which by the way isn't very startling, and they can bring all of the accountants in the country which will disprove such an assertion."

Several letters and telegrams from Equity members were read and one offered to loan a \$1000 bond to the organization to carry on the relief work.

#### Names Analyzed

An analysis of the list of those opposed to Equity was next in order. Mr. Gillmore declared that of the 206 names given to the newspapers for publication by Mr. Datz, 97 were not Equity members, 66 were bonafide dissenters, 15 had been suspended by Equity, 16 were now under investigation and nine had no address. Some duplications of names had also occurred, Mr. Gillmore said.

A letter was read from Richard Kean who said that he did not wish the members to confuse him with the Richard Keene who had been suspended.

#### Extra Girl's Letter

One of the interesting communications of the evening was a letter from a \$60-a-week extra girl. She recounted her experience in the various studios, stating that she and other girls had been forced to work from 6 o'clock in the evening until 6 in the morning. During this shift she said the producer had two directors working in relays. When several of the girls attempted to walk out at 6 in the morning they found a guard had been placed around the set to prevent them from such action. She further said that the girls had worked

(Continued on Page 6.)

#### ON THE COVER JOYZELLE

Joyzelle has just finished a picture at Fox with Ray Cannon. It has not been titled as yet. She took the part of Salome with Reginald Denny at Universal. Her voice is attuned to the "mikes" and her future in the talkers is assured. Joyzelle made a series of pictures for Tiffany-Stahl, taking the roles of gypsy, Arabian girl, Javanese and other type parts. She is French of Spanish descent.



# HOLLYWOOD filmograph INC.

ESTABLISHED 1922

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

AUBREY BLAIR, Exec. Vice-Pres.

O. M. SOLINGER, 2nd Vice-Pres.

M. J. LEVINS, Asst. Treasurer

New York Headquarters:

236 West 44th Street

C. B. HIRONS, Treasurer

T. H. THORNTON, Secretary

JOSEPH KEARNS, Asst. Secy.

Chicago Office:

1029 So. Wabash Avenue

VOL. 9

SATURDAY, JULY 20, 1929

No. 29

## MAKING THE AUDIENCE ACT

A well known director of motion pictures let some great advice drop during the course of a conversation with the editor of Filmograph this week. He said, in brief: "You can have your trick camera cranes, angle shots of every description but if you can't make your audience act you're a flop." He went on to say that the successful director is the one who can make an audience emote when the actor or actress wishes that reaction. How true that is. Oftimes we have all watched the heroine sob bitterly on the screen while we, at the same time, could hardly hold back a snicker. Making the audience act is the test of good directorship. With the advent of the talkers this is more necessary than ever before.

## Examiner Editorial Says Producers Should Not Force Actors To Unite

**A**N EDITORIAL in The Los Angeles Examiner this week has the following to say:

"As though there were not trouble enough in the motion picture industry, word comes of an alleged combination of producers against one of the most distinguished and most popular stars in Filmdom.

"No less a favorite than Adolphe Menjou is named as a possible victim of the rumored combination.

"Adolphe Menjou is a very able actor and at the very height of his popularity.

"His latest picture is one of the most successful that he has ever made. After long years of hard and conscientious work he is fully entitled to the world-wide recognition now accorded him.

"The public, who support the pictures, and the picture producers as well as the actors, have a right to see their favorites upon the screen.

"If there is, as has been alleged, any combination of producers against Mr. Menjou, those producers are taking a very foolish step at a very critical time.

"If a combination of producers is formed to discipline actors, there will certainly be a combination of actors to protect themselves, and there should be.

"Mr. Menjou is a good American, and a leading screen actor. His Americanism must not be permitted to injure him.

"It is possible that certain moving picture producers are importing into the industry too many foreigners and too many stage actors. That is their business, but if they have any difficulties in consequence of such importations the burden of them should not fall upon American actors long trained to the screen.

"If the producers have difficulties with American actors because of their Americanism they will soon have still more serious difficulties with the American public.

"Producers are always talking about the necessity of loyalty on the part of actors. A little loyalty on the part of producers toward actors would be equally admirable.

"But if we cannot expect much in the way of the nobler qualities at least we might expect a little common sense.

"Never was it more urgently needed.

"The reason that the Actors' Equity has not been successful on the screen is because there has not been much reason for its existence in that field.

"Why provide reasons?"

## Let's See--Who's Who

### Vera Reynolds

Has been signed by Universal for the part of the country club flirt in "Tonight at Twelve," Owen Davis' stage success, which will go into production as an all-talking special under the direction of Harry Pollard next week.



Others in the all-star cast are Madge Bellamy, Robert Ellis, Madeline Seymour, Norman Trevor, Josephine Brown, Hallam Cooley, Don Douglas and Mary Doran.

### Jean Darling

In October, 1926, Jean Darling did her first work with the Gang on the Hal Roach lot, as an extra child in a picture bearing the title "Bringing Home the Bacon."



During the making of this picture Robert McGowan, director of the Gang, made a special test of Jean, with which he was greatly impressed. There had been a search on for ten long months

for a new leading lady for the Gang, but Jean was too young, she was told.

However, she was called to work in all the Gang pictures, and when the tests were shown (and thousands of children had applied for this position, considered the biggest thing on the screen for a little girl), the officials on the Hal Roach lot, with Mr. McGowan's sanction, decided on Jean Darling for the new leading lady. So, in January, 1927, Jean went in with great publicity, as the sweetheart of the Gang.

Since then Jean has worked constantly, having made thirty silent and five talking pictures, and has certainly earned the right to the title of star, as she is one of the best known and most popular children on the screen today.

Ambition is the only reason for Jean's resignation from the Gang, as she is reaching for something better. She should be featured.

Jean comes of a long line of theatrical ancestors, and being born to the stage is greatly in the child's favor. Her grandfather, the late Frank Hamilton, was a star in his youth, afterwards going into the production end of the business in New York City, and is remembered as an old-timer in the show business. Her mother, Dorothy H. Darling, was a stock actress and worked in pictures a short time.

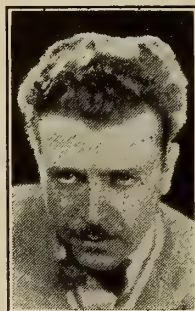
In bringing Jean from New York City I had a letter to Hal Roach from Mark Leuscher, manager of the Hippodrome and a personal friend of Mr. Roach, but so far as I know it didn't do one bit of good.

Mrs. Doane, wife of the production manager of the Roach studio, saw us on the street and inquired who we were, and through a mutual friend made an appointment in the "Sweet Shop" to meet us, afterwards asking her husband to give Jean a chance. Mrs. French, wife of the assistant manager of the Roach studio, also saw us on the street and, being so attracted by Jean's beauty, stopped us to talk, and when Mr. McGowan returned from Europe Mr. French made an appointment with him to see Jean, and Mr. French's daughter Thelma drove us onto the lot.

So the fate of the little darling of the screen was sealed. In the summer of 1927 Jean went on tour (Orpheum) with the Gang, and on a ten weeks' tour during the summer of 1928.

### Erle C. Kenton

Erle C. Kenton will direct Belle Baker's first talker, "The Song of Love." Edward Small is the producer.



Casting is now going on at Columbia for the picture. Kenton's recent picture, "Father and Son," is scoring heavily throughout the country, according to reports from exhibitors. Producer Eddie Small has a great bet in Belle Baker, the blue streak of vaudeville, who is the latest to migrate from the two-a-day to the talkies. At the recent Columbia convention Miss Baker rendered two songs which proved conclusively that theatergoers are in for a great treat when her first picture is released.

### Charlie Murray

**C**HARLIE MURRAY, one of the best known of the old-time motion picture comedy stars, has been signed by Al Christie to star in one of the new Christie



talking plays for Paramount. Murray has been a feature production star for the last four years and his acquisition by Christie is in line with the latter's policy of securing big name players for the talking two reelers which are being made.

The production in which Murray will star for Christie will be from an Irish story by Vernon Smith. Al Cohn is preparing the screen play and will supervise production. The picture will be one of the Christie releases for Paramount for early fall.

Murray has been starring on the vaudeville stage and is scheduled to go back to vaudeville the end of August.



# Five Million Dollar Columbia Program

## 'Prosperity Group' Will Feature Quality and Quantity

Columbia Pictures will offer during the 1929-1930 season a highly diversified program of 26 all-talking features, produced at an aggregate outlay of more than \$5,000,000. Ten of these productions will be specials, far exceeding anything ever attempted by the company before, and the remainder will be a group of sixteen starring vehicles, produced on an elaborate scale with prominent directors and well known stars.

In making this announcement, Jack Cohn, treasurer of the company, said: "In naming our new program, 'the Prosperity Group,' we have been governed by box office reports covering results obtained by showing our product and contrasting it with similar tabulations of other companies. Each year we have consistently improved our product and in several instances have been in the vanguard of progress. The reaction has revealed itself in increased prosperity for the exhibitor showing the Columbia product. The past year saw Columbia productions play over the Fox, Keith, Stanley, F. & R., Publix, Loew, West Coast and other of the country's most important circuits. In many instances Columbia's 1928-1929 productions were presented in theatres where independent products had never been played before.

"Columbia's motto is quality rather than quantity—the production of pictures, which will receive public support and endorsement. For the season of 1929-1930 we have limited ourselves to 26 high quality all-talking photodramas, 10 of which will be specials of a magnitude never before attempted. The remaining 16 will have the texture and atmosphere of the average de luxe productions and present casts of outstanding screen players, acknowledged as leaders in their respective fields.

"No expense will be spared to maintain the high quality and entertainment value for which our product has become known. The general trend for economy will have no effect on our plans. Not only will Columbia not retrench, but our ample finances will enable us to spend more money than ever before in every branch of our business during the coming year.

"We are spending as much on the purchase and development of our story material this year as we formerly expended upon an entire production. Our aim is to secure the best in the line of drama, comedy and entertainment that the exhibitor may be assured of a ready made audience through author, story and plot development."

Columbia production is based on the principle that the story is a most important factor in the making of a good picture. To that end Columbia has acquired some of the best story material now on the market. The company has already secured some outstanding vehicles and is negotiating to obtain additional works of

universally known writers and playwrights.

In order to add to the variety of Columbia's program, several of the stories will be written directly for the screen by Columbia's own scenario department which boasts of a staff composed of the personalities who have won fame both in the literary and legitimate fields.

A nation-wide advertising and exploitation campaign is now being launched to make "The Prosperity Group" a household word. A general intensive institutional campaign is to be conducted in the trade papers and popular magazines and interlinked will be a specific advertising and exploitation campaign on behalf of each of the 26 pictures on the program.

To take care of this increased output—the most ambitious in its history—Columbia has strengthened its sales and distribution departments materially by the signing of high type executives. Every exchange will now be fully equipped to offer exhibitors every necessary aid to publicize and exploit the Columbia pictures he is playing.

This is in line with Columbia's determination to offer the exhibitor booking its product 100 per cent showmanship service with a group of pictures that have the utmost in box office value.

E. V. Durling, editorial supervisor of Darmour-RKO, has gone on the eighteen-day diet. Upon the advice of Pell Mitchell, studio efficiency man, he has cut it down to six days by eating nine of the scheduled meals each day. So far he has lost a lot of time but no weight.

## KIDDIES KORNER

By BABS MULLEN

Leon and Naomi Krummel, twins, who are now appearing in their acrobatic work under the direction of Leonard St. Leo, are very clever. They are working in a Paramount picture under the direction of Earl Lindsey.

Virginia Duncan, the whistler, does some wonderful bird imitations. She is eight years of age.

Edward Gazelle is at his best as page boy in "The Love Parade," a Lasky production.

Lerlene Uller leads the ensemble in "Tiger Valley." She has a marvelous personality.

Anna Lou Gazelle will be featured in "Sunny Side Up," a Fox picture. The picture starts next week at the Fox studio.

Adaline Craig is taking the child's part in "Sunny Side Up."

Weanda Moncur, the 4-year-old actress, has been given the lead at the Hollywood Bowl. Miss Moncur has had three and one-half years' experience in this sort of work.

## Jack L. Warner Tells of Rapid Strides in Talkers

*Made Prediction Year Ago That Audibles Would Revolutionize Industry; Stage Fame Not Necessary*

A year ago Jack Warner predicted that fully 85 per cent of the screen's accomplished talent would make good in talking pictures.

Today the vice president and production executive of Warner Brothers believes that prophesy to have proved itself. Warner, who has kept his finger on the exhibitor's pulse, so to speak, while devoting himself to production with unusual vigor, bases his observations both on the stellar personnel of Warner Brothers and other studios as well.

"As a matter of fact, many players who were comparatively obscure in silent films, have demonstrated that they have unusual talent to devote to the new medium of expression," Warner commented. "Lack of stage fame, or stage experience, has not handicapped them in the least."

He pointed out that Marion Nixon, Betty Compson, Myrna Loy, Grant Withers and others are members of this group who have climbed rapidly in popularity with the talking picture.

Others including Al Jolson, Monte Blue, Conrad Nagel, Dolores Costello, Richard Barthelmess and Billie Dove and a great many others who were established screen stars have increased their prestige via the talking screen, Warner points out.

"Comparatively few silent screen stars and featured players have fallen by the wayside in the past year which has been marked by sensational strides in the perfection and expansion of the talking picture," Warner continued.

"The screen fan public has remained loyal to its stars, introduced to them via the silent screen, and the latter in large measures have justified that loyalty. Fortunately most producers sensed this potential condition a year ago and retained their stellar personnel practically intact. They have not regretted their action.

"During the past year also, the motion picture has been vitally strengthened by the addition of talent from the stage and by other newcomers.

"The growth of the screen, opening new possibilities in the production of musical comedies, operettas and revues have so broadened the demands upon talent that remarkable opportunities have been opened for the versatile player, whether of the screen or stage. Real talent has never before been at such a premium.

"The general result has been one which has proved the most successful year in film history and one which predicts a remarkable future for screen drama."

## Ethel Clayton to Have Lead in Picture

Frank O'Connor believes that good fortune played into his hands when Ethel Clayton accepted his wired proposal to portray the leading role in the screen version of "Painted Faces," his first 100 per cent all-talking independent production.

Having just successfully completed a stock engagement in Kansas City, Ethel Clayton stopped long enough between rehearsals at the Tec-Art studio to answer our query, regarding her reaction to the "talkies." "I fully realize the value of my stage experience in launching my first 100 per cent talking picture. I am playing the part of 'the woman' in 'Painted Faces' for Pickwick Productions. Even though there is a vast difference between stage and screen technique one must use the same method in enacting a talking role.

"The dialogue of the part I am playing has been written to suit my personality by Maxine Alton, an authoress who has herself spent many years on the stage. Miss Alton has also been a dramatic leading woman and her thorough understanding of life and excellent stage schooling has enabled her to give to this part I am enacting the depth and emotion of true drama.

"Frank O'Connor who is directing me in 'Painted Faces' also spent many

years on the stage before becoming a motion picture director.

"There is understanding in the combination and I anticipate the most satisfactory results."

## Christie Predicts Boom In Foreign Talkies

Al Christie arrived in Hollywood last week after a trip through Europe. Talking pictures are finding universal appeal in Europe and Mr. Christie predicts a great boom in the making of foreign-language talkies here for consumption in various countries of the world.

"Already Paris is preparing to show Paramount's 'Innocents of Paris' with Maurice Chevalier," he said. "Pictures of this type, partly in English and partly in the local language with particular local appeal, will do enormous business. Preparations are being made to film pictures which have the same appeal in German, Spanish, Portuguese, Italian and many other languages. And, of course, England has hundreds of installations made and showing talking pictures."

"The Jungle Song" by Nacio Herb Brown, and Arthur Freed, "That Wonderful Something Called Love" are the vocal numbers to be sung by Joan Crawford in her new starring vehicle, temporarily called "Jungle."



# Four Thousand Cheer Speakers At Meeting

## Chairman Rap For Order; Beery in Audience

(Continued from Page 3.)

22 hours rehearsing one number and shooting another at the same time. Parts of her letter were omitted in which she told of certain abuses which the girls were forced to bear.

Mr. Gillmore repeated parts of the speech given by Reginald Denny over the Equity radio hour. "If there be any big star or contract player listening in at this time," said Mr. Denny, "let him remember that he should not desert his less fortunate brother and sister now. The great American public has its ideals and if you would hope to maintain your standing in their eyes you must live up to similar high ideals. If you do not do this, perhaps they will not let you enjoy the high salaries you are now receiving."

Mr. Denny on the final day of his shooting just prior to leaving for Honolulu, had this to say, "When I come back and make my next picture it is going to be with an all-Equity cast. Those of you who may not be members and wish to be with me had better join, and if any of you cannot afford to do so just now, I will advance you the money necessary for the fees."

### Central Casting Hit

A scathing denunciation of the Central Casting Corporation was hurled in a letter signed "The Stepping Stones of the Studio—The Extra." The letter said in part, "We hope and pray that Equity will find a way to purify the putrid group known as the Central Casting Corporation." A recital of the injustices heaped on the extra groups followed in which the writer told of salary reductions, insults and humiliations and the favoritism shown to friends of the casting bureau.

Almost every extra in the house shouted approval as Gillmore concluded the reading of the letter.

### Promises Adjustment

"We have all heard pre-election promises," said Mr. Gillmore. "It has been my most ardent desire in this struggle to always tell the absolute truth and to promise nothing that cannot be fulfilled. We are no magicians. We cannot wave the wand and in a moment bring about a beautiful country and a promised land. Equity is pledged to remove all of these ills and when we have won the good fight we will take up each grievance in order and attempt to remedy them. Equity did those things for the legitimate stage and it will do it for this industry. I do promise you that, although the casting problem may not be the first thing to be taken up, it won't be the last. We can alleviate the sufferings of our fellow actors by understanding their problems but we cannot cut down a huge forest, a forest which represents the abuses in the motion picture business, with a single stroke of the axe. You can trust our organization to bring about a change in all of these unpleasant conditions."

### Otto Reinstated

The parable of the ancient King who had allowed his famous weavers,

musicians of the court and others to organize for self-protection and then refused to right to the artists who created the beautiful urns and canvases, was used as an illustration of the present battle. The parable closed with the words, "And so the artists, having been refused the right to adjust their difference, withdraw from the palace and laid aside their brushes."

"I will soon be able to relate to you the sequel," said Mr. Gillmore significantly.

The reinstatement of Henry Otto, ordered suspended last week, was announced amid great cheering. Mr. Gillmore explained that while the organization had to be hasty in ordering these suspensions, it was always ready and willing to rectify any errors. In the case of Mr. Otto it was explained that the actor had not had an opportunity to answer the charges against him. When it was satisfactorily shown that he had not violated the rules of Equity he was withdrawn from the unfair list.

Two more actresses were suspended at Monday night's meeting. They were Miss Phyllis Crane and Miss Eugenie Besserer.

Claude King, a British actor, who has been a member of Equity since 1919, issued a plea to all actors and actresses of English birth to rally to the battle-cry of Equity. "There are a few—thank God, a very few—of them who have not aligned themselves with our organization. In England we, as youngsters, are taught to play cricket. We are taught to achieve the result. Individual effort does not count except for the final victory. You 'play the game.' In 1914, at the outbreak of the war, there were some English actors who thought it would be a great time to come to America and seek engagements. I remember two who left for the United States, and in 1919, when I arrived in New York, I met one of them. We had always been close friends, but he shunned me. He is now a drunken bum. The other actor, while still a star, is a lonely, desolate figure.

"Inside of all of us there is a heart—a soul—or whatever you wish to call it. Every now and then that soul says, 'Who am I? What am I doing, and what have I done?' In this fight the British stars have been missing from our ranks. I want them to come out and play cricket—'play the game.' I know you will all assure them a hearty greeting at our meetings. Yes, they should all be here, but I am afraid there is a wretched little worm in the back of their heads telling them it is not expedient. Some day they will be asked, 'What did you do in the war, Daddy?'"

### Jetta Thrills Throng

Mr. Gillmore introduced Jetta Goudal next and she received tremendous applause. A series of clever little quips had the audience in a hilarious mood. "You know, I think this is a very good time for a vacation," said Miss Goudal. "It is so hot." In relating her experiences in talking over the radio, she said: "When I am here talking I know I am among friends, but over the radio I do not know how many enemies are listening in."

Miss Goudal then grew serious. Continuing, she said: "Whatever changes come in life, spring up because of necessity. Traffic rules and traffic cops were a necessity. Now we need traffic rules and traffic cops in the studios to protect the owner of the Ford as well as the owner of the Rolls-Royce.

### Give Till It Hurts

"In talking with a contract player, I was told that we must all have our vacations. Well, perhaps we can arrange the contract in such a way as to give the contract player a vacation and save the producer money at the same time. We know that the contract player only works about 32 weeks out of the year. In a business deal there is no place for charity. Whenever we work it is a plain business proposition. Back in the middle ages the actors depended greatly on charity. But this is a modern day, therefore that is out. Another star said, 'But we are not laborers and should not be unionized.' Perhaps we

are not laborers, but we are certainly WORKERS. We talk about art with a capital 'A.' I would just like to see what would happen if we actors and actresses waited for the inspiration to come—regardless of time.

### Actors' Fund Low

"At a meeting last week one speaker said we are the oil of the machinery. I differ from her. We are not the oil—we are the wheels. The oil is the money—the almighty dollar.

"I talked with Douglas Fairbanks on the set the other day, and he told me that only \$25 remained in the Motion Picture Actors' Relief Fund. Think of it—only \$25 left! That could never happen in any labor union. When we finally get our union—and we will, of course—we must each contribute a small percentage of our salary to protect the sick and aged. Then I asked Mr. Fairbanks who had contributed to the fund, and I found that some who had wealth enough had not donated. Some of them say, 'Why give money?' Did we not during the war, the biggest and smallest of us, ask for money to aid the cause, and was it not freely given? Now, it is just that famous 'manana' business—procrastination! I just looked that up in the dictionary.

"Now, we must give to our cause. Give of your own free will, my friends.

"If you don't give—I'll come back and haunt you!"

### Makes Fine Speech

Lawrence Grant was introduced and received a great welcome.

"My absence from these meetings and along the boulevard has been noted," said Mr. Grant. "There has been some whisperings about it, and for the benefit of those who have insinuated that I am an Equity dissembler I wish to say that three weeks ago I underwent a surgical operation and have only been out of bed since last Saturday. I would rather have my body on a hospital cot than be numbered among those on the suspension list. I would hate to be branded as a deserter. I want to sleep comfortably at night. I want to be happy with a good conscience. I have to live with myself, so I want to be deserving of the respect of all men. I want to be self-respecting and conscience-free.

### Flays the Producer

"I have viewed this struggle through the physical calm of a bed. It has pleased me greatly that there has been no rancor or evil speaking by parties on either side of the controversy. There is also much humor in the newspaper reports of the affair."

Mr. Grant quoted from an editorial in the Los Angeles Times in which it was stated that the open-door policy had been pursued by the producers. In commenting upon the editorial he said: "Yes, it has been an open door, all right... Mr. Beetson swings it one way and slams the actor on the nose, and then when it swings back Mr. Will Hays swings it the other way and hits him in the back of the head."

The early newspaper statements signed by stars who were speaking in behalf of the producers elicited caus-

## "TAKE IT OFF"

(Actors' Equity News, July 8, 1929)

The AMERICAN FEDERATION OF LABOR publishes journals. Throughout the United States news of general interest is sent to local publications, just as syndicated articles are sent to daily newspapers.

The PICTURE SITUATION is of general and particular interest to them just now.

It is being reported on, and certain suggestions are being made. Close tabs are being kept on certain PICTURE PLAYERS.

THERE IS NO LACK of pictures to select from for the motion picture fan; the regular attendance at picture houses is largely composed of relations and friends of people who receive these journals, and artists' names that have figured prominently in statements in the papers detrimental to Equity may find their names in electric lights have lost some of the drawing power at the local community houses in the cities and towns of America.

Last week at Pittsburgh a picture went on the screen. The star was one of those who had given out a statement, one of those on our list.

First there was silence. Then from somewhere came a HISS. From somewhere else a groan. Then another hiss. Another and another, till it became general. Then a cry of: "TAKE IT OFF!"

THE PICTURE WAS STOPPED; ANOTHER ONE WAS RUN. There will be batches of "fan mail" soon that won't bear reading.



# Goudal, Kirkwood And Grant Make Talks

tic comment from Mr. Grant. He said, "It looks as if the producers simply said, 'George, you go to it and fight for us.' You will notice that these statements were suddenly halted. Why? They were being broadcast by the papers across the land and were reaching millions of families. These families soon found that their idols were opposed to the unions. Immediately they stayed away from the theatres. Then it began to touch the pockets of the producers and the statements were stopped.

"It isn't very far off now when you will touch their pockets and the fight will be won.

## Trust the Leaders

Discussing the secretiveness of the campaign, Mr. Grant reiterated a former statement that no army in the world is told the plans of the general.

"You may rest assured," he continued, "that Mr. Gillmore and our leaders have plenty of things up their sleeve. In the 1919 strike we waited for eight weeks. No one but our leaders knew what was happening. Suddenly the break came and within an hour the strike was over and we had won a victory.

"In this present struggle the masters—the producers—have retired into a dazzling state of inactivity. They are beginning to feel the effect of our campaign. Just pick up the motion picture sections of the Los Angeles papers. You will see that the news of activity in the studios has dwindled to a bare column from three and four-page sections. Wouldn't it be a terrible thing if some of us would wobble now and prolong the fight? Stick to it! Stick until they can't stick any longer, and we will win!"

As Mr. Grant was telling the story of the negro who refused to attack a swarm of hornets because they were organized, a colored girl jumped up in the audience and gave vent to her enthusiasm. Her "hallelujah" smacked of the old-time revival campaigns and was the signal for a general uproar through the crowd.

## Academy Is Assailed

Lawrence Grant's talk was one of the best of the entire evening. In closing he said, "I note that the Academy is so hard put that they are electing to membership those we have thrown out. I would rather be a lowly extra with my picture on the bottom of the pile in the lower drawer of the casting director than have it framed in gold and hung on the wall of the Academy with Judas Iscariot on one side and Benedict Arnold on the other."

The small part players, bit players and extra people were well represented on the platform in the person of William Dyer, who made a very forceful talk. He waxed vitriolic at times, telling of the cursed conditions now existing in the industry.

"This struggle is for justice, for equity, for recognition and representation," said Mr. Dyer. "We are not trying to dictate to the producer. We do want an eight-hour day. Equity can correct some of the miserable conditions now existing, such as the payment of no salary while the actor is

going and coming from location trips in the bus, the giving of one-half hour for lunch and the charge of one hour. How many of us here tonight have been placed 'on call' because the director told us at the conclusion of a picture that we might be needed within a few days? Why can't we be allowed to earn an honest living?"

## Want Contented Workers

A long recital of the many hardships suffered by the extras followed. He declared that with Equity ruling in force, the producers would be assured of better service from the employees—using the adage, "A contented worker makes a good worker."

"I can see no reason why the producer will not let us organize," he said. "Equity will give us more protection than we have had in our rotten lives. The producers are organized and the money behind them is organized. Why won't they accept our offer to arbitrate? Why have they refused to make a statement? Because they are licked!"

He told of a production manager who made certain statements because he had been misinformed of the actual truth by the "big boss." The production manager, he said, was seen entering the hall for the Monday night session in order that he could hear Equity's side of the argument.

His parting shot to the gathering was, "Get in mass formation and get

your shoulders to the wheel. Then shove, and shove, and shove until it hurts. Dream Equity, talk Equity, live Equity! ONE FOR ALL AND ALL FOR ONE"

A short poem, prophetic of the outcome of the fight, was read by Robert Keith.

## Electrician Talks

The introduction by Mr. Gillmore of Mr. Seadring, a representative of the studio electricians, brought forth a tumultuous ovation. Clad in a sweater shirt and with hair ruffled as if he had only left the lot a few moments before, Mr. Seadring stepped before the microphone and said: "Fellow trade unionists—" He was not allowed to proceed, for the cheering and applause became deafening. He told of the organization of the electricians a few short years ago at a meeting in the Hollywood High School. "It was said at that time," said Mr. Seadring, "that if the actors had any backbone they would be organized then. I wish the person who made that statement could be here tonight and look in the faces of this gang."

Mr. Seadring said that he had not been authorized to speak officially for his union, but in closing he brought the house to its feet by saying, "We are 100 per cent whole-heartedly with you."

## AN OPEN LETTER TO THE INDUSTRY

### TO WHOM IT MAY CONCERN:

Back in those spirited days of '76 the activities of the Minute Men were responsible for some of the most glorious pages of American history. It was those sturdy soldiers of yore that made it possible for us to tread the free American soil of today.

The motion picture industry today faces a serious problem. The actor is demanding recognition in the motion picture industry through its body known as the Actors' Equity Association. They claim that this body is capable of representing the actor in motion pictures as fairly as it did on the legitimate stage. We now come face to face with a situation which is working a serious hardship both on the actor and the producer. Public sentiment is divided. Such a condition threatens disaster. Millions of dollars have been spent in perfecting the talkers. Equipment companies have made heavy investments in an effort to give the public this new form of entertainment in the most perfected manner.

Hollywood Filmograph for ten years has been fair and impartial in its dealings. We now feel it our duty to act as a mediator. We want peace! The "closed shop" order is working havoc in the ranks of the extra. They must eat. They must clothe their families. They are not now permitted to work.

Let us then suggest a board of arbitration.

Surely such a board will end this conflict between the producers and actors.

**We need some MINUTE MEN! We therefore suggest the following individuals to act on this board:**

**WILL H. HAYS, for the producers.**  
**FRANK GILLMORE, for the actors.**  
**DOUGLAS FAIRBANKS, for the Academy.**  
**WILLIAM GREEN, for the A. F. of L.**  
**RUPERT HUGHES,**  
**JUDGE BEN LINDSAY, neutral.**

We feel that the producers will accept this suggestion in the spirit in which it is given. We also feel that the actors will do likewise.

It should bring about peace and harmony.

None of us can afford to allow this condition to continue.

As in the final days of the World War let us gather this arbitration board around a table and discuss an armistice.

**Bring on your MINUTE MEN!**

**HARRY BURNS,**  
Pres. and Editor.

## Paul Turner Here

Paul N. Turner, who wrote the Equity constitution in 1913, and who has also written almost everything of a legal nature connected with the organization, was the next speaker. He had arrived in Los Angeles on Sunday night on a "vacation trip."

"I am direct from your Eastern front," said Mr. Turner in opening his talk. "It is a wonderful front and one you would all be proud of. It is as solid as a rock. There are no desertions, no suspensions and no indication that any will occur. It is nice to know that this is only a temporary delay in work—a vacation. If you were in the legitimate field it would be time lost; but in this instance a quiet July only means a busy August. You can be assured of this, that only Equity members will work! The worst part of this fight is over. Three or four years ago there was a real reason for the producers refusing to treat with an actor, but now there is no excuse. The pinch is coming now in production. Money is being lost and the value and quality of pictures diminishes daily. The producers are beginning to say to themselves, 'Why are we incurring this expense?' No valid common sense business reason exists why Equity should not be here. All of the old timers want to see our organization continue and thank God Equity is here to stay!"

## Sam Hardy There

One of the most popular men in the motion picture business, Sam Hardy, president of the Masquers, received a big hand upon being introduced.

"If I look worried tonight," said Mr. Hardy, "it is not because of Equity but because I am on the fifteenth day of my 18-day diet. But let me tell you, those brave heroes of the air who stayed aloft 246 hours have nothing on the actor who has been up in the air for two months."

The suspension of John Miljan and his previous statement written by himself on the back of his affirmative ballot was the occasion for several hot shots by Mr. Hardy.

"It seems that John is somewhat like the Mr. Greeley who told the young man to go West and then stayed in the East," said Mr. Hardy.

The relief fund has reached the sum of \$9800, according to a report by Mr. Hardy. Over \$600 per day is being dispensed to those in need. He urged all to send in at least 10 per cent of their salary and said that if some were reluctant to do that for fear the committee would learn the amount of their salary, he would suggest sending in 20 per cent.

## Carnival on August 3

Mr. Hardy said that the relief committee had finally decided to stage a mammoth carnival on Saturday, August 3, at the Edgewater Gables, a beach club located at the foot of Pico boulevard in Santa Monica.

In the event the Equity strike is over by August 3 the carnival will be held in the nature of a jubilee, Mr. Hardy said.

The headquarters of the carnival will be in offices at 1614 Cahuenga boulevard. Ten thousand tickets will

(Continued on Page 16.)



# Four Tl

CH

22 h  
shoo  
Part  
whic  
whic

Mr  
spee  
the  
any  
ing i  
"let l  
deser  
sister  
lic h  
hope  
their  
high  
perha  
the l  
ceivir

Mr  
shoot  
Hono  
come  
it is  
cast.  
memb  
better  
afford  
vance  
the fe

A s  
tral C  
in a  
Stone  
The l  
pray  
purify  
Centra  
cital c  
extra  
writer  
sults a  
ism sh  
bureau

Alm  
shoute  
cluded

"We  
promi

who



# Four Thousand Cheer Speakers At Meeting

## Chairman Rap For Order; Beery in Audience

(Continued from Page 3.)

22 hours rehearsing one number and shooting another at the same time. Parts of her letter were omitted in which she told of certain abuses which the girls were forced to bear.

Mr. Gillmore repeated parts of the speech given by Reginald Denny over the Equity radio hour. "If there be any big star or contract player listening in at this time," said Mr. Denny, "let him remember that he should not desert his less fortunate brother and sister now. The great American public has its ideals and if you would hope to maintain your standing in their eyes you must live up to similar high ideals. If you do not do this, perhaps they will not let you enjoy the high salaries you are now receiving."

Mr. Denny on the final day of his shooting just prior to leaving for Honolulu, had this to say, "When I come back and make my next picture it is going to be with an all-Equity cast. Those of you who may not be members and wish to be with me had better join, and if any of you cannot afford to do so just now, I will advance you the money necessary for the fees."

### Central Casting Hit

A scathing denunciation of the Central Casting Corporation was hurled in a letter signed "The Stepping Stones of the Studio—The Extra." The letter said in part, "We hope and pray that Equity will find a way to purify the putrid group known as the Central Casting Corporation." A recital of the injustices heaped on the extra groups followed in which the writer told of salary reductions, insults and humiliations and the favoritism shown to friends of the casting bureau.

Almost every extra in the house shouted approval as Gillmore concluded the reading of the letter.

### Promises Adjustment

"We have all heard pre-election promises," said Mr. Gillmore. "It has been my most ardent desire in this struggle to always tell the absolute truth and to promise nothing that cannot be fulfilled. We are no magicians. We cannot wave the wand and in a moment bring about a beautiful country and a promised land. Equity is pledged to remove all of these ills and when we have won the good fight we will take up each grievance in order and attempt to remedy them. Equity did those things for the legitimate stage and it will do it for this industry. I do promise you that, although the casting problem may not be the first thing to be taken up, it won't be the last. We can alleviate the sufferings of our fellow actors by understanding their problems but we cannot cut down a huge forest, a forest which represents the abuses in the motion picture business, with a single stroke of the axe. You can trust our organization to bring about a change in all of these unpleasant conditions."

### Otto Reinstated

The parable of the ancient King who had allowed his famous weavers,

musicians of the court and others to organize for self-protection and then refused to right to the artists who created the beautiful urns and canvases, was used as an illustration of the present battle. The parable closed with the words, "And so the artists, having been refused the right to adjust their difference, withdraw from the palace and laid aside their brushes."

"I will soon be able to relate to you the sequel," said Mr. Gillmore significantly.

The reinstatement of Henry Otto, ordered suspended last week, was announced amid great cheering. Mr. Gillmore explained that while the organization had to be hasty in ordering these suspensions, it was always ready and willing to rectify any errors. In the case of Mr. Otto it was explained that the actor had not had an opportunity to answer the charges against him. When it was satisfactorily shown that he had not violated the rules of Equity he was withdrawn from the unfair list.

Two more actresses were suspended at Monday night's meeting. They were Miss Phyllis Crane and Miss Eugenie Besserer.

Claude King, a British actor, who has been a member of Equity since 1919, issued a plea to all actors and actresses of English birth to rally to the battle-cry of Equity. "There are a few—thank God, a very few—of them who have not aligned themselves with our organization. In England we, as youngsters, are taught to play cricket. We are taught to achieve the result. Individual effort does not count except for the final victory. You 'play the game.' In 1914, at the outbreak of the war, there were some English actors who thought it would be a great time to come to America and seek engagements. I remember two who left for the United States, and in 1919, when I arrived in New York, I met one of them. We had always been close friends, but he shunned me. He is now a drunken bum. The other actor, while still a star, is a lonely, desolate figure."

"Inside of all of us there is a heart—a soul—or whatever you wish to call it. Every now and then that soul says, 'Who am I? What am I doing, and what have I done?' In this fight the British stars have been missing from our ranks. I want them to come out and play cricket—'play the game.' I know you will all assure them a hearty greeting at our meetings. Yes, they should all be here, but I am afraid there is a wretched little worm in the back of their heads telling them it is not expedient. Some day they will be asked, 'What did you do in the war, Daddy?'"

### Jetta Thrills Throng

Mr. Gillmore introduced Jetta Goudal next and she received tremendous applause. A series of clever little quips had the audience in a hilarious mood. "You know, I think this is a very good time for a vacation," said Miss Goudal. "It is so hot." In relating her experiences in talking over the radio, she said: "When I am here talking I know I am among friends, but over the radio I do not know how many enemies are listening in."

Miss Goudal then grew serious. Continuing, she said: "Whatever changes come in life, spring up because of necessity. Traffic rules and traffic cops were a necessity. Now we need traffic rules and traffic cops in the studios to protect the owner of the Ford as well as the owner of the Rolls-Royce."

### Give Till It Hurts

"In talking with a contract player, I was told that we must all have our vacations. Well, perhaps we can arrange the contract in such a way as to give the contract player a vacation and save the producer money at the same time. We know that the contract player only works about 32 weeks out of the year. In a business deal there is no place for charity. Whenever we work it is a plain business proposition. Back in the middle ages the actors depended greatly on charity. But this is a modern day, therefore that is out. Another star said, 'But we are not laborers and should not be unionized.' Perhaps we

are not laborers, but we are certainly WORKERS. We talk about art with a capital 'A.' I would just like to see what would happen if we actors and actresses waited for the inspiration to come—regardless of time."

### Actors' Fund Low

"At a meeting last week one speaker said we are the oil of the machinery. I differ from her. We are not the oil—we are the wheels. The oil is the money—the almighty dollar."

"I talked with Douglas Fairbanks on the set the other day, and he told me that only \$25 remained in the Motion Picture Actors' Relief Fund. Think of it—only \$25 left! That could never happen in any labor union. When we finally get our union—and we will, of course—we must each contribute a small percentage of our salary to protect the sick and aged. Then I asked Mr. Fairbanks who had contributed to the fund, and I found that some who had wealth enough had not donated. Some of them say, 'Why give money?' Did we not during the war, the biggest and smallest of us, ask for money to aid the cause, and was it not freely given? Now, it is just that famous 'manana' business—procrastination! I just looked that up in the dictionary."

"Now, we must give to our cause. Give of your own free will, my friends."

"If you don't give—I'll come back and haunt you!"

### Makes Fine Speech

Lawrence Grant was introduced and received a great welcome.

"My absence from these meetings and along the boulevard has been noted," said Mr. Grant. "There has been some whispering about it, and for the benefit of those who have insinuated that I am an Equity dis-senter I wish to say that three weeks ago I underwent a surgical operation and have only been out of bed since last Saturday. I would rather have my body on a hospital cot than be numbered among those on the suspension list. I would hate to be branded as a deserter. I want to sleep comfortably at night. I want to be happy with a good conscience. I have to live with myself, so I want to be deserving of the respect of all men. I want to be self-respecting and conscience-free."

### Flays the Producer

"I have viewed this struggle through the physical calm of a bed. It has pleased me greatly that there has been no rancor or evil speaking by parties on either side of the controversy. There is also much humor in the newspaper reports of the affair."

Mr. Grant quoted from an editorial in the Los Angeles Times in which it was stated that the open-door policy had been pursued by the producers. In commenting upon the editorial he said: "Yes, it has been an open door, all right... Mr. Beeton swings it one way and slams the actor on the nose, and then when it swings back Mr. Will Hays swings it the other way and hits him in the back of the head."

The early newspaper statements signed by stars who were speaking in behalf of the producers elicited cau-

# Goudal, Kirkwood And Grant Make Talks

tic comment from Mr. Grant. He said, "It looks as if the producers simply said, 'George, you go to it and fight for us.' You will notice that these statements were suddenly halted. Why? They were being broadcast by the papers across the land and were reaching millions of families. These families soon found that their idols were opposed to the unions. Immediately they stayed away from the theatres. Then it began to touch the pockets of the producers and the statements were stopped."

"It isn't very far off now when you will touch their pockets and the fight will be won."

### Trust the Leaders

Discussing the secretiveness of the campaign, Mr. Grant reiterated a former statement that no army in the world is told the plans of the general.

"You may rest assured," he continued, "that Mr. Gillmore and our leaders have plenty of things up their sleeve. In the 1919 strike we waited for eight weeks. No one but our leaders knew what was happening. Suddenly the break came and within an hour the strike was over and we had won a victory."

"In this present struggle the masters—the producers—have retired into a dazzling state of inactivity. They are beginning to feel the effect of our campaign. Just pick up the motion picture sections of the Los Angeles papers. You will see that the news of activity in the studios has dwindled to a bare column from three and four-page sections. Wouldn't it be a terrible thing if some of us would wobble now and prolong the fight? Stick to it! Stick until they can't stick any longer, and we will win!"

As Mr. Grant was telling the story of the negro who refused to attack a swarm of hornets because they were organized, a colored girl jumped up in the audience and gave vent to her enthusiasm. Her "hallelujah" smacked of the old-time revival campaigns and was the signal for a general uproar through the crowd.

### Academy Is Assailed

Lawrence Grant's talk was one of the best of the entire evening. In closing he said, "I note that the Academy is so hard put that they are electing to membership those we have thrown out. I would rather be a lowly extra with my picture on the bottom of the pile in the lower drawer of the casting director than have it framed in gold and hung on the wall of the Academy with Judas Iscariot on one side and Benedict Arnold on the other."

The small part players, bit players and extra people were well represented on the platform in the person of William Dyer, who made a very forceful talk. He waxed vitriolic at times, telling of the cursed conditions now existing in the industry.

"This struggle is for justice, for equity, for recognition and representation," said Mr. Dyer. "We are not trying to dictate to the producer. We do want an eight-hour day. Equity can correct some of the miserable conditions now existing, such as the payment of no salary while the actor is

going and coming from location trips in the bus, the giving of one-half hour for lunch and the charge of one hour. How many of us here tonight have been placed 'on call' because the director told us at the conclusion of a picture that we might be needed within a few days? Why can't we be allowed to earn an honest living?"

### Want Contented Workers

A long recital of the many hardships suffered by the extras followed. He declared that with Equity ruling in force, the producers would be assured of better service from the employees—using the adage, "A contented worker makes a good worker."

"I can see no reason why the producer will not let us organize," he said. "Equity will give us more protection than we have had in our rotten lives. The producers are organized and the money behind them is organized. Why won't they accept our offer to arbitrate? Why have they refused to make a statement? Because they are licked!"

He told of a production manager who made certain statements because he had been misinformed of the actual truth by the "big boss." The production manager, he said, was seen entering the hall for the Monday night session in order that he could hear Equity's side of the argument.

His parting shot to the gathering was, "Get in mass formation and get

your shoulders to the wheel. Then shove, and shove, and shove until it hurts. Dream Equity, talk Equity, live Equity! ONE FOR ALL AND ALL FOR ONE"

A short poem, prophetic of the outcome of the fight, was read by Robert Keith.

### Electrician Talks

The introduction by Mr. Gillmore of Mr. Seadring, a representative of the studio electricians, brought forth a tumultuous ovation. Clad in a sweater shirt and with hair rumpled as if he had only left the lot a few moments before, Mr. Seadring stepped before the microphone and said: "Fellow trade unionists—" He was not allowed to proceed, for the cheering and applause became deafening. He told of the organization of the electricians a few short years ago at a meeting in the Hollywood High School. "It was said at that time," said Mr. Seadring, "that if the actors had any backbone they would be organized then. I wish the person who made that statement could be here tonight and look in the faces of this gang."

Mr. Seadring said that he had not been authorized to speak officially for his union, but in closing he brought the house to its feet by saying, "We are 100 per cent wholeheartedly with you."

### Paul Turner Here

Paul N. Turner, who wrote the Equity constitution in 1913, and who has also written almost everything of a legal nature connected with the organization, was the next speaker. He had arrived in Los Angeles on Sunday night on a "vacation trip."

"I am direct from your Eastern front," said Mr. Turner in opening his talk. "It is a wonderful front and one you would all be proud of. It is as solid as a rock. There are no desertions, no suspensions and no indication that any will occur. It is nice to know that this is only a temporary delay in work—a vacation. If you were in the legitimate field it would be time lost; but in this instance a quiet July only means a busy August. You can be assured of this, that only Equity members will work! The worst part of this fight is over. Three or four years ago there was a real reason for the producers refusing to treat with an actor, but now there is no excuse. The pinch is coming now in production. Money is being lost and the value and quality of pictures diminishes daily. The producers are beginning to say to themselves, 'Why are we incurring this expense?' No valid common sense business reason exists why Equity should not be here. All of the old timers want to see our organization continue and thank God Equity is here to stay!"

### Sam Hardy There

One of the most popular men in the motion picture business, Sam Hardy, president of the Masquers, received a big hand upon being introduced.

"If I look worried tonight," said Mr. Hardy, "it is not because of Equity but because I am on the fifteenth day of my 18-day diet. But let me tell you, those brave heroes of the air who stayed aloft 246 hours have nothing on the actor who has been up in the air for two months."

The suspension of John Miljan and his previous statement written by himself on the back of his affirmative ballot was the occasion for several hot shots by Mr. Hardy.

"It seems that John is somewhat like the Mr. Greeley who told the young man to go West and then stayed in the East," said Mr. Hardy.

The relief fund has reached the sum of \$9800, according to a report by Mr. Hardy. Over \$600 per day is being dispensed to those in need. He urged all to send in at least 10 per cent of their salary and said that if some were reluctant to do that for fear the committee would learn the amount of their salary, he would suggest sending in 20 per cent.

### Carnival on August 3

Mr. Hardy said that the relief committee had finally decided to stage a mammoth carnival on Saturday, August 3, at the Edgewater Gables, a beach club located at the foot of Pico boulevard in Santa Monica.

In the event the Equity strike is over by August 3 the carnival will be held in the nature of a jubilee, Mr. Hardy said.

The headquarters of the carnival will be in offices at 1614 Cahuenga boulevard. Ten thousand tickets will

(Continued on Page 16.)

## AN OPEN LETTER TO THE INDUSTRY

### TO WHOM IT MAY CONCERN:

Back in those spirited days of '76 the activities of the Minute Men were responsible for some of the most glorious pages of American history. It was those sturdy soldiers of yore that made it possible for us to tread the free American soil of today.

The motion picture industry today faces a serious problem. The actor is demanding recognition in the motion picture industry through its body known as the Actors' Equity Association. They claim that this body is capable of representing the actor in motion pictures as the legitimate stage. We now come face to face fairly as it did on the legitimate stage. We now come face to face with a situation which is working a serious hardship both on the actor and the producer. Public sentiment is divided. Such a condition threatens disaster. Millions of dollars have been spent in perfecting the talkers. Equipment companies have made heavy investments in an effort to give the public this new form of entertainment in the most perfected manner.

Hollywood Filmograph for ten years has been fair and impartial in its dealings. We now feel it our duty to act as a mediator. We want peace! The "closed shop" order is working havoc in the ranks of the extra. They must eat. They must clothe their families. They are not now permitted to work.

Let us then suggest a board of arbitration. Surely such a board will end this conflict between the producers and actors.

We need some MINUTE MEN! We therefore suggest the following individuals to act on this board:

WILL H. HAYS, for the producers.  
FRANK GILLMORE, for the actors.  
DOUGLAS FAIRBANKS, for the Academy.  
WILLIAM GREEN, for the A. F. of L.  
RUPERT HUGHES,  
JUDGE BEN LINDSAY, neutral.

We feel that the producers will accept this suggestion in the spirit in which it is given. We also feel that the actors will do likewise.

It should bring about peace and harmony. None of us can afford to allow this condition to continue. As in the final days of the World War let us gather this arbitration board around a table and discuss an armistice.

Bring on your MINUTE MEN!

HARRY BURNS,  
Pres. and Editor.



# Pictorial News of the Week



*Al Green is directing George Arliss in "Disraeli," a Warner Brothers production.*



*Ted Lewis, who is scoring a tremendous hit at the Orpheum. His Warner Brothers picture, "Is Everybody Happy?" will be a real box office winner.*



*On the left we present T. Roy Barnes, now doing Otis Hooper in "Sally." He was one of the first signed for the picture.*



*Leo Maloney, director and star of "Overland Bound," a western talker produced by Presidio Productions.*



# Our Own Photograph Album

The hot weather chases most of us to the seashore, but these folks keep right on the job.



Ralph Spence, ace title writer, is now turning out snappy dialogue for M-G-M.

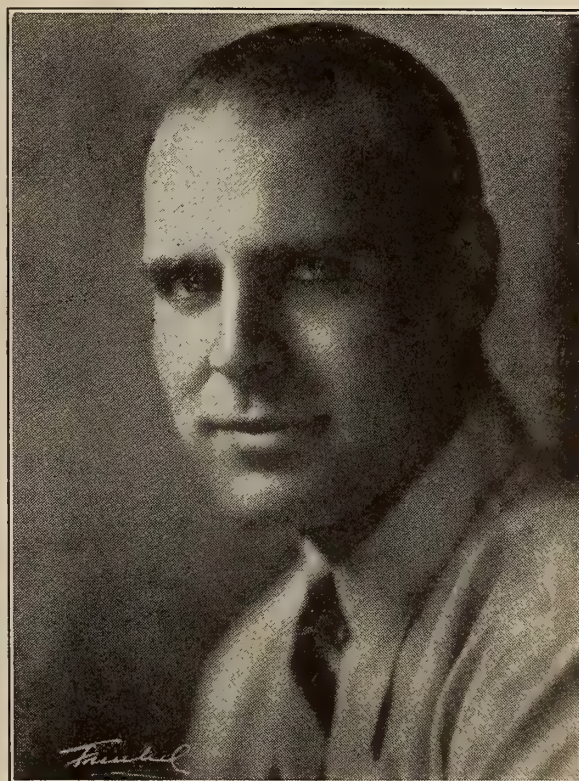


Irving Cummings is preparing a picture for Fox. "Behind That Curtain," his latest, has just been released.

Directors: writers, and stars vie for honors.



John G. Adolphi is one of the directors in the Warner production, "Show of Shows."



Ralph Graves gives a splendid performance in "Flight," a Frank Capra picture, for Columbia.



Fritzi Ridgeway received the acclaim of the critics for her "Mamie" portrayal in the United Artists picture, "This Is Heaven."



# Plan Formation Foreign Talkie Combine

## \$300,000,000 Co. Scheme to Break American Monopoly in Europe

LONDON, July 18.—Negotiations are almost completed today for formation of a huge European talkie combine to break the American monopoly in Europe.

This powerful new alliance, representing a capital of more than \$300,000,000, is between British Talking Pictures, Ltd., and the German Klangfilm-Tobis group of Berlin and Amsterdam, which controls the largest electrical concerns in Europe. It marks the greatest step ever taken to put Europe on its feet in the film world.

Details of the merger were revealed by Lawrence Termes, pioneer of photo-telegraphy in England, and the London representatives of Klangfilms. Hermes said:

"We have been working on this combine since last February, and now it is only a matter of days before the final contracts will be signed. Its main purpose is the establishment of a united European front against the domination of American talkie interests.

"The breakdown of the United States ban on British Talking Pictures equipment, which is the only European talkie apparatus that has been allowed free interchangeability by American producers, has hastened the conclusion of the deal.

"Under the agreement the English and German companies will pool their sound-film activities and patents. We shall have our own distributing company and intend to flood the United States with our productions."

This is the second attempt by European film interests to form a combine to break the monopoly held by the American film industry over the European market.

The first, in spite of a \$25,000,000 backing, failed. Financed by British interests, it was intended to be the biggest movie combine in the world and was to include German, French, British and Canadian companies.

At the time it was being planned, however, the talkies had not arrived. The talkie invasion and its subsequent boom came just about the time the final negotiations were being concluded.

The directors of the various companies forming the merger are still arguing whether to go all-talkie or continue with the proposed silent productions.

What success the new combine will have in stemming the flow of American pictures remains to be seen, though in film circles here it is believed that Hollywood will remain supreme for many years to come.

### M. H. HOFFMAN RETURNS TO L. A.

M. H. Hoffman, formerly associated with John M. Stahl in running the Tiffany-Stahl studios, has returned to Los Angeles after a trip to New York, and will have an announcement soon to make a new affiliation.

## Colleen Moore's Life Story

Born in Port Huron, Michigan, as Kathleen Morrison, the future Colleen Moore began life with a heritage of Irish and Scotch qualities. Her mother's side of the family is pure Celtic, while her paternal forebears were from the lowlands of Scotland. Throughout her childhood Colleen Moore insisted that she would some day become a great actress, and her determination never faltered. She played "show" during her early childhood and appeared in amateur theatricals during her convent days in Tampa, Florida.



Before she knew it, she was an ardent movie fan. The screen idols of the time, Marguerite Clark and Grace Cunard, were placed prominently on her list of immortals. Colleen kept a scrap-book of the pictures of her favorites, and exhibited faith in herself by leaving a page blank for her own picture—to be inserted when the day should come when she would attain stardom!

During her school days, Colleen spent many hours in serious study of the piano. She was a talented pupil, and upon leaving Tampa was enrolled in the Detroit Conservatory of Music, her parents planning to equip her for the concert stage. She liked music and studied diligently, but there was never a thought in her mind of anything but a motion picture career.

Circumstances gave her the opportunity to meet D. W. Griffith during a visit to Chicago. The famous director looked at the eager young person and gave her a six-month contract as a member of his stock company in Hollywood. So, despite her lack of experience, Colleen arrived in the Celluloid Capital as an actress. Her mother and grandmother accompanied her and remained during her screen work.

(Continued on Page 16.)

## LeBaron's Stage Success Complete Talker Now

William Le Baron's noted stage success "The Very Idea" became a completed Radio talking picture this week.

Frank Craven, who did the stage direction and played a leading role, and Richard Rosson, pictorial director, finished camera work and recording exactly on schedule, although it was the first time either of them had made a talking.

"The Very Idea" won signal success as a stage offering, having been produced in almost every country in the world. In transferring it to the screen via Photophone Craven and Rosson followed the stage version exclusively except that some of the dialogue was boiled down.

The theme is a humorous application of the eugenic theory and provides a comedy of errors. Besides Craven the cast includes Hugh Trevor, Sally Blane, Allen Kearns, Olive Tell, Theodore Von Eltz, Doris Eaton, Janne de Bard and Adele Watson.

## Don't Be Alarmed Folks!—It Hasn't Happened Yet



Left to right—Millard Webb, director of "Glorifying the American Girl" (Paramount); Mary Nolan star, and Jack Dempsey guest on the set at Long Island City. During the filming of the picture, Millard Webb fell in love with Miss Eaton and now they are soon to wed in Hollywood.

## McCarey Says Local Previews Valuable

The contemplated abolishing of previews of pictures before local audiences is a gross mistake which ultimately will be reflected in critics' reviews. This opinion expressed by Leo McCarey, director under contract to the Pathe organization, was made recently in answer to the published announcement of a prominent producer that no purpose was being served by preview showing of talking pictures.

McCarey's defense of previews is prompted, it is reported, by the reaction of an audience last week who passed judgment on his recently completed feature all-talkie picture for Pathe, "The Sophomore." An important situation in the production that engendered much pro and con discussion at the studio was definitely settled by the audience's manifestation at the preview.

Since much of the previous and subsequent action hinged on this feature, McCarey was able to insert some business which had been taken out; previewed the picture again and saw a more enlightened and favorable reaction on the part of the audience.

"Because we pass judgment on a finished production doesn't mean that the audience is going to accept it for good entertainment. And only through previews can we determine to a great extent whether it will register after its release," declared McCarey.

"Four Feathers" opens on July 24 at the United Artists Theatre.

Vivienne Segal, who created the feminine role in "The Desert Song" stage production is to play in "Golden Dawn" which Ray Enright will direct.



# Mostly About Gillmore and Equity

By  
BERT LEVY

This article has nothing whatever to do with the rights or wrongs of the "Equity versus Producer" matter. I am not authorized to speak for either side. This is merely a few impressions gathered at Equity headquarters or amongst the various committees.

I looked in on Frank Gillmore, Equity's president, at his private retreat high up in a prominent Hollywood Boulevard building. Here he has an office with a secretary mounting guard in an outer chamber. Frank Gillmore had to run away from the maddening crowd surrounding Equity's headquarters a few doors higher up the street. It is necessary that he should be protected against the hundreds of pests who gather to ask him foolish questions.

Gillmore looked anything but "a serpent in the garden of Hollywood" (as somebody dubbed him) when I stepped into his office. Seated at a huge desk covered with documents and other papers he was leaning back gazing dreamily through the smoke from his cigarette. He seemed the embodiment of peace and good fellowship—in fact, anything but a fighter.

As a matter of fact, Frank Gillmore is fighting for peace—not, as some of his opponents say, spoiling for a fight. His is, in my humble estimation, the restraining hand which guides (not goads) Equity.

Without betraying confidence I may speak of one incident which will show the nature of the man. A certain prominent actor was complaining to Gillmore of an alleged breach of contract on the part of some producer. The actor losing his temper spoke scathingly of the producer's creed. "Just a moment," interrupted Gillmore, "never mind whether he is a Jew, a Gentile, a white or black man, please keep to the point—it seems to me that he has carried out the letter of the contract and that is all Equity is concerned with."

Gillmore has no easy task in trying to please and pacify his adherents. I would not be in his shoes for a King's ransom.

One of Frank Gillmore's greatest problems is trying to prevent unauthorized statements anent Equity's affairs reaching the newspapers or the public. Unfortunately many self-appointed champions of Equity without any authority whatever give out secrets (?) and rumors regarding Equity's intentions which have no basis in fact. These rumors, once released, are hard to catch up with and suppress.

Gillmore's policy in all matters brought before him is one of pacifism rather than antagonism. His immediate lieutenants daily complain that he is too kind.

Relief committees report to him that some actors are daily receiving help from the Fund without being entitled to such relief. "Well," replied Gillmore, "those who cheat will be taken care of by their consciences."

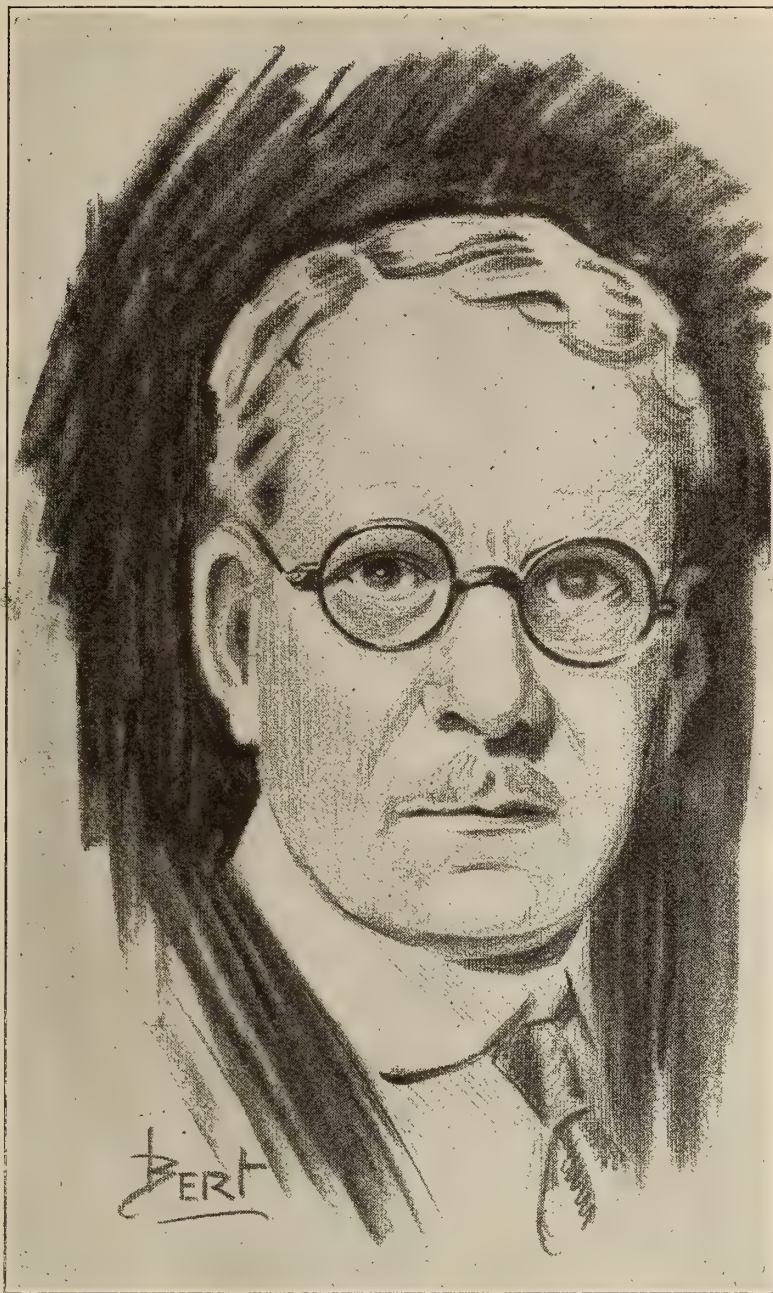
Sam Hardy tells a great story: "A fellow come into Equity's headquarters and applied for permission

to join the organization. 'I believe in Equity,' he said. 'I want to help such a wonderful organization—I would like to pay the dues for a year in advance but I have no ready money.' Now to cut a long story short the new applicant gave his I. O. U. for a year's dues and at the same time turned to the secretary of the Relief Committee and asked for a loan."

A certain actor bounced into Equity's headquarters one day this week and button-holing a chairman of one of the committees unloaded the following squawk: "Say! why should we little fellows fight for the big guys—it's their fight, not ours. It's all right for them fellows who draw down five thousand bucks a week—they can afford to lay off—but what about me? All I get is a putrid two hundred and fifty bucks a week—I can't afford this thing. I'm turning down a dozen jobs a week to please Equity—and what's it getting me? Look here, my wife has to go under an operation and I must have a thousand bucks to pay the doctor—in advance. I am paying my first wife alimony, thirty-five per week and I

have to pay big money every month to send our two girls (by the first wife) through a swell college in the East—how can I afford to stick to Equity? etc, etc.

The Committeeman stood it as long as he could, then let out a "broadside": "Just a moment, you poor so-and-so—two months ago you stopped me on the Boulevard—long before this thing started—you tried to borrow fifty bucks from me but I was wise to you. You told me then that you had not worked for more than a few days at a time for over eighteen months. You cursed the business and the producers and you vowed that you would look for a job in some other line of work—you were, to use your own words, 'all washed up with pictures for life'. Now you are trying to make out you are doing Equity a favor by sticking and that you are refusing dozens of offers. Listen, you poor sap, quit shooting off your trap around here, or I will have Gillmore instruct the Relief Committee to cut off the weekly stipend you are now receiving and to which you are not really entitled."



Yes! in a big organization there is bound to be some petty cheating. As I said before it has been reported to Gillmore, but he replies, "Well, let them cheat, we must not even hit out at the offenders for fear we might inadvertently hurt the deserving."

## "WHAT PRICE TALKIES"

Sammy Katzman is again associated with Fox studios after a period of several weeks, in which he wrote, produced and directed his own brain-child, "What Price Talkies."

Upon completion of the Al Santell epic, Katzman will continue with his series of all-talking productions. He has signed Valda West, an almost newcomer to the screen, for the leading femme role, and Joe Farrar as the big bold bad-man. The balance of the cast will be announced within a short time.

## HERE IS AN INNOVATION AT RADIOTONE STUDIOS

Chas. Hochberg, for years one of the leading film editors, has joined the Radiotone studios, where he will cut dialogue and talking subjects. This is an innovation for an independent studio, and will afford producers an opportunity that they haven't had in the past, and with Mr. Hochberg at the helm they are assured every care and attention for their pictures.

The independent producers are getting the break of their lives, with the leading studios unable to accept the cream of actors for their pictures because the artists belong to Equity. The Independent producers are signing up all-Equity casts, thereby obtaining the best casts that they have had in their pictures, which will help them to sell their pictures better than ever. It sure is a great break for them, and who knows if this won't prove the salvation for them that they have been looking for after a disastrous year?

## VICTOR MCLAGLEN TOURS THE EAST

Victor McLaglen, star of Fox Films, who is appearing on the Broadway screen in his first talking picture, "The Black Watch," at the Gaiety Theatre, left Hollywood last Wednesday on The Chief, for a tour of the leading cities in the East. It will be McLaglen's first vacation in five years and follows five months of intensive work on his new talker, "The Cock Eyed World," in which he resumes his memorable role of Flagg of the Marines opposite Edmund Lowe, who is again Quirt as in "What Price Glory."

Besides the metropolis, McLaglen will visit Chicago, Detroit and Toronto on the swing East. On the return trip he will stop off at Philadelphia, Washington, St. Louis and Kansas City. He will be back in Hollywood by August 5 to prepare for work on his next picture, "The Well Dressed Man."



# DAPPER JACK SCORES AGAIN



## JACK DONOVAN

*Debonair young Irish-American, whose Westerns for Pathe are still going great over the country and packing them in for the exhibitors. Jack's return to the films was a great triumph, for his performance as star in "Why Women Love," an International production, was magnificent. The picture was given a preview at the Forum Theatre Tuesday night before a crowded house.*



## PICTURES PREVIEWED

Preview  
"Bow-Wow"

Where shown, Alexandria Theatre, Glendale, Calif.

Produced by Campbell-Hess.  
Supervised by Wm. S. Campbell.  
Directed by Chas. Diltz.  
Cameraman, Billy Bitzer.

A National Recording Talkie.

A new child star appeared on the horizon the other night at the Alexandria Theatre in the person of Billy Barty. Without a doubt, the youngest and most capable of tots we have seen since Davey Lee startled theatrogoers by his performance in "The Singing Fool." One thing that helps little Billy along is the manner in which this fun film has been developed in the story by Glen Lambert, who worked on the story with the veteran in the producing line of comedies, Wm. S. Campbell, whose name is synonymous with kiddie and animal comedies, and one can see his handiwork as the gags loom on the screen and the artists speak their lines, thereby matching up their comic antics such as the youngsters, Billy Barty, Gale Henry, Pinto Colvig, Tiny Ward, Ali Ben Jack, William Irving, and don't forget that always interesting and clever dog, Buster, who has as his co-workers in this picture a large monkey with whom he does battle in a prize fight ring besides doing other very clever stunts. Then, they have a talking parrot which helps to roll out a perfectly amusing as well as interesting two-reel comedy, the first of its kind made as a talkie.

Charlie Diltz directed "Bow Wow" and we want to say that it is a wow and Messrs. Campbell and Hess need not try to find any apology for its being the first that they have attempted along these lines. Billy Bitzer photographed the comedy and his comedy tempo that he carried through the aid of his trusty camera helped the picture in a great measure. Exhibitors need have no fear of playing this one. It is well worth your audiences' attention.—H. B.

Preview  
"As You Mike It"

Previewed at the West Coast's Ritz Theatre.

Larry Darmour Two-Reel All-Talkie Comedy—R. K. O. Production.  
Albert Herman, Director.

Photography by Jas. Berne.

Cast—Al. Cooke, Alberta Vaughn, Lewis Sergeant, George Gray and Fern Emmett.

"As You Mike It" is a cataract of fun and high-voltage stunts that keep the auditors in a continual burst of laughter. It is replete with fast-fire gags and snappy wisecracks and unless we have lost the sense of our funny bone, is sure to bear down hard on the box office. The plot clusters often and rapidly around a frame-up, motor boat race, in which a fake Lord Westerfield gets his hooks scorched badly. Al Cooke, as the Lord, has taken on Paradise Park, a sort of a beach resort, but the place has run down at the heel. He invokes the services of three pals to pull off trick stuff over the radio,

for the purpose of drumming up a big attendance.

Westerfield has cooked the big motor race up, so that he is to win the 10,000 prize, but as he never did any skipper work, his "Leaping Lena" gets into all kinds of jumbles, finally capsizing. He is eventually pulled out of the water by a bunch of constables that have attached the box office receipts. This motor boat race is one of the funniest things we have seen on the screen in some time. Alberta Vaughn is a "wow" in the part of Jessie. Cooke is at his best and the rest of the cast play well into his hands. Directing and photography excellent. Don't miss this two-reeler—it's a scream.—Ed O'Malley.

Preview  
"Why Women Love"

Previewed at The Forum Theatre.  
International Production, two-reeler series.

Directed by Desider Pek.

Photography by H. Cronjager.

Produced at Tech-Art Studios.

Cast—Jack Donovan, Jean Porter and Tibor von Jany.

"Why Women Love" is one of a series of two-reel pictures evolved by Desider Pek, a foreign newspaper man who has represented Hungarian papers in Hollywood. The films will be known as the "Why Women" series, the plots being built around up-to-date, conventional-life episodes, running the full gamut of passions, affections, greed and feminine sacrifices. The next effusion

(Continued on Page 23.)

Henry Duffy Urges Audience To See  
Pilgrimage Play

There is nothing selfish about Henry Duffy.

Grateful for the success which his organization has enjoyed in Hollywood and Los Angeles, Mr. Duffy took the center of the stage at his opening Sunday night at the El Capitan and thanked the enthusiastic audience for their support of the Duffy Players during the past three years. He then gave a strong boost for other attractions, stressing the Pilgrimage Play.

His little informal talk came at the end of the second act of the play, "The First Year," in which his wife, Dale Winter, and himself are being starred.

Mr. Duffy said that it had been his experience during the two years of his players at the El Capitan that Hollywood audiences desire farces. During the past 24 months they have presented 14 plays. The feeling that the public desire a hearty laugh is the result of close observation during this period of time. That audiences want something to chuckle at, to bring forth laughs, and therefore lighten their burden, is quite evident.

Mr. Duffy made a short but very pointed appeal asking that theatrogoers "trade at home." He laid special stress upon an institution which should receive the whole-hearted support of amusement lovers in the Southland. He referred to the Pilgrimage Play, which again opens here on July 22. Mr. Duffy's attitude is most commendable and the theatre shook with applause when he concluded his talk. The Pilgrimage Play appeals to the whole world and is a movement in the right direction to bring people to the realization that they should appreciate the fine things in life.

We can recommend "The First Year" to you. It is a most delightful play. Miss Winter and Mr. Duffy give wonderful performances.

Miss Florence Roberts, the darling of the screen, is delightful in the play. Lloyd Neal also gives a great comedy performance, portraying a character who suffers from impaired hearing. Neal always wants to know what is going on but misses out on everything. It is to laugh.

Other players who pleased with their performances were Ray L. Royce, George Leffingwell, Olive Cooper, and two old favorites, Ann Little and Edward Lynch.

"The First Year" is a comedy of married life written by Frank Craven. It was very capably staged by Edwin Curtis.

The large first night audience was handled in a fine manner by Manager Matthew Allen.

Lasky Causes Shake-Up  
In Their Eastern Studios

NEW YORK, July 19.—Jesse L. Lasky, vice-president in charge of production, has made the shake-up at the eastern studios of the company which has been in prospect for the last several weeks. With the smoke cleared away, John W. Butler is out as executive manager of the studio; Monte Blue has been demoted to associate producer; James R. Cowan has become the general manager of the studio, and John W. Fingerlin, becomes executive manager.

Butler and Bell have carried on the whole responsibility of the studio since Paramount reopened it a little over a year ago. Bell was producer and Butler as executive studio manager, organized the personnel at the studio, and got it into running shape. Considerable mystery attended the appointment of these two, as they were regarded as the selections of Walter Wanger, instead of Mr. Lasky.

Mr. Cowan, who now becomes general manager, has been production manager at the studio for nearly a year. Mr. Fingerlin has been the home office production manager for a similar period.

In announcing the changes at the studio Mr. Lasky stated that Mr. Bell has signed a new contract as associate producer under the terms of which he would personally direct two pictures and supervise three others during the coming year.

Under the Bell-Butler regime ten feature productions and forty-eight short subjects were produced at the studio in less than a year. The list of features include "The Letter," "The Hole in the Wall," "Gentlemen of the Press," "Nothing But the Truth," "The Cocoanuts," "Jealousy," "The Lady Lies," "Glorifying the American Girl," "The Gay Lady," and "Applause." In the short subjects such stars as Eddie Cantor, Alice Boulden, Lillian Roth, Rudy Vallee, Ruth Etting and others have appeared.

## TED LEWIS BIG HIT

By special request of theatregoers, the Orpheum holds over Ted Lewis and his Musicala Klowns and dance stars, Eleanor Brooks and Arline Langan, for a third week, starting Saturday.

Aligned with other important headline and feature RKO acts, "Ted" will present a new pot-pourri of melody, song, dance and fun.

## BELIEVE IT OR NOT

For five years Lew Mearen, publicity impressario of the Hillstreet Theatre, has endeavored to break a hundred in golf. Last week Lew hit his stride and shot a 96. The stock market must be going down.

## BACK IN VAUDEVILLE

Alexander Carr is returning to vaudeville after an absence of two years. He opens on RKO Eastern time doing a single.

## COMEDIAN IN VAUDE

Fred Ardath, the comedian of the ill-fated "Chippies," is back in vaudeville. He is doing his old act featuring "drunk" characterizations, and is supported by Grace Osborne and Earl Hall.

WALLACE McDONALD SIGNED  
FOR "SWEETIES" STARRING  
NANCY CARROLL

Frank Tuttle is to direct Nancy Carroll in "Sweeties" at the Paramount. Wallace McDonald has been signed to appear opposite Miss Carroll. Rehearsal starts immediately. Jack Oakie, Stewart Irwin, William Austin and Stanley Smith so far round out the cast.

## HITCHCOCK IMPROVED

Raymond Hitchcock, who suffered a serious breakdown recently, has gone to Colorado to recuperate. The actor is reported well on his way to recovery.



# Theatre, Vaudeville and Melody

## TIN PAN ALLEY NOTES

All the boys in Warner Brothers' Tin Pan Alley are dusting off the keys preparing original songs for "the Show of Shows." This elaborate Vitaphone extravaganza, which Darryl Zanuck is supervising, will present also the composers themselves. In a special number of the revue, the song writers will appear in an ensemble number with Irene Bordoni. Each writer will be at a piano and Miss Bordoni will sing an original song, "believe me," written especially for her. Among the internationally known composers and lyric writers to don the grease paint for the first time in this picture are Louis Silvers, Ray Perkins, Harry Akst, Michael Cleary, Norma Spencer, Dave Silverman, Joe Burke, M. K. Jerome, Lester Stephens and Eddie Ward. Ward has been Miss Bordoni's pianist for years and is co-author of the number, "Believe Me." John Adolphi will direct the number and Ray Perkins, head of Warners' theme song department, is in charge of musical arrangements.

Among those dunking their doughnuts in the colony now is Dave Dreyer, co-composer with Al Jolson of the theme song, "A Year From Today," featured in Norman Talmadge's "Tin Pan Alley." Dave is authority for the statement that over 95 per cent of the song writers in New York have moved to Hollywood and he is of the opinion that the village is destined to become the next musical center of the United States.

"Proff" Moore and his band received a royal welcome Wednesday night at the Montmartre. Moore and his orchestra have just completed a world tour and are bringing with them the most recent numbers. Evelyn Brent gave the orchestra the of-

For some time now I have sat in the audience instead of working upon the stage and I have come to learn why Managers beg of performers to Please eliminate all gags or "Business" with a double meaning. For the sake of a ribald Laughs from a few of the wise Bunch down front a performer Will offend a house-full of Decent folk. Every comedian And every artist for that Matter should study Ted Lewis That whimsical lovable little Clown who stepped out From the pages of some child's Story book. I have come down the Years with Ted. Played with Him on many bills when he was An "unknown" but he has always Been an artist. Never has he Brought the blush to the cheek Of any woman or girl among his Audience by a nasty joke or Action or reference to phis- ical infirmities. He is the Ideal master-of-ceremonies For he respectfully eliminates Himself, stands back out of Sight after introducing Members of his company or Others on the bill and gives Them a chance to do their Best without interruption. Yes! Ted, God bless you— You stand out like a dia- Mond in a showcase full of

ficial welcome. Paul Whiteman's Rhythm Boys were on the evening's program and Danny O'Shea acted as m. c.

According to the "Cinema," published in London, all of Europe now

## REVIEW OF ORPHEUM BY THE OLD VAUDEVILLIAN

(After the Style of K. C. B.)

"Paste". Dear Eddie Borden Don't take offence it is the Old vaudevillian speaking. Eliminate, if you can all The "fairy" business in your Act it hurts the feelings Of a lot of refined people in The audience—they don't like It. The same applies to Dave Kramer of Kramer and Boyle. Mock-efficiency and "fairy" Business is rampant in every Cheap burlesque house. Neither Of you fellows need it. It Is a pleasure to see old-Timer Jack Boyle still looking Well and dapper after Years of faithful service. Stan Kavanaugh is one hundred Per cent entertainment On any bill. A real comedy Juggler. Others worthy of Mention on this week's Orpheum Bill are—Shannon's Playtime Frolics, a man and two little Girls who twist and tum- Ble harmlessly. The Dixie Four, pleasant colored lads And Herman Kenin and his band With Jane Green. Ted Lewis sends everybody Home—happy. It is easy to see Why. He is one of the few—among Thousands Who have a soul. Bert Levy (The Old Vaudevillian) Speaking, I thank you.

whistles the theme songs. The theme song of "Syncopation," which is "I'll Always be in Love With You," will record a total sale of a million copies in England.

Pasadena folks are patting their feet this week at the Community Playhouse. Banks Winter is stealing the show with his own song, "White Wings."

The musical score accompanying the picture, "The Man and the Moment," starring Billie Dove and Rod La Rocque, is said to be one of the finest yet produced. Leo Forbstein of First National is in charge of the scoring.

Roy Fox bids adieu to the Montmartre. He has renewed his contract with the Brunswick Recording, and is also working with First National, synchronizing "Sally." The producers had better watch this boy. He knows his music.

With a score of film-song successes to their credit Raymond Klages and Jesse Greer have decided to enter the free-lance field. They establish a precedent by being the first of the

## Review Hillstreet

With magnificent sweep of its scenes at sea, the intense dramatic power of its climaxes, Corinne Griffith's "The Divine Lady" is unquestionably one of the finest productions of the season. The advent of sound included and a paramount force of the picture makes of it outstanding film entertainment.

As Lady Hamilton, the celebrated beauty of the 18th century, Miss Griffith is beautiful to behold, and rises to the dramatic moments with superb ease and grace. Rising from obscurity, as the daughter of a blacksmith, to fame and prominence as the wife of Lord Hamilton, the star carries on with unfailing intensity of purpose, revealing to an infinite degree the beneficent power of a beautiful intelligent woman.

Frank Lloyd seems to do his best work when directing pictures of this type. The battle sequences, scenes of Nelson's fleet at grips with Napoleon, are spectacular and colorful and of sterling quality. Splendid performances are given by Victor Varconi as Lord Nelson, H. B. Warner as Lord Hamilton, Ian Keith and Marie Dressler as the bourgeois mother of Lady Hamilton. Dorothy Cummings, Michael Vavitch, Helen Jerome Eddy, Montagu Love and at least a dozen other players are at their best in minor roles.

"Herb" Williams lives up to his billing as the headline attraction of the RKO stage show. He is a buffoon if ever there was one, and his unending squirms and unexpected twists convulsed the audience. Of interest also is Lottice Howell, a charming young soprano, with an exceptionally beautiful voice. Other acts maintain the usual high calibre of the stage shows seen at this theatre. —"Dad."

Monte Brice, who has been appointed supervisor of all short subjects at the Paramount studio in New York, will begin work on his first series of comedies immediately. They will be sound, of course, based on experiences of a vaudeville troop on the road. Different stage celebrities will be used in the pictures. Brice recently completed the "Wildcat Series" for Pathe, starring Buck and Bubbles of the Orpheum circuit. Monte Brice was largely responsible for the success of Beery and Hatton at Paramount in their famous comedies of the war, navy and air.

teamed song-writers, now in Hollywood, to free lance. They have written a number of the most tuneful songs used in the latest produced Metro-Goldwyn-Mayer pictures, several of which are, "Low Down Rhythm" in "The Hollywood Revue," "Just You, Just Me," and "Hang On To Me" for the Marion Davies picture "Marrienne," "At Close of Day" for "Wonder of Women" and a catchy tune called "Sophomore Prom" for "College Life."

Helen Menken and William Boyd  
FELIX YOUNG presents  
"TOP O' THE HILL"

MORE STARS  
THAN THERE ARE  
IN HEAVEN  
SINGING  
TALKING  
DANCING

METRO GOLDWYN MAYER'S  
"HOLLYWOOD  
REVUE of 1929"  
TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>

GRAUMAN'S CHINESE THEATRE



# The MOVING MOVIE THRONG

By John Hall

Silence! The red lights are burning.

Under new talkie-making conditions, this is an imperious order for one and all within a block of a sound stage to cease all noise. Today, every Hollywood picture player, when hearing that command for "silence," instantly "freezes" and proceeds to portray the character of a sleeping clam.

Since the start of the Equity-Producer tussle on June 5th, only one side has been silent, the producers. From every Hollywood studio issues a silence so dense it floats o'er the Southern California landscape like a pall of mourning and gives one the impression that the producers have retired to their cloisters to repent for sins of the past.

For six long weeks there has issued from the studios nothing but a series of published statements by players, most of them under contract, in which they dutifully challenge the right of Equity to interfere with the picture industry. The act that some of these statements have been indignantly repudiated by their alleged authors only adds to the unexplainable silence of the producers, being repudiated by their alleged champions has failed to elicit from them a solitary peep.

A local daily paper, seeking causes, queried the producers. The result is a headline: "Excuse us, we're busy." "Busy!" Industrious lil fellers. Says the writer in the Los Angeles "Record": "Gradually I gathered the impression that they did not wish to talk."

"So, while the Record's columns have been invitingly open to the producers all of this time, and still are, for that matter, there seems to be very little hope that they will change their policy of silence."—Llewellyn Miller, Dramatic Editor of the Record.

Is this an indictment? The newspaper publishes the fact and lets it go at that. If inferences are to be drawn, they are to be drawn without a murmur from the men owning and controlling the studios where the country's motion pictures are manufactured. They offer no defense. Mr. and Mrs. John Public; the millions of picture fans and millions of organized workers throughout the world are left free to draw what conclusion they will. Opposed to their conclusion is the inexplicable silence of the accused. The accuser, the Actors' Equity Association, forbids its membership all contact with the silent producers.

Is this silence of the picture producers the best strategy within the mental grasp of their leader, or leaders? When one considers the fact that William Green, President of the American Federation of Labor, with which Equity is affiliated, who speaks for more than three million organized workers, has officially told Equity

"Your fight is our fight," producer strategy seems a bit inadequate.

Indeed, one might venture the opinion that the producer retort to three million organized working people, all solidly against them, is astonishingly infantile. Are they struck dumb? Is the A. F. of L. ultimatum from its fighting president a knockout blow? Are the producers sparring for time to prepare for the final reckoning; the absolutely inevitable arbitration they must come to? Are they desperately utilizing every extra hour they can snatch from the men and women working for them before working days are reduced to eight hours?

The possibilities for inference are without limit. The silence of the producers must bear its fruit, bitter though it be to them; each hour they delay adding to the unfriendly attitude of millions of minds, organized and unorganized. Offering no defense of their own, they allow unfortunately placed actors the privilege of facing the multitude, risking the contempt of their fellow workers and probable complete ostracism after the present struggle is finally settled. The protection they offer these people cannot possibly overcome the bitter antagonism of men and women who once called them "friend." The unfortunate letter writers face a black future.

Equity members, and organized workers in general, know the bitter disappointment of workers who "stand by" their employers who refuse to deal with men like William Green, America's labor leader, who enjoys the solid confidence of the Government and financial and industrial leaders. When Green speaks the President and his Cabinet listen respectfully and gravely consider his words. Wall St. sits up and takes serious notice. Hollywood picture producers treat him with contemptuous silence.

This picture creates an impression of pathetic stupidity. It is the attitude of the stubborn child, whose mind renders it wholly incapable of understanding. That the terrific force of Organized Labor recognizes the right of Equity to seek better working conditions, and offers to support its just demands (though it may disturb the President and his Cabinet, the great bankers and all concerned with the prosperity of the Nation), and fails to interest the picture producers of Hollywood, were it not so tragic, would be laughable.

But this cannot be. It is entirely out of step with national team work. It is a direct blow at massed production, the foundation of American commercial supremacy throughout the world. The dullest industrialist, sent to Hollywood, would instantly rid the picture industry of all men not thoroughly schooled in the present-day fundamental thought that, without one hundred per cent satisfied workers, no industry can survive.

It is the American idea, now per-

meating every corner of the world. The Ford employees in the Ford factory in Ireland are paid the SAME WAGES paid the Ford workers in Detroit. Other giant American industries follow the same idea. All recognize and deal with Organized Labor, treating directly with its leader, William Green, the man who now extends to motion picture producers the hand of friendly co-operation—and they spurn it. They refuse to talk with him. They remain totally silent!

We refuse to believe the motion picture producers are that dumb. Rather would we conclude that they KNOW what they are going to do and the exact moment they are going to do it. That they intend to cling to the suicidal policy of flatly refusing to treat with Organized Labor is too much to believe. Their continued silence and efforts to replace Equity members with non-members is no true reflection of their ultimate action. It is a task. This is a charitable view. Its verity, we believe, will materialize.

Bitterness must be no part of the men and women facing the producers. They must ever keep in mind that, throughout the Nation, millions of fellow workers and members of Organized Labor stand solidly behind them. Their great chief, William Green, commanding his huge army from headquarters in Washington, watching every move, kept advised by Equity leaders in the field, is preparing for eventualities, ever hoping that it shall not be his unpleasant duty to order the knockout blow. Labor holds its hand, ever fighting for peace.

That great minds sometimes disagree is no secret. Here is a sample: "The motion picture wants nothing from the stage. No one connected with the stage has anything to offer it."—Film Spectator, June 29.

"Broadway and Hollywood United! Stage and Screen are one!"—From Paramount Famous Lasky ad, in Saturday Evening Post, July 13. It is signed by Adolph Zukor, president of the company.

The minds of the picture producers disagree with Organized Labor; but they KNOW the day is coming when they will sit at the conference table and come to full AGREEMENT. We flatly refuse to believe the contrary. Mr. Beaton and Mr. Zukor typify an irresistible force and an object easily overcome; but the producers KNOW the object THEY face is something else. Believing otherwise would be denying them ordinary common sense.

Hurry the day, boys. Your silence no longer serves.

Al Herman, Darmour-RKO director, was compelled to decline the nomination for mayor of Studio City but has promised to devote much of his spare time to civic activity.

## Bill Beaudine Is Back From North

William Beaudine is a constant commuter between Santa Monica and Hollywood these days.

For the noted director, to "top off" the vacation from which he recently returned with Mrs. Beaudine, spent in the Pacific Northwest, has leased a most attractive home at the beach resort for his family, and now in addition to being director, has turned chief decorator, supervisor and whatnot insofar as installation of the Beaudine lares and penates in the new summer residence is concerned.

At present the director is still vacationing, but within a matter of days will start shooting on "No, No, Nanette," his next production under terms of his current contract with First National studios. The picture will be an all-talking, singing and dancing Vitaphone version of the famous stage play.

## Jack Cooper Stars in Talker Role

Jack Cooper is being starred in a series of two-reel comedies being produced by Frank Donovan at the Tec-Art studios. The picture being shot this week is "Husband in Name Only." This company is one of the first with an all-Equity cast. Mr. Cooper recently finished the comedy role in the United Artists picture, "Three Live Ghosts." He was loaned to United Artists by Sennett. Following a vaudeville tour, Mr. Cooper has returned to Hollywood to engage in comedy talker roles.

## Third Dimension Pictures Plan of Company

NEW YORK, July 18.—Equipment for third dimension pictures of full stage size is one of the articles of incorporation of General Theatres Equipment, formed this week in New York. The new company results from the consolidation of International Projector Corporation, which makes 75 per cent of the projectors used throughout the world with National Theatre Supply Company, one of the leading general theatre equipment firms, and the absorption of Grandour, Inc., The Strong Electric Company, the J. E. McAuley Manufacturing Company, Hall and Connolly, Inc., and the Ashcraft Lamp Company, all manufacturers of theatrical devices and equipment.

The new merger will also include the business and assets of the Mitchell Camera Company. Grandeur, Inc., had agreed to acquire the Mitchell Company as a part of its contract in entering the merger.

General Theatres Equipment, Inc., is underwritten by the New York brokerage and banking houses of Chase Securities Corporation, Pynchon and Co., Halsey Stuart and Co., West and Co., and W. S. Hammonds and Co. Common stock of the new company will be offered to holders of the preferred stock in the companies entering the merger, and to the holders of the gold notes of National Theatre Supply.



# N. Y. Managers Not Worried About Talkers

## See Silver Lining on Film Cloud—Shortage of Actors and Authors

"New York producing managers are not so worried about the talking pictures now as they were when this new form of the cinema was first produced," said Ray Henderson, who is in Los Angeles for the repertoire season of Ethel Barrymore in the Mason Theatre.

"One of the direct benefits producers see deriving from the talkies is a new medium with which to fill the surplus of theatres which was created by overbuilding in all the larger cities of the country directly following the war.

"By reducing to a normal number the so-called legitimate playhouses in each city the speaking stage will not have to produce so many plays and thus will be able to present better and finer dramas, eliminating the poorer grade of pieces which have meant not only severe financial losses for producers and theatre owners, but which have tended to lower the standard of the stage and to turn playgoers to seek amusement in other fields of entertainment.

"The serious inroad the talkies have made on the speaking stage is in the matter of actors and authors. And this will remain a problem for the coming season at least. But producers believe that the talkies will develop their own players, just as did the silent screen and, sooner or later, most of the players who deserted New York for Hollywood will be back on Broadway.

"The same may be said of the dramatists, but perhaps to a lesser degree. However, it is evident that playwrights will have to try out their work first on the speaking stage for the most part before it is recorded for the speakies; so the loss may in the end be not so great as it is at the present.

"To meet this condition of shortage of actors and authors several producers are importing plays with their entire companies from abroad. Thus Mr. Shubert brought over Drinkwater's 'Bird in Hand,' one of the real successes of the past season, and so did Gilbert Miller in the case of that amazing drama, 'Journey's End.'

"Mr. Shubert and Mr. Miller both have contracted for several plays in England to be imported to America with their casts and productions intact. Other managers are following suit."

### IN SYDNEY, AUSTRALIA

Will Prior, formerly conductor of the United Artists theatre in Los Angeles, was in charge of the orchestra at the opening of the new State Theatre in Sydney, Australia, a short time ago. Mr. Prior will remain there as leader. Price Dunlavy, Jr., formerly organist at the United Artists here, is the organist in the Sydney theatre.

### JOHN WRAY BETTER

John Griffith Wray, director, who underwent an operation recently, is reported improved this week.

## More About Equity

(Continued from Page 7.)

be issued and 10 per cent will be given to those who sell them. The tickets sell for \$2 each. It is planned to make this carnival a yearly event.

The greatest stars of the movie and dramatic world, writers, musicians, athletes and circus artists will combine to make this the stellar attraction of the year. Star boxing bouts, with Jack Demsey as a headliner, are being arranged. Ben Lyon will be chairman of the committee to stage a monster air circus over the water. There will be an old-fashioned wienie roast on the beach, bathing beauty parade, hula dancers, ballet dancers, song writers' contests and bathing. A fortune in prizes will be distributed. In all, it looks like one of the biggest

events of its kind ever staged on the Pacific Coast.

### Hurls Some Hot Shot

James Kirkwood, the next speaker, uncorked a few bombshells that shook the building. His first thrust was at the daily newspapers, termed by him, "the almost silent press."

"I stand here as a beggar for Equity," said Mr. Kirkwood. "I am going to mention some names and it may hurt a few. I want to know why such stars as Janet Gaynor, Bebe Daniels, Norma Shearer, Marion Davies, Billie Dove, Corinne Griffith and others are not here in our ranks. True, many of them are not Equity members, but they could easily join our membership. And now for the men. Where is John Gilbert, Conrad

## Colleen Moore's Life Story

(Continued from Page 10.)

Colleen found it much more difficult to reach the heights of stardom than it had been to gain a foothold in pictures. By dint of talent and hard work, she steadily progressed. Then she met John McCormick, a young production executive of First National Pictures, and they were married during the filming of "Flaming Youth," a picture that created such a sensation that it carried the girl to the apex of popularity.

She proved to be far more than a flash in the pan, and a series of entertaining characterizations have maintained her position as one of the screens leading stars. Among her early successes were "So Big," "Sally," "Irene," "Ella Cinders," "Naughty But Nice" and many others. She is now completing her contract with First National.

Her career is an example of steadfastness of purpose, lending credence to the oft-repeated axiom that if you want something bad enough, you will eventually get it. She still possesses boundless enthusiasm and a remarkable variety of interests.

Continuing to ride on the crest of the wave, she makes no attempt to impress her friends and acquaintances. She has never been known to indulge in the temperamental outbursts not uncommon in Hollywood. She is entirely natural at all times, and her friendly democracy is a by-word in the motion picture colony. Seldom has a star enjoyed such esteem among fellow actors, extras, cameramen, electricians, propertymen, carpenters and other studio employees. She has a well-developed sense of humor; and a most congenial atmosphere pervades on the "set" when she is acting.

Colleen's interests are decidedly varied. Although screen work occupies most of her time, she finds opportunity to keep up with her music. She likes to sketch. And recently she became interested in sculpture, modeling in clay figures. She took singing lessons long before the day of talking pictures. And she is also an experienced dancer from ballroom grace to steps of the eccentric variety.

Her chief hobby is her doll house, which interests her not as a toy, but as a collection of exquisite miniatures. She has been collecting Lilliputian furniture and household pieces for several years for the comfort of her miniature figures.

Among outdoor sports, yachting and tennis appeal to her most, as well as deep-sea fishing. She does not claim to be an expert at any of these. Although she supervises the running of her household, she relies on competent persons to handle the details. She is fortunate that she does not have to diet to retain her slim figure, hence she can thoroughly enjoy the artistry of her Japanese chef.

Her new residence in the smart Bel-Air section is Colleen's particular pride. She took an active part in the planning and decorating. The style of architecture is Spanish, and the house is situated on a three-acre estate, including a tennis court and a tiled swimming pool. The house holds fourteen rooms, in addition to a guest-house; and there is a miniature theatre equipped for projecting talking motion pictures.

During the filming of a picture, Miss Moore is attended on the "set" by a personal maid and a hair-dresser. She rests between scenes on a high stool, instead of the conventional canvas camp-chair so common in the studio. According to directors who have wielded the megaphone for her pictures, Colleen Moore is one of the hardest-working stars in Hollywood. They marvel at her endurance and tell of her leaving the studio dog-tired at night, but returning the next morning fresh and enthusiastic.

Colleen Moore has reddish-brown hair that photographs black, brown eyes, is five feet four inches tall, and weighs 108 pounds.

Among her most recent pictures are "Lilac Time," "Synthetic Sin," "Why Be Good?" "Smiling Irish Eyes" and "Footlights and Fools."

Nagel, George Bancroft, Monte Blue, Grant Withers, Lionel Barrymore, John Barrymore, Jack Mulhall, Wallace Beery, Noah Beery and others?"

Just at this point in his talk a voice from the rear of the hall shouted, "Here's Noah Beery!"

Kirkwood paused and peered through the glare of lights. He saw the mighty Noah standing in the bleachers waving his sombrero at him.

He continued, "Thanks, Mr. Beery. We are glad you are here."

### Beery Is Silent

A shout went up from the audience for "speech! speech!" Beery's comrade attempted to have him stand to his feet but he refused. He lighted a cigarette, shook his head and waved the cheers aside by a vigorous gesture of his arm. His seat was vacant soon after the meeting adjourned.

It was a great climax to a great speech.

As soon as the cheers had subsided, he went on. "Let me tell you this. Everything will be all right! This is a fight between the Producers-Managers' Association and Equity. Capital versus labor. I defy anyone to say that I am wrong when I declare that unionism has been the savior of the country. The union has advanced our nation educationally, normally and spiritually."

He told of the awful conditions in the old sweat shops, of child labor and the cruelties inflicted by old time bosses.

### Batters the Scab

"The betterance of labor conditions increased the workmanship, morale of the workmen and profits to employers by a large percentage," said Mr. Kirkwood. "You cannot but make me believe that Mr. Mayer, Mr. Lasky, or that fighting Irishman, Winnie Sheehan, would have been scabs had they been laborers. I am not making a grandstand play here. I want you to understand that I went to work at an earlier age than 90 per cent of the people in this audience. At the age of 12 years I was a red-headed, freckle-faced, scrawny kid working in a furniture factory in Grand Rapids, Michigan. I worked 60 hours per week at a weekly salary of \$2.25. I didn't get time and one-half for overtime. I got one-half time for overtime because the boss said I was too tired to do good work.

"Personally, I'll take the honest working people. I'll hold them close in my arms and the sweat of their tired bodies will be a sweet smell compared to the stinking stench of the scab!"

The audience arose as a man and accorded Mr. Kirkwood a marvelous ovation.

It was announced that the next meeting of Equity would be held in the American Legion stadium on Saturday night, July 21.

Trem Carr, formerly producing at the Mack Sennett studios, has moved into Larry Darmour's plant on Santa Monica boulevard. The Carr organization will have access to the complete equipment of the Darmour company which consists of every unit and accessory the RCA Photophone System affords.



# "Overland Bound" to be Great Western Talker

## Great Box Office Bet in Presidio Productions New Picture

"Overland Bound," one of the largest productions of its kind, will soon be offered to the public by the Presidio Productions. Harry Ramsey, former owner of the Crestline and Skyline cities, where Leo Maloney built a beautiful western street for his own use, has disposed of his holdings and entered into the production of pictures. He is now backing Leo Maloney in the production of a 100 per cent all-talkie story of the great outdoors. Ford I. Beebe wrote "Overland Bound" and has also prepared the dialogue.

The entire production was under the supervision and direction of Mr. Maloney, who also plays the leading role. His associate player, Aileen Ray, like Mr. Maloney, was for years a star with Pathe. Other well known players in the cast are Jack Perrin and Wally Wales.

Ralph Like is responsible for the recording of the picture.

"Bullets," a wonder dog, and a beautiful horse, are used to great advantage in the picture.

Among the well known players associated with Mr. Maloney are Charles K. French, Lydia Knott, Albert Smith, William Dyer, Bud Osborne, Ben Corbett and Red Kirby.

Fred Bain was in charge of the editing of the picture and the photography was ably handled by William Noble and Walter Haas. Production Manager Schaffer handled all details and assisted Mr. Maloney.

"Overland Bound" promises to be one of the big western hits of the year and prepared as it is, in all-talkie, it will undoubtedly ring the bell at the box office.

Leo Maloney has now directed 135 pictures and each of them received fine distribution. The present picture will be the first of a series of big productions of the Presidio organization. The West will be shown in true style, in an artistic and beautiful way. It is predicted that "Overland Bound" will surpass the great outdoor talker, "In Old Arizona."

## MENJOU SIGNS CONTRACT WITH AMERICAN STUDIOS

Adolphe Menjou, just before sailing on the Paris last night, entered into a contract with the American Sound Recording Corp., Forty-fourth street, New York, to produce 100 per cent talking and singing productions starring Menjou. Activities immediately started and a story agreed upon for Menjou's next picture, on a co-production basis, Mr. Edwin Earle Smith, studio executive said.

Three well known English actresses are being considered to play with Mr. Menjou. He is sailing on a pleasure trip to Europe for a month's rest before starting his next picture and to select his leading lady in London while there. He will return in 30 days to start work on which he thinks will be his greatest picture.

## Dorothy Gray With Pickford-Fairbanks Child Artist to Give Radio Program in Honor of Mary and Doug



No wonder little Dorothy Gray, 6-year-old dancer and radio star has been called Hollywood's living doll, for she personifies all of the loveliness of which dolls are made.

Childhood memories recall the times while playing with my dolls I often dreamed of a doll come to life—walking, talking, breathing—but not until I met little Dorothy Gray was my dream realized. The first time I saw Dorothy she was playing in a picture with Jack Holt and was made up ready to go on the set at the Paramount studios. I caught my breath and wondered if the Fairy God-Mother had waved her magic wand and brought forth the walking, talking, living doll I had visualized.

Here in Hollywood, the mecca of all beauty and talent, we meet many exceptional children from all over the world, but Dorothy Gray is destined to go far beyond the average professional child, for besides a doll face, gorgeous curls and mischievous eyes, she possesses real talent and a cunning personality.

Dorothy has appeared on the screen with Lillian Gish, Ruth Chatterton, Gus Edwards, Jack Holt and many other famous celebrities. She now is working in "The Taming of the Shrew," the mammoth production co-starring Douglas Fairbanks and Mary Pickford, and on next Monday at 5 p. m., the little living doll will give a special radio program over KFI in honor of Doug and Mary, the king and queen of movieland. Dorothy will sing a number entitled "Beautiful" for the benefit of Mary Pickford, because she says that Mary is the most beautiful girl she ever saw in her life.

You would know Dorothy in a crowd of a thousand children, you would recognize her voice over the radio the second time without difficulty. Her laugh is like a silver bell and her little mind has a witty answer for every question. This little doll was born right here in Hollywood and has crowded a stage and movie career as well as a successful broadcasting experience into the six

short years of her life. You could not contact her beautiful personality without wanting to meet her again. She is the very spirit of this great fairyland called Hollywood, so that is why they have called little Dorothy Gray "Hollywood's Living Doll."—H. L.

## Midsummer Jubilee Program Planned

The possibilities of the great Hollywood Bowl stage will be taxed to the utmost on the evening of the Hollywood Midsummer Jubilee on Wednesday, August 7, for numbers with a large personnel which can be given highly effective presentation on the huge platform will be specially featured on the bill of entertainment, according to William Koenig, in charge of program arrangements.

Initial presentations of this type to be signed for the Midsummer Jubilee, proceeds of which are to be turned over to the Los Angeles Sanatorium, the free tuberculosis institution at Duarte, endorsed and supported by the Community Chest, include several widely noted groups. Louis Silvers and his Vitaphone symphony orchestra of 125 men will create symphonic echoes in the Bowl, through courtesy of the American Federation of Music as a debut appearance in an event of this type locally; Gus Edwards and his famous all-star "Schooldays Revue," a complete Larry Ceballos Revue, and other brilliant presentations have already been scheduled for the program it was today announced. Al Jolson, premier "Mammy" songster, will be master of ceremonies, as was made known yesterday, and following the announcement of a number of outstanding artists volunteered their services for the big program, which will be shortly made known in its entirety.

Included in the sponsoring group for the Hollywood Midsummer Jubilee are a number of outstanding studio officials, including Louis B. Mayer, B. P. Fineman, Jack Warner, Carl Laemmle, Jr., Sol Wurtel, Hal Wallis, Harry Cohn, Phil Goldstone, King Charney and others. The proceeds of the affair will constitute the motion picture industry's share towards the Los Angeles Sanatorium's recently concluded amalgamation deficit appeal issued to liquidate a debt incurred by expansion last year.

Tickets for the Jubilee may now be secured at prices of \$1, \$2 and \$3 at headquarters for the event at 6382 Hollywood boulevard, at all recognized ticket agencies and at the film studios. It is anticipated that the pasteboards will be at a premium long before the day and date of the big show.

## FRANK MAYO BACK; HOLLYWOOD LOOKS FINE AND DANDY

This seems to be a time for comebacks. Frank Mayo has returned to Hollywood, after a long absence, during which time he has traveled extensively, and played the leading theatres throughout the country in a vaudeville act.



# IS JOHN MILJ

ACTORS' E

## To The Present Leadership In Equity:

In answer to your cartoon, "Half Loaded," in which you display your talent for ridicule; term me "radical," whose ideas you would not sponsor; indirectly call me Judas, as well as to say that I deserted my own organization, and my own, my very own sentiments, I wish to say, in terms that you so readily copy and seem to enjoy:

That you are not only Half Loaded, but All Wet.

You are, in fact, not even half loaded, to be truthful, because you yourselves have destroyed your best ammunition with insults, and what part of it is dry, has been rammed into your weapons through fear and spellbinding.

**Why not be truthful with the boys and girls who are carrying the half-loaded weapons which you have so poorly primed?**

**Why are you so bitter against those who have courage enough to say they do not believe you have gone about this situation in the right way to get best results?**

But, however, let's get back to that part of your cartoon which no doubt pleased you most: The three questions asked in your ballot, which promoted the caption, "Half Loaded." Analyze them as well as my written remarks on the "over" side.

**I meant, as everyone can readily see, that Equity had to be in ALL branches of pictures if it wanted to be effective, but I did not find in your three questions any of these unreasonable terms that you have demanded of the producers. I am told that I voted this policy Equity now insists on enforcing. I INSIST THAT I DID NOT.**

You term me "radical"; I say, I am fair.

It would not be fair to demand of the talking picture producer terms that did not apply to the silent ones. You can't conduct a **LEGITIMATE BUSINESS** by having **TWO PRICES.**

You gasped because I called **EQUITY SHOP, CLOSED SHOP**, and shouted that I was radical. Back to your own style, **"WHAT'S IN A NAME?"** I can't see the difference.

I don't consider myself a radical in asking the producer to recognize an organized body. I have always said the reputable producer would welcome an organization which would eliminate the indiscriminate ones. It would be to his advantage, because the independent producer who rushed his pictures through with long hours and cheap production methods would eventually be eliminated.

I have never, in all my wild imaginations, demanded the impossible of the producers. And I say **THAT YOUR DEMANDS ARE IMPOSSIBLE FOR THE PRODUCER TO ACCEPT AND CONTINUE TO PAY THE SALARIES THAT THEY HAVE BEEN PAYING.**

Your demands (you will pardon me if I offend, but I notice that you made no attempt to spare me) are on a par with those which one would expect of a racketeer.

Let's go back to the 1919 strike in New York. In that strike, I refused work, although I needed it badly, because I had just returned from France, and had only a uniform and \$60, of which I gave \$5 to Equity. (You will again pardon me, if I seem to be waving the flag.

**But what did we strike FOR, in 1919? Recognition; the right to organize; which all stage producers now applaud. We had more abuses and smaller pay (and often failed to receive it). Yet we didn't attempt to DICTATE THEN—that's why we won. Right was on our side. In the present case you are wrong. Your demands are unreasonable; the nature of the work is totally different; the salaries are 100 per cent greater (AND WE ALWAYS GET IT).**

Ever since I have been in pictures, I arise every morning and exclaim, **"THANK GOD**

### "HALF

WELL! JOHN MILJ

WE LOOK at your "cartoon," and we irresistibly were in classic repetition of your benefit:

"The lad(d)y doth pro

### ACTORS' EQUITY BAL

1. Are you in favor of Equity speaking parts in talking
2. Are you in favor of the prohibiting members from talking pictures unless A filled by Equity members
3. Are you in favor of an Equity parts in talking pictures?

THERE'S YOUR BAL every question. You were front of the card was your zeal.

YOU SAID: "OVER"

*I am also  
of Equity  
Shop policy  
Don't go  
loaded, give  
you have*

AND THEN what do you want "CLOSED SHOP" would never sponsor under us to be loaded for bear, say you. "Give them ALL

And now, JOHN, what do you?

YOU ARE ON the FRONT EQUITY came with the should be fully loaded, it then you sold your muskets of silver—YOU did not

CURIOUS, another classic when pieces of silver are

You deny by your action second, your own ballot; own, expressed sentiment

YOU DENY THRICE call yet another classic

JOHN, you too, should



# AN RADICAL?

NEWS

ADED"

Well!

which is this week's  
ink of the days when  
so we (mis)quote for

o much, methinks."

OCIATION

a for Equity members

YES ☒ NO ☐

passing a resolution  
in speaking parts in  
AKING PARTS are  
☒ NO ☐

act covering speaking

☒ NO ☐  
*miljan (over)*

Look at it. "YES" to  
thusiastic. The whole  
ough room to display

ver" we go:

*001300 and*  
*in favor*  
*ing a closed*  
*all picture*  
*half*  
*hem all*

? You are a radical--  
(something EQUITY  
conditions)—you want  
it't go in half loaded,"  
have."

ou do—and where are

AGE—SUSPENDED!

muniton so that you  
ht you all it had, and  
he offer of some pieces  
at all, you "got out."

aracter comes to mind  
oned.

irst, your association;  
, your own, your very

without effort, we re-  
er.

ut and weep bitterly.

FOR THE MOVIES." THERE ARE  
MANY MORE LIKE ME.

But what would happen to them, if your present demands should be put through? If you win, what do you gain by it, IF THE PRODUCER IS COMPELLED TO CUT SALARIES in adjusting his finances to meet them? I myself have had more leisure moments, with more money, out here in pictures, than I had in all my life before. I can assure you I would rather continue under present conditions and salary than have strict regulations and smaller pay.

There are legitimate complaints coming from those who have not reached the fortunate position that some of us have. If you had attempted to adjust those, and those only, you would have had the **SUPPORT OF ALL**, and very likely immediate recognition from the producers.

I will myself refuse to take work for one year if you will limit your demands to those only. The pitiful part of the present situation is that the small one, who can least afford it, is being made to carry the burden which would benefit the more fortunate ones. It is the same as asking the assistant cameraman to refuse work, but allowing the first cameraman to continue shooting.

When Equity's present leadership plunged the picture business into the present situation, they did not grant any of us the opportunity to prepare ourselves. We were taken completely by surprise. We were not enabled to arm ourselves with the chief weapon for any successful venture; preparedness.

Let us go back for a moment to the successful New York strike, in which we were fully informed and fully prepared.

After Equity signed its contract with the stage producers in 1919, it immediately began plans for the possible war which might come about at the expiration of that contract, some years later. A strike fund was created. Every member knew when that contract would expire and could make his individual plans. But out here EQUITY'S PRESENT LEADERSHIP gave us no warning to arm ourselves.

Quoting myself as an example, I was able to learn nothing of what Equity's present leadership intended to do. Even though I asked, months ago, about the policy to be

pursued in motion pictures, the reply I received was as vague as a German note to the Wilson administration during the war.

I can truthfully say that many of the **BOYS and GIRLS WOULD NOT HAVE ASSUMED OBLIGATIONS** that they must meet if they knew this were coming upon them. They were informed, the same as the producer, only at the time the edict went into effect, **THROUGH THE PRESS**. Later, it is true, registered letters were received, **DICTATING** what we could or could not do.

The present leadership of Equity did not have faith in its own members. It refused questions from the floor at the first meetings, until it was sure that the mob had been won over by its spellbinding.

Months ago a few sincere members were heaped with ridicule after they had made a few minor adjustments for free-lance players, who were given an opportunity to vote on those adjustments at a meeting of all Equity members in Los Angeles. This had the effect of dividing the ranks, and now this is **FURTHER** continued with insults and ridicule.

I am not speaking in hopes of saving my own face; I know it's clean. **I JUST FEEL THAT ALL SHOULD KNOW WHAT I THINK IS THE TRUTH**. I am quite sure that no one can **HONESTLY** condemn me for that, unless they are **PREJUDICED**.

I have been called by **INSULTING NAMES**. It has been intimated that I was **COWARDLY**. I can assure you that it takes more **COURAGE TO DEFY EQUITY'S UNREASONABLE DEMANDS** than it does to remain silent. And again, back to your own style: **IF JOHN MUST WEEP**, it's for those who are suffering under mismanagement.

*John Miljan*

ADVERTISEMENT



—  
7

ed  
ri  
ye  
Ju  
ov  
ov  
th

A

b  
d  
s  
r  
a

g  
w

h  
b  
in



# IS JOHN MILJAN RADICAL?

## To The Present Leadership In Equity:

In answer to your cartoon, "Half Loaded," in which you display your talent for ridicule; term me "radical," whose ideas you would not sponsor; indirectly call me Judas, as well as to say that I deserted my own organization, and my own, my very own sentiments, I wish to say, in terms that you so readily copy and seem to enjoy:

That you are not only Half Loaded, but All Wet.

You are, in fact, not even half loaded, to be truthful, because you yourselves have destroyed your best ammunition with insults, and what part of it is dry, has been rammed into your weapons, through fear and spellbinding.

Why not be truthful with the boys and girls who are carrying the half-loaded weapons which you have so poorly primed?

Why are you so bitter against those who have courage enough to say they do not believe you have gone about this situation in the right way to get best results?

But, however, let's get back to that part of your cartoon which no doubt pleased you most: The three questions asked in your ballot, which promoted the caption, "Half Loaded." Analyze them as well as my written remarks on the "over" side.

I meant, as everyone can readily see, that Equity had to be in ALL branches of pictures if it wanted to be effective, but I did not find in your three questions any of these unreasonable terms that you have demanded of the producers. I am told that I voted this policy Equity now insists on enforcing. I INSIST THAT I DID NOT.

You term me "radical"; I say, I am fair.

It would not be fair to demand of the talking picture producer terms that did not apply to the silent ones. You can't conduct a LEGITIMATE BUSINESS by having TWO PRICES.

You gasped because I called EQUITY SHOP, CLOSED SHOP, and shouted that I was radical. Back to your own style, "WHAT'S IN A NAME?" I can't see the difference.

I don't consider myself a radical in asking the producer to recognize an organized body. I have always said the reputable producer would welcome an organization which would eliminate the indiscriminate ones. It would be to his advantage, because the independent producer who rushed his pictures through with long hours and cheap production methods would eventually be eliminated.

I have never, in all my wild imaginations, demanded the impossible of the producers. And I say THAT YOUR DEMANDS ARE IMPOSSIBLE FOR THE PRODUCER TO ACCEPT AND CONTINUE TO PAY THE SALARIES THAT THEY HAVE BEEN PAYING.

Your demands (you will pardon me if I offend, but I notice that you made no attempt to spare me) are on a par with those which one would expect of a racketeer.

Let's go back to the 1919 strike in New York. In that strike, I refused work, although I needed it badly, because I had just returned from France, and had only a uniform and \$60, of which I gave \$5 to Equity. (You will again pardon me, if I seem to be waving the flag.

But what did we strike FOR, in 1919? Recognition; the right to organize; which all stage producers now applaud. We had more abuses and smaller pay (and often failed to receive it). Yet we didn't attempt to DICTATE THEN—that's why we won. Right was on our side. In the present case you are wrong. Your demands are unreasonable; the nature of the work is totally different; the salaries are 100 per cent greater (AND WE ALWAYS GET IT).

Ever since I have been in pictures, I arise every morning and exclaim, "THANK GOD

ACTORS' EQUITY NEWS

### "HALF LOADED"

WELL! JOHN MILJAN Well! Well!

WE LOOK at your last, which is this week's "cartoon," and we irresistibly think of the days when we were in classic repertoire, so we (mis)quote for your benefit:

"The lad(d)y doth protest too much, methinks."

ACTORS' EQUITY ASSOCIATION  
BALLOT

1. Are you in favor of Equity petition for Equity members speaking parts in talking pictures? YES ☒ NO ☐
2. Are you in favor of the Council passing a resolution prohibiting members from taking in speaking parts in talking pictures unless ALL SPEAKING PARTS are filled by Equity members? YES ☒ NO ☐
3. Are you in favor of an Equity contract covering speaking parts in talking pictures? YES ☒ NO ☐

THERE'S YOUR BALLOT. Look at it. "YES" to every question. You were enthusiastic. The whole front of the card was enough room to display your zeal.

YOU SAID: "OVER"—"over" we go:

*I am also in favor  
of Equity taking a closed  
shop policy in all pictures  
Don't go in half  
loaded, give them all  
you have*

AND THEN what do you want? You are a radical—you want "CLOSED SHOP" (something EQUITY would never sponsor under any conditions)—you want us to be loaded for bear. Don't go in half loaded," say you. "Give them ALL you have."

And now, JOHN, what do you do—and where are you?

YOU ARE ON the FRONT PAGE—SUSPENDED!

EQUITY came with the ammunition so that you should be fully loaded, it might you all it had, and then you sold your muskets for the offer of some pieces of silver—YOU did not "go in" at all, you "got out."

CURIOUS, another classic character comes to mind when pieces of silver are mentioned.

You deny by your action first, your association; second, your own ballot; and, your own, your very own, expressed sentiments.

YOU DENY THRICE, and without effort, we recall yet another classic character.

JOHN, you too, should shout and weep bitterly.

FOR THE MOVIES." THERE ARE MANY MORE LIKE ME.

But what would happen to them, if your present demands should be put through? If you win, what do you gain by it, IF THE PRODUCER IS COMPELLED TO CUT SALARIES in adjusting his finances to meet them? I myself have had more leisure moments, with more money, out here in pictures, than I had in all my life before. I can assure you I would rather continue under present conditions and salary than have strict regulations and smaller pay.

There are legitimate complaints coming from those who have not reached the fortunate position that some of us have. If you had attempted to adjust those, and those only, you would have had the SUPPORT OF ALL, and very likely immediate recognition from the producers.

I will myself refuse to take work for one year if you will limit your demands to those only. The pitiful part of the present situation is that the small one, who can least afford it, is being made to carry the burden which would benefit the more fortunate ones. It is the same as asking the assistant cameraman to refuse work, but allowing the first cameraman to continue shooting.

When Equity's present leadership plunged the picture business into the present situation, they did not grant any of us the opportunity to prepare ourselves. We were taken completely by surprise. We were not enabled to arm ourselves with the chief weapon for any successful venture; preparedness.

Let us go back for a moment to the successful New York strike, in which we were fully informed and fully prepared.

After Equity signed its contract with the stage producers in 1919, it immediately began plans for the possible war which might come about at the expiration of that contract, some years later. A strike fund was created. Every member knew when that contract would expire and could make his individual plans. But out here EQUITY'S PRESENT LEADERSHIP gave us no warning to arm ourselves.

Quoting myself as an example, I was able to learn nothing of what Equity's present leadership intended to do. Even though I asked, months ago, about the policy to be

pursued in motion pictures, the reply I received was as vague as a German note to the Wilson administration during the war.

I can truthfully say that many of the BOYS and GIRLS WOULD NOT HAVE ASSUMED OBLIGATIONS that they must meet if they knew this were coming upon them. They were informed, the same as the producer, only at the time the edict went into effect, THROUGH THE PRESS. Later, it is true, registered letters were received, DICTATING what we could or could not do.

The present leadership of Equity did not have faith in its own members. It refused questions from the floor at the first meetings, until it was sure that the mob had been won over by its spellbinding.

Months ago a few sincere members were heaped with ridicule after they had made a few minor adjustments for free-lance players, who were given an opportunity to vote on those adjustments at a meeting of all Equity members in Los Angeles. This had the effect of dividing the ranks, and now this is FURTHER continued with insults and ridicule.

I am not speaking in hopes of saving my own face; I know it's clean. I JUST FEEL THAT ALL SHOULD KNOW WHAT I THINK IS THE TRUTH. I am quite sure that no one can HONESTLY condemn me for that, unless they are PREJUDICED.

I have been called by INSULTING NAMES. It has been intimated that I was COWARDLY. I can assure you that it takes more COURAGE TO DEFEY EQUITY'S UNREASONABLE DEMANDS than it does to remain silent. And again, back to your own style: IF JOHN MUST WEEP, it's for those who are suffering under mismanagement.

*John Miljan*

ADVERTISEMENT



# Los Angeles In Drive Against Movie Schools

## Dozen Film Academies Face Fraud Charges; Girl Complains

Launching a city wide drive against alleged fraudulent movie schools, which are believed to have swindled scores of Los Angeles citizens of their savings, City Prosecutor Lloyd Nix Thursday ordered a vigorous prosecution of several institutions operating in Hollywood.

More than a score of victims appeared in the prosecutor's office yesterday and complained they had paid sums ranging from \$50 to \$300 on representation that they or their children would be placed in the movies.

When the hearing is resumed today complaints charging petty theft and false advertising are expected to be issued against nearly a dozen defendants, Nix declared.

The campaign is the result of several weeks' investigation by Detectives M. B. Swan and J. L. Marshall, the Better Business Bureau and city prosecutor's investigators.

Since opening the inquiry nearly a dozen schools have come under the surveillance of the investigators, according to City Prosecutor Nix.

"I propose to pursue a vigorous prosecution of this kind of promotion schemes until they are all driven from the city," the prosecutor declared. "From the complaints in my office it is evident that the schools have collected hundreds of dollars from their gullible victims by false representations that they can place young persons in prominent film roles."

In one complaint, Miss Marie Mulder, 20, 1442 North Mariposa avenue, charged that she paid \$147 to a school. When she failed to continue paying money she was told they could do nothing for her, she told Deputy City Prosecutor Hornaday.

Billie Dove will sing in the "Night Hostess."

Speed at Reasonable Prices  
Expert Mimeographing and Typing  
**STENOGRAPHIC SERVICE  
OF HOLLYWOOD**

415-A Taft Bldg.

GL. 6214

GR. 8367

**Watch Hospital**

Any watch repaired for \$1. Material furnished sold at wholesale. All work guaranteed 3 yrs. Please bring ad.

**408 S. Rmwy.**  
Opposite "T." Bldg.  
near Dept. Store.

**\$1**

## ENGLISH DIRECTOR PREPARES TO MAKE FIRST PICTURE HERE

*Victor Saville at Tiffany-Stahl Preparing to Produce "Woman to Woman"—To Start About August 1st*

Victor Saville, well known English writer, producer and director, recently arrived from London, and is now located at the Tiffany-Stahl studio in preparation on "Woman to Woman", which he will direct, about August 1st.

Tiffany-Stahl has just completed a contract with the Gainsbourough Pictures of London (which company is affiliated with the Gaumont Company) for the filming of "Woman To Woman", an all talking production, which was a successful London play written by Michael Morton.

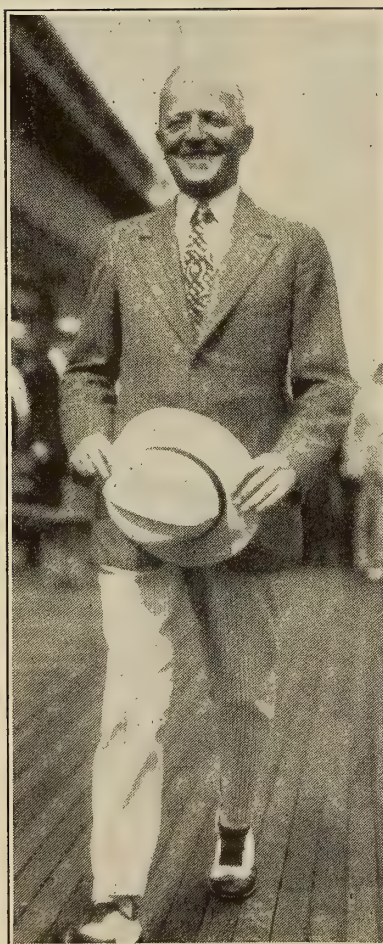
"Woman To Woman" will be produced at the Tiffany-Stahl studio, and two prominent Hollywood stars are being considered for the feminine characters. A well known English actor may be signed within the next

few days for the male lead.

Saville was responsible for the supervision of such productions as "Mademoiselle From Armentiers", "Roses of Picardy" and "Hindle Wakes," and has personally directed such outstanding pictures as "The Arcadians," "Tesha" and "Kitty," the last named now playing in New York City.

The producing affiliation with Gainsbourough closely follows on the announcement made by Grant L. Cook, Vice President of Tiffany-Stahl, of that company's contract with the Gaumont Company of Great Britain to produce four pictures, two to be made in England and two in the United States, plus a distributing arrangement for the four pictures in Great Britain and the United States.

## ON THE BOARDWALK



E. W. Hammonds, president of Educational Film Exchanges, gives a grin while strolling down the boardwalk at Atlantic City during the National Convention of Education, June 20-22.

## Theatre Chain in Northwest Is Sold

NEW YORK, July 18.—With the purchase of the Finkelstein and Ruben chain, and the resignation of Cy Fabian from the Stanley circuit, both occurrences of the week, the last of the prominent independent exhibitor influences has disappeared from the key cities of the country.

The Finkelstein and Ruben chain has been sold to Paramount-Famous-Lasky Corporation, to be operated as a part of the Publix chain. The theatres of F. and R. which were incorporated as Northwest Theatres, Inc., comprise about 150 houses in Minnesota, North and South Dakota and Wisconsin. The purchase of the theatres was accomplished by an exchange of stock, according to the Paramount announcement, and for a price of \$10,000,000, according to dispatches from Minneapolis, the headquarters of the F. and R. circuit.

Mr. Fabian, who was minority representative of the theatres founded by his mother, on the directorate of the Warner-Stanley chain, resigned this week without announcing future plans.

## Colored Baritone On R-K-O Bill

NEW YORK, July 19.—Through the courtesy of Florenz Ziegfeld, R-K-O vaudeville is now representing Jules Bledsoe, celebrated colored baritone, who was recently featured in the Ziegfeld production of "Show Boat." Mr. Bledsoe has appeared in vaudeville before, several years ago. He is a concert singer and has made successful tours of two continents. In "Show Boat" he sang "Ol' Man River" into a popular hit.

## Small Exhibitor Has Problem in Sound Picture

A committee representing the small independent theatre owners of the United States met with the sales managers representing the national distributing companies and with a representative of regional distributors and agreed on the appointment of sub-committees to work out and report back as soon as practicable some method of affording prompt relief to small, independent exhibitors who may now be operating under uneconomic conditions, due to the swift growth of sound pictures.

## Continental To Produce Eight Features

NEW YORK, July 19.—Continental Talking Pictures Corporation, with offices at 1560 Broadway, New York City, and studios at 5823 Santa Monica Boulevard, Hollywood, will produce eight talking features from well-known Broadway plays, published books and syndicated magazine stories, and to be released on the independent market during the 1929-30 season. The first picture to go into work will be "The Rampant Age," by Robert Carr, and the second release will be titled "Burned Evidence," by Mrs. Wilson Woodrow. Leo Friedman, who wrote such song hits as "Let Me Call You Sweetheart," "Cuddle Up a Little Closer" and many other big sellers, has been signed to do the theme songs and a contract to publish all Continental musical numbers has been made with Shapiro, Bernstein & Co., Inc., New York publishers. The corporation is angling for a number of celebrated stars and promises that the series, which will be known as "Continental's Celebrated Eight," will be stellar attractions in every respect. The pictures will all be made on R. C. A. Photophone equipment with sound-on-film and disc, and also a silent version on each picture.

## Al Jolson Returns to Hollywood

For years Al Jolson has been calling for "Mammy" from every sizeable stage in America and so far as is known nobody ever answered.

Last week "Mammy" called for Al Jolson and the comedian came all the way from New York on fast trains to answer.

This time the much maligned "Mammy" is master of the situation. It is the name of Jolson's next picture for Warner Brothers which will go into production in September.

Jolson slipped into New York two months ago to stay two weeks with his wife, Ruby Keeler, who was shortly to be starred in a new Ziegfeld show. He stayed on however, until after that gala event and until distress signals from Hollywood forced him to race back to "Mammy."



# On Location with Michael Curtiz and Company

*"Under a Texas Moon" Being Filmed on Lasky Ranch by Warner Brothers Will Be Their First Outdoor One Hundred Per Cent Talking Film*

By HARRY BURNS

With the scorching rays of Old Sol beating down on our back, we had the pleasure this week of visiting the location of the Warner Brothers production, "Under a Texas Moon." The picture is being shot on the Lasky Ranch, which has for the past 15 years been the scene of many large productions.

Michael Curtiz, the director, stood in the center of the battery of silent cameras used to record every move of Frank Fay, the star of the picture. Inasmuch as the production will be 100 per cent talkie, Mr. Curtiz had laid aside his megaphone.

## Fay a Great Actor

In the particular shot being taken at the time we arrived on the location, Fay is holding back a tough-looking group of Mexicans. His hands part in a masterful way, reminding the writer of the late Holbrook Blinn, star of "The Bad Man." Let us pause for a moment to lament the passing of this great actor, but let us also be thankful that Mr. Fay will give us in this production a performance equally as meritorious as any of those portrayed by the admirable Mr. Blinn.

Fay held the bad men at bay, at the same time inviting them to enter his hacienda to enjoy his hospitality, drink his wine and relish his food. It was a great shot and we caught ourselves clenching our own hands as we "pulled" for Frank.

Warner Brothers recently purchased the Lasky Ranch for their exterior productions. This will be their first real outdoor talker.

## Technicians at Work

The talkies are no longer in the experimental stage. It was mighty interesting to watch the men who made Vitaphone the talk of the world going about their labors. It is just a common everyday occurrence for them to shoot talkies.

Many elements enter into the production of the oral films. On this particular location a low wind was whistling across the lot—whistling a tune for the "mikes"—that had the re-

## PRODUCTION STAFF

Here is "who is who" on the production staff:

Producers—Warner Brothers.

Director—Michael Curtiz.

Story—Stewart Edward White.

Scenario—Gordon Rigby.

Cameramen—Bill Rees, Frank B. Good, Henry Kruse, Roy Murgrave.

Vitaphone Staff—Hal Shaw, "mixer"; Steve Marsh, "recorder."

Equipment Maintainer—Frank Westfall.

Technicolor—Ray Rennahan.

Titles—Gordon Rigby.

Assistant Directors—Cliff Saum; Frank Shawa.

corders with furrowed brows. These interferences came at intervals, and coupled with them was the roar of airplanes overhead. A captive balloon was hoisted as a signal to the aviators to fly at a higher altitude and thus lessen the troublesome noise.

Marvelous settings have been arranged for the picture. A tremendous Mexican street, through which thousands of Mexicans will promenade, was an outstanding set. Cavalrymen astride spirited steeds dashed up and down the street as confetti was hurled at them. This scene will give theatri-goers a real thrill. Director Michael Curtiz is painting a great picture for the amusement lovers, and it is just

mixes the sounds, and his trained ear can detect any false wave that happens to come through his instrument. For instance, should there be six various sounds coming through at the same time, Mr. Shaw mixes the loud and soft in such a way as to please the human ear. These two boys have the director at their mercy. Some ordinary sounds are ridiculously funny when recorded, and the recorder and mixer are responsible for the elimination of them. To our mind, we think Mr. Shaw should be called the "voice and melody blender." It is uncanny to stand in his booth and watch him at work. The average onlooker would question whether or not he is catch-



Michael Curtiz

another argument for the popularity of talking pictures. Curtiz declared emphatically that silent films are gone forever. When he made "Tenderloin" for Warners he realized the dawn of a new era.

## Recorder and Mixer

Two interesting gentlemen are Steve Marsh and Hal Shaw. They are in charge of the recording, Steve wearing the title of "recorder" and Hal as "mixer." They are seated in a six-by-four "dog house" and, placed at their finger tips, we noticed many mechanical devices. It is their duty to adjust the sound recordings so that when the final production is completed the critics can jot down their favorable reactions. Mr. Marsh's job is to see that every sound is recorded on the disc. As he does this Mr. Shaw handles six control dials, similar to a radio. He

ing the sound and action of the players. Ofttimes he is a long distance from the scene of action and must handle the sound without seeing the shooting. In the scene being shot, however, he had clear vision of the shot and the way he dialed that hungry-looking bunch of bandits was miraculous. It is a real thrill to stand in the "dog house" and hear the words recorded.

## Father of the Talkies

Warner Brothers are rightly called "the father of the talkies." They have pioneered this great art and have brought it to a high standard of perfection. They have given to the world a new science, proving beyond a doubt that they are here to stay. The organization keeps its finger on the pulse of new developments in the art and are daily adding equipment to their elaborate plant.

As we sat beneath that blistering sun and talked to the actors and actresses appearing in "Under a Texas Moon," we felt most grateful to the Warners. Their great accomplishments have given us some marvelous entertainment. In the present production they have a setting as true to life as if the company had been sent to real Mexican soil.

It's a great age

A journey to the Lasky Ranch will convince you of this, and although we have been on many locations, we can truthfully say that Director Curtiz handed us a new experience. We could not help closing our eyes for a moment in an effort to visualize the great advancement of the talkers. We could not help offering up a little prayer in memory of those who have gone before. It was their struggles and experiences that were responsible for the great strides made by the industry.

The talkers will pave the way for a universal language—and what a boon to mankind that will be!

As the writer plodded his weary way back to the desk whereon reposed the faithful Remington, we could not help but marvel at the advances of science. If we dwell upon the wonders of this age, it is only because we have been deeply impressed with actual experiences on this set. We wonder if the public realizes, when they are seated in the great cinema cathedrals, how much detail and energy are needed to produce the finished product of the talker? To our mind it would make their evening's entertainment much more enjoyable.

"Under a Texas Moon" will be real entertainment if our judgment means a thing. Director Curtiz is sparing nothing to make this production the last word in outdoor talkers, and previous successes of this type of picture have assured the Warners that the expenditure of large sums of money will not be in vain.

## CAST OF "UNDER A TEXAS MOON"

Character	Player
DON CARLOS.....	FRANK FAY
Lolita Romero .....	Myrna Loy
Jed Parker .....	Noah Beery
Dolores .....	Armida
Raquella .....	Raquel Torres
Pedro .....	Georgie Stone
Jose Romero .....	Charles Sellon
Don Roberto .....	Lionel Belmore
Lolito Roberto .....	Mona Maris
Pancho Gonzales .....	Sam Appel
Bad Man of Pool.....	Chris Martin
Buck Johnson .....	Jack Curtis
Modesta .....	Betty Boyd
Felipe .....	George Cooper
Antonio .....	Francisco Maran
Tom & Jerry .....	
.....	Tom Dix, Jerry Barrett
Mother .....	Inez Gomez
Mozo .....	Edythe Kramera



## Fred Kohler

FRED KOHLER, the leering menace of "Underworld" and "Thunderbolt," has been given a long-term contract by the Paramount-Famous-Lasky Corporation, it is announced from the studios in Hollywood.



Kohler, whose stage experience ranged from stock company portrayals in Kansas City to important leads on Broadway, became known to film audiences because of his "bad man" portrayals

in such pictures as "The Thundering Herd," "Underworld," "The Drag Net" and "Thunderbolt," George Bancroft's latest. He started his screen career almost twenty years ago with the Selig Polyscope Company, then a leader in the industry.

He has the reputation of being one of the strongest men on the screen, his battles with Bancroft in several productions winning him the sobriquet of "the hard-fighting bad man." He is six feet tall and weighs 200 pounds.

Kohler has not yet been assigned to a picture, although he is making tests for several future roles.

Miami Campbell has refused a Broadway offer to remain in Hollywood. Miss Campbell's original intention in coming to the film capital was talking pictures and is naturally eager to do one. She also feels the need of a rest after having prepared a play a week in stock for several years.

Two favorite roles of George Fawcett are Russian characters. Announced for release is "Hearts in Exile" for Warners in which Fawcett plays a fish monger. In "The Tempest," a silent picture, he plays a Russian general. No characters could be so dissimilar.

### OFFICIAL REPRESENTATIVES OF FILMOGRAPH

The following are the only official representatives of Hollywood Filmograph in Hollywood:

Harry Burns  
Bert G. Bates  
Bert Levy  
Sol Solinger  
Vic Enyard  
Frank Lowry  
John Hall  
Aubrey Blair  
Harry Ray  
David Kay  
Bab Mullen  
Connie  
Lora Russ  
Joseph Kearns  
M. J. Levins  
Ed O'Malley  
Fanya Graham  
"Dad" Zanfretta

Anyone else representing themselves from Hollywood Filmograph are imposters. Please report them to our office without delay.

## REGINALD BARKER

Has been signed by Universal to direct "The Mississippi Gambler," in which Joseph Schildkraut will be starred, according to an announcement today by Carl Laemmle, Jr., general manager.



The picture will go into production in the near future.

The story of "The Mississippi Gambler" is by Karl Brown with Leonard Fields handling the adaptation for the screen.

This will be Schildkraut's first picture since "Show Boat," in which he was co-starred with Laura La Plante.

### IN CIRCULAR

Due to confusion and misunderstanding concerning the rights and privileges of retired Disabled Emergency Officers, the War Department will shortly issue a circular setting forth in detail all the privileges to which this class of officers is entitled, according to an announcement by the American Legion.

It is understood that among many other things the retired Emergency Officers will be placed upon the same footing with regularly retired officers in the matter of the privilege to purchase from the Army Quartermaster and army post procedure. Details concerning the information can be obtained by the American Legion.

### MIKE DOES TALKERS

Mike Donlin, former big league baseball player, is back in the talkers. In 1908 Mike made a talking film of his vaudeville act with Mabel Hite, his wife. The picture was made by the old Cameraphone company. Since that time Mike has been doing silents.

### MAY LIFT FILM BAN

The United Artists Corporation has filed a suit for mandamus to compel Mayor Thompson of Chicago and Commissioner of Police Russell to issue a permit to allow exhibition of the picture "Alibi." The board of censors refused to allow a permit on the ground that the picture showed "revolting acts of cruelty."

Sam Hardy, who enjoys being first with something new, is keenly interested in plans to bring on the third dimension pictures. The actor reads everything printed on the subject. He believes everything possible today with the advance of science.

### RETURNS FROM EUROPE

Charlie Wilson, "The Loose Nut," has arrived in New York from Europe. He will play over the major RKO circuit.

### BACLANOVA SINGS

Baclanova, Russian film star, has been booked over the RKO circuits. She was originally booked to do a sketch, but she is doing a singing act instead.

Wesley Barry, film player, has been booked over the RKO time.

# Up and THE Boulevard Down

By the NIGHTHAWK

"Roosevelt — Roosevelt" — what a glamour in the very name and what a potent spell it weaves in the very heart of a Utopia where dreams come true—dear old Hollywood! The Roosevelt and its famous "Blossom Room," where kings and queens for a night sit enthroned in the realms of merriment, and where the spirit of Old King Cole flits joyfully about, puffing his pipe, filling his glass and hailing his fiddlers three. In we venture, as if passing the portals of an enchanted chamber, our eyes agleam with the garish sight.

The dance floor fairly chattered with the jocose tap of many toes. Suddenly the toes clustered as if by one accord, and over them a hundred arms stretch hilariously after a bobbing-monkey doll hung on a spring from the ceiling—a veritable Irishman's flea. In the thickest of the press, the queen of blondes, Edna Murphy, by a well-timed leap, garnered the prize amid a shower of acclaim. Skirting the revelers sat Joe McCloskey, diamond king of Hollywood, giving a ready ear to Mark Cohen, the famous motion picture attorney. Back of him jolly Eddie Gribbon beaming his glad smile on all.

A vacant corner spoke eloquently of the absence of Joe Schenck, Al Jolson, Harry Richman, Louella Parsons and others of a congenial coterie that had passed "over the border" to woo the charms of Mexico's grand old man, "Senor Hot Water." Then, in troops Sid Grauman in all his circassian luster; Grant Withers (trailing nobody); Sally Eiler; Marshall Neilan; Mervin Leroy; Ace Hudkins (whisper—tagging it with two boys); Sol Wurtzel and family; Walter Donaldson, best music writer in America; Billy Joy, and Don Alvarado.

Bill Sacks, a whale of a comedian, singing (in night gown, cap and holding a candle), "I Wonder How I Look When I'm Asleep," and getting pelted copiously with fake snowballs—the genial proprietor, Eugene Stark, laughing his head off as Sacks does a Babe Ruth with his megaphone when the balls come within the reach of his improvised bat. What music from A. Aronson's 14 "Commanders" (all real astists), and how the head man in this show, Dick Beck, handles the swirling throng! All hail to the joys of "Blossom Room!"

### At the Plantation

Down at the Plantation, at the stroke of 11, Roscoe Arbuckle wins the Bok prize of 10 grand for discovering a new pleasure—dancing for the silver smiels of a lustrous cup that refuses to turn green with envy or any other weakness. Roscoe, at his best, with his fast-fire persiflage and sparkling japes. He's got all the screen comedians backed off the boards. Sly old Joe Mann, swinging a bunch of yiddish stories (right out of the Talmud) to Mr. Harvey of Williamette, Illinois. Mr. Harvey and his charming wife and daughters are regular summer visitors at the Plan-

tation. Arbuckle, a scream and a "wow" as he gets his tonsils knotted with "Terpsichore" (try it yourself—if you think you have anything on Roscoe), Miss Dixie Davis lovely in her awarding of the dancing prize. Oh heavens—many capes worn above high heels in the close press of the dance while the passive patrons seek the zephyrs of the humming fans.

Marion McKay and his orchestra discoursing the latest dance gems. What do you know about this—Charley Chapple a benedict, and oh how he can tear loose on the polished floor! Jerry Miley, in an immaculate suit of white, the best movie picture waltzer of 'em all. Mattie Holden, beautiful brunette, passing around the birds and almonds. Mr. and Mrs. Fitzgerald copping the prize cup. Oh—ho—Jimmy Larkin has just snuck in with two, stunning, dark-eyed peris. And Leo McCarey, the young Napoleon of movie directors—watch him grow; and last but not least, Roscoe Arbuckle looking wistfully "over the border and murmuring—"it might have been."

### At the Cotton Club

Frank Sebastian, King of Cabarets, beaming his Cotton Club smile on a wedding party of 48 and frequently being mistaken for the real groom himself. The vast dance floor a serried mass of intermingling gayety. Mr. and Mrs. Abe Rabin, 1052 4-5 South Ardmore avenue, celebrating their wedding with a jolly party of friends and incidentally annexing the dancing cup by their wonderful steps. Girard, the big real estate man, enjoying the Cotton Club festivities surrounded by a party of gay spirits. Larry Harrigan, a lineal descendant of Lord Chesterfield, trying to ease it into his side kick Otto's coco, that the Lord was an Irishman.

Master of Ceremonies Greely, the most graceful and versatile colored dancer in America. Eight drenched, doll babies with their slickers on, doing "Singing in the Rain" in great style. Alberta Vaughn, queen of the two reelers, taking a peek at Frank's swell show. Gus Jones puts it over big as a successor to Bert Williams. Carolynne Snowden's "Venus Rising From the Foam of the Sea" and "Dig a Dig a Doo," knocking the paid customers for a goal. The Cotton Club as popular as ever.

### At the Moscow Inn

The two big proprietors of the Moscow Inn, greeting the moonlight outside, sizing up the proposed enlarging of the pavilion—increased patronage forced it on 'em. Warner Oland inside with a party of friends devouring Russian music and a morsel or two of Slavic dishes. The dusky splendor of the pavilion harmonizes nicely with the sadness of Slav melodies. Antone Reno, marvelous Russian violinist, rendering "Kalita" (open gate) in masterful style. The famous Russian peasant sings "Old Pal" and is the hit of the show. The Inn, now known as the "Cafe of a thousand candles." Don't miss hearing the great Moscow Gypsy Chorus. Douglas Fairbanks slips in for a



momentary glimpse. A blonde hostess at the head of a gay table could be easily taken for the adored Vilma Banky. Alex Zmanesky, Russian Caruso, favoring with "The Bug" and ending with a Bancroft laugh that shakes the pavilion. The Moscow Inn is the new cafe sensation—its novel appeal drawing many borrowers of the midnight hour.

#### At the Pom Pom

The Pom Pom still retains its title of "Hollywood's smartest night club," with its Big Three, Huggins, Arnold and Meiklejohn, still holding fourth on the ground floor. However, Ralph Arnold, who put the "eighteen-day diet" very much out of conceit with itself, is the live-wire that never gets short circuited. The Pom Pom's "Parisian Nights" is the most pretentious midnight entertainment this side of old Baldy. It exploits a galaxy of tender-winged beauty that is difficult to match and the entertainment is a constant flicker of sparkling talent. One must travel far to meet with so clever a bunch of entertainers as that of Frances Dexter, Lee Phelps, Myra Marvel, Clarice Gannon, Webb and Diaz and a bevy of Pom Pom girls right from the heart of Hollywood. The musical revue is a corker and is well worth seeing.

#### At the La Boheme

"Entre Vous," is the welcoming legend over the portal of La Boheme, far down on Sunset boulevard. Here is snugness and nestling joys supreme. At the entrance, Ento Colorette (dead ringer for Colleen Moore) and Florence Toller, a dashing brunette, furnish your Lucky Strikes and top-piece garage. Cliff Eddy's Bohemians (orchestra) lures your dainty little toes and the big bunions that come with them, into all kinds of dancing stunts. But what gives La Boheme its kick is a Romeo and Juliet balcony at the side overlooking and giving one a sort of bird's-eye view of Los Angeles. Romance thrives here, especially when the moon is in eclipse—then Greta Garbos and John Gilberts multiply fast.

Among those that seek the "comfy" atmosphere of this chalet, at times, are D. W. Griffith, Gene Paulette, Herb Rawlinson, Ed Griffith, Mal Sinclair, Rex Beach, George Milford, Kenneth Harlan, H. Bedford Jones, Paul Whiteman, Will Hayes, Ralph Ince, Charley Chase, Al St. John, Sue Carol, Sally Phipps, Richard Carle, Nancy Carol, Alice White, Jason Robards and Stuart Holmes.

#### HER FIRST

Joan Bennett, who the first of this week signed a long-term contract with United Artists, yesterday was given her first talking picture assignment under her new contract. She is to play the feminine lead opposite the well-known New York musical comedy star, Harry Richman, in "The Song of Broadway," which will go into production in about three weeks.

#### ROBERTA EDESON HERE

Miss Roberta Edeson has returned with her father, Robert Edeson, and Mrs. Edeson from a brief sojourn at Santa Fe Rancho. Miss Edeson is the house guest of her father in their Beverly Hills home. She plans to return to Boston within a few weeks.

## Senators Laud Pictures and Oppose French Quota Laws

*Senator Shortridge and Senator Copeland Join in Decrying Discrimination Against Films Abroad*

Hon. Samuel M. Shortridge, senator from California, took the floor in the Senate on June 7 to praise motion pictures as one of the great national assets and to protest against arbitrary restriction of the sale of American films in France, as proposed in the French quota bill.

Senator Shortridge introduced a resolution calling on the Secretary of State to transmit to the Senate the full record of the government's protest against the proposed institution of a ruling that for every four films sent to France, foreign distributors must buy one French film, regardless of quality or of the price asked by the French producers. Senator Shortridge called the suggested action an "embargo" and was warmly supported by Senator Royal S. Copeland of New York, who said that the French course was unprecedented in the history of trade relations between nations and was economically unsound and destructive to the trade of both nations.

#### Outstanding Phenomena

Senator Shortridge said in part: "The motion picture industry is one of the outstanding phenomena of our age, remarkable as that age is for advancement in discovery and invention, in science and the useful arts. Although but little over thirty years old that industry directly employs in America more than three hundred and twenty-five thousand people.

"A great army of artists and skilled workmen carry on this American industry and by their genius and labor contribute, not only to the education and pleasure of the people, but to the material benefit of allied industries and to the nation at large.

"A vast amount of capital is invested in this industry—in the making of pictures, in their distribution, in theatres especially designed for their exhibition.

"Nor is that all that may be said to show the importance of this American industry. The American motion picture is America's most efficient commercial agent, spreading abroad, into foreign lands, information as to our resources and the salable products of our factories and fields.

"It is because of the immense importance of this American industry, thus briefly suggested, that I call attention to the threatened attack on it, an attack which if not averted means the barring out of American pictures from France.

"Now it so happens that our superior motion pictures are very popular in France; there is a market for them there; whereas the French motion pictures do not attract American audiences.

#### The New Plan

"Hitherto we have been compelled to buy at exorbitant price one French picture, however valueless, for every seven American pictures sent into France for exhibition. This was bad enough; but now we are called on to buy one French picture for every four American pictures sent to that

country for exhibition.

"If this ingenious plan, scheme, system—call it what you will—is enforced, a French embargo on American motion pictures is declared!

"I indulge in the belief that upon a little reflection France will see the unwisdom—perhaps danger—of her '4 to 1' plan to encourage her motion picture industry. Suppose other nations should adopt a like plan or policy and enforce it against France? Suppose that for every four Michelin tires imported into the United States one American-made tire, at any price the manufacturer might demand, had to be purchased by the French? Suppose that for every four articles of French manufacture—dresses, hats, perfumes, etc.—one like article of American manufacture, regardless of merit or price, had to be purchased by the French?

"Why, Mr. President, if the United States, or any other industrial nation, should adopt any such an unwise and uneconomic plan or policy, the tears of France would cause the Seine to overflow her banks.

"If France wants good pictures—and undoubtedly she does—we have them to sell. If she learns to make superior pictures, America will buy them. But we have set a high standard and will not be forced to buy her pictures, silent or speaking, that our people do not enjoy and will not patronize."

### John Griffith Wray Answers Last Call

John Griffith Wray, aged 47 years, motion picture director, died Monday at St. Vincent's hospital. His death followed an operation for appendicitis. His wife is Bradley King, film writer.

Mr. Wray was born August 31, 1881, in Minneapolis, Minn., and educated at the American Academy of Dramatic Art in New York. He was general manager for the late Thomas Ince Company for six years.

Just prior to his illness, Mr. Wray completed work on "A Most Immoral Lady," with Leatrice Joy, for First National—the second of four films which he was under contract to direct for that studio.

Following several years on the stage, chiefly in the East, Mr. Wray organized his own stock company, which he managed on tours of the Pacific Coast and through Australia.

Leaving his stock company under another manager, he went with Mr. Ince to learn the motion picture business and soon became a director. His most famous picture while with Ince was "Anna Christie."

#### ROYALTIES ARE GREAT

The Department of Commerce announces from Washington that the foreign motion picture royalties accruing to American authors, film makers and exchanges will, based on past performances, amount to \$70,000,000 in 1929.

### "Why Women Love"

(Continued from Page 13.)

will be titled, "Why Women Kill." Desider Pek, who has written and who will direct the series, bids fair to be the Hogarth of the screen, judging from his first installment.

Mrs. Thomas Brown basks in the lap of luxury. She dotes on fine feathers and pulls hard on her hubby's purse strings. The indulgent Brown, however, is somewhat apathetic when it comes to enjoying evening festivities with his spouse, apparently preferring to pass a quiet hour or two at the club. Ergo—a bird of paradise in a gilded cage chirps its dear little heart out in solitude. Conveniently steps in the lover, when Master Brown beats it in his Rolls-Royce—and oh, what a Claude Melnot!! Brown's suspicions aroused, he breaks in upon their little love nest as a masked robber.

He and the paramour fight, and Brown purposely allows himself to be vanquished. The wife telephones for the police. In they rush, and then the aggrieved master of the house dramatically removes his mask, saying as he does, "Gentlemen, I'm glad you arrived as witnesses for my divorce."

Jack Donovan was excellent as the crafty husband. He has a splendid voice and should fit in nicely in the "talkies." He looks every inch a good bet. Jean Porter, a stunning blonde, hit off the butterfly wife to a nicety. Tibor von Jany ("The Hungarian Menjou") surely threw plenty of fervor into the ardor of the lover. Cronjager's photography was right up to the usual high standard of his work.

### PILGRIMAGE PLAY CAST COMPLETED

Announcement has just been made of prominent actors of Hollywood who will play the parts of the 12 disciples in support of Ian Maclaren as the Christ in the Pilgrimage Play by Phil Whiting, the director.

The Biblical drama opens on July 22 in its own theatre at Cahuenga and Highland avenues in Hollywood.

Gale Gordon, William Raymond, Harrison King, Edgar Barrie, Howard Nugent, Peter Verkoff, Tom Miller, Herbert Humphreys, David Henderson, Bram Nossen, Arthur Clayton, Clarence Arper are those named.

During the last two weeks, Whiting has been conducting intensive rehearsals of individual scenes in the 12 episodes of the play in preparation for the opening presentation next Monday night.

#### NOTICE—INDEPENDENT PRODUCERS

#### CHAS. HOCHBERG

FILM EDITOR

Has Just Opened Headquarters at

**RADIOTONE**  
STUDIOS

1845 Glendale Blvd., Los Angeles

#### SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

**MARIE LA MARR**  
ELECTROLYGIST

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577



## Seven Companies Making Talkers At Metropolitan

*Announced Plans Indicate It Will Be One of Busiest During Current Producing Year*

With production well under way on Harold Lloyd's first big talking picture for Paramount, "Welcome Danger," and with other important productions being filmed, seven different producing companies are now making talking pictures at the Metropolitan Sound Studios. It is expected that the Lloyd company will be shooting approximately two months on this all-talking and sound production.

Following the success of Sono-Art's picture, "The Rainbow Man," this company is preparing to launch production at Metropolitan on four more all-talking feature pictures. O. E. Goebel, George Weeks, Eddie Dowling and others of the Sono-Art organization have arrived here from New York and preparations are being made for the next picture, which will star Eddie Dowling in his own stage success, "Honeymoon Lane."

James Cruze Productions have practically finished work on the big Cruze special, "The Great Gabbo," with Eric Von Stroheim.

The Cliff Broughton producing organization is scheduled to start August 1 on its first talking picture, which is to be filmed in many locations and will be one of the first big all-outdoor pictures.

Columbia Pictures have just completed production on the fourth of the talking pictures filmed at Metropolitan Sound Studios.

Coronet Comedies have completed the filming of the sixth in the series of two-reel pictures for Educational, starring Edward Everett Horton.

Berkowitz Productions have launched a full schedule of two-reel pictures at Metropolitan, in which approximately one a month will be filmed. The first picture by this producing company has already been completed.

Lloyd Hamilton Talking Comedies, produced by Harry D. Edwards for Educational, are working on the fourth of the Hamilton pictures.

Robert C. Bruce, well known producer of outdoor pictures, has launched a series of unique all-outdoor talking and singing pictures, which are similar to his well-known series of "Wilderness Tales" and which are being produced all in dialogue in unusually natural scenic backgrounds. Mr. Bruce has already completed three of these short pictures, using Metropolitan's outdoor portable recording equipment.

With these companies, and other important producers to be announced within the next few weeks, Metropolitan will be one of the busiest of the talking picture studios during the current producing year.

### GERLY

"Parfumeur to the Stars"  
Creator of

### "B'LOVE"

for Bessie Love

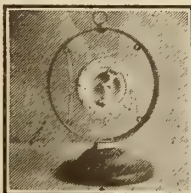
6705 Hollywood Boulevard

### DINING and DANCING PARADISE

## ROOSEVELT HOTEL in HOLLYWOOD

THE NEW  
BLOSSOM ROOM  
IS A SENSATION  
DANCING TO  
AARONSON'S  
COMMANDERS

## MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25

Standard  
Broadcast  
Model, list..\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish; prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

UNIVERSAL MICROPHONE CO.  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
C. Langevine Co., 274 Brannon St.

## Mammoth Set Is Being Built for Paul Whiteman

Universal's biggest sound stage is being filled with a huge "set," promising to surpass that of "Broadway." It will be the interior background for "The Jazz King," featuring Paul Whiteman and his band, and the most striking example of futuristic stage art seen to date. Its designer, Danny Hall, art director at Universal, created the elaborate "Broadway" night club interior so highly praised by the critics. In addition to his work at Universal, Mr. Hall is art director for Charles Chaplin and the Edward Everett Horton stock company.

The screen story for "The Jazz King" is receiving its final touches and production, according to present plans, should start within two weeks. The supporting cast has not been announced.

### FRANKLYN FARNUM RETURNS TO "HOLLY" AND PICTURES

It is just three years ago that Franklyn Farnum appeared in Los Angeles. At that time, he played a very fine comedy part in "Little Annie Kelly" at one of the leading theatres. Since closing with that show he has been appearing in vaudeville. Mr. Farnum in past years played in some of the biggest shows on Broadway for Chas. Frohman, Henry Savage and other producers. He returned to Hollywood the other day and is casting his lot in filmdom.

## FROM A REPORTER'S NOTEBOOK ON SET WITH MARY AND DOUG

Big fight scenes have started between Katherine and Petruchio . . . actors get big kick out of her slapping him and then when scene is over hurrying to him, "I didn't hurt you, did I dear?" . . . Miss Pickford's work so strenuous has every costume in triplicate not to hold up production for repairs . . . Hortensio wins box of cigars from Baptista who bet that he wore symmetricals . . . Doug still keeping set in uproar . . . dangling a stuffed bird suddenly in front of shrieking bridesmaids in wedding scene . . . electrified chair still working . . . well known director visiting set jumped nine feet when he tried it . . . this is record so far . . . three New York critics among week's visitors . . . Pelswick of the Journal, Zimmerman of the Telegram and Hall of the Times . . . great scene where Katherine throws

Hortensio down long flight of stairs . . . whole company applauded . . . Wardwell rolls over seven times and lands right side up . . . wonderful sound in this picture on account of traveling "mike," which follows actors around and records even volume at all times . . . remember how the voice used to boom when actor came forward and died away as he moved back? . . . something else new . . . a playback horn on wheels so company doesn't have to walk into another room for playback after scene . . . saves time, lots of it . . . Lynch, the still cameraman, has sound booth of his own so he can photograph scenes in action same as movie men . . . shooting ten minutes' late Monday morning . . . Doug and Mary went to Glendale to see the Lindberghs hop off . . . more anon . . .

## American Sound Studio Opens

NEW YORK, July 18.—Over a hundred and twenty representatives of the various trade papers in New York and members of the film industry were present at the official opening of the American Sound Studios. A preview of a Fred Ardath comedy and a short featuring Art Landry and his orchestra were the highlights of the opening.

Among the many who attended were R. J. Walsh, Joseph Walsh, Alfred Walker, Edwin Earle Smith, Bert Acosta, the aviator, Jean La Marr, Art Landry, Pierre M. Arnaud,

Mr. and Mrs. John N. Noble, Captain George H. Maines, A. Volpe, Harold Flavin, Roy Chartier, Harry N. Blair, Mr. and Mrs. Al Sherman, Annette Mirabent, George Bradley, Peggy Mahoney, James Cunningham, Ed Hurley, Mr. and Mrs. Herman Pincus, Philip J. Armand, Eula McCary, and others.

A studio party was held following the showing of the pictures.

With sound picture production on a twenty-four-hour basis at the American Sound Studios, Alfred Walker, general manager, announced today the signing of contracts with George S. Gullette, Inc., for eight two-reel sound and talking pictures which will feature well-known vaudeville artists. The first of the series has been completed with Fred Ardath, famous as a vaudeville "drunk," and Oklahoma Bob Albright in the leading roles.

The production started last Friday night at midnight was completed Saturday at 7:30 a. m. Jack Noble directed.

Walker has also signed a contract with Edwin Earle Smith for a series of 12 productions to be made at the American Sound Studios. Jean La Marr will appear in the first four with George Neville, Joseph Burke, Agnes De Domo and Edwin Argus featured in a bathing beauty group. Anna Thomas is to be starred in this series.

Ace High Productions has arranged to lease space and will start their first production, called "A Bag of Tricks," next Monday.

### FIVE-MINUTE INTERVIEWS By Madelyn O'Keefe George Arliss

Play in "Disraeli." Here since April. Both pictures and screen have their own attractions. Climate of California wonderful. All things possible. Feels like school boy on returning to Europe. Going to have new play—playing in all big cities. Returning to stage. Says silent movies are a thing of the past. That talkies have come to stay. Miss Joan Bennett playing with him is an American actress. Director American but number of English actors in the play. When picture is finished, about August 1, going to Europe, then returning to America to produce a play by Christmas. Play by a very well known American author.

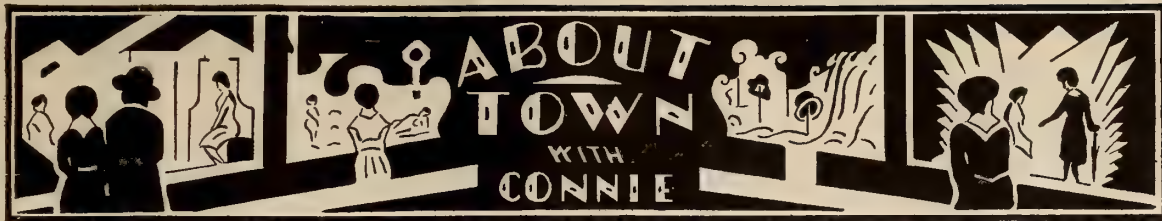
### Joan Bennett

Came here from stage. This is her third picture. Talkies not hard after training of stage. Lived in California three years before going to New York. Signed up with United Artists so will not return to stage. Sister to Constance Bennett. Charming manner. Very lovely to look at. Blonde hair and beautiful gray eyes. Should be precious in her new role. Loves costume pictures and find Mr. Arliss very pleasant to work with. "Song of Broadway," Harry Richmond, United Artists.

### PLAYED A FINE ROLE IN WINDSOR THEATRE SHOW

Lynton Brent, played a fine role in Shakespeare's "Hamlet" which recently was staged at the Windsor Theatre, with such sterling players as Montague Love, Lionel Belmore, and others under the supervision and stage direction of Joseph Schildkraut. The show was staged for the Hollywood Hospital Sick Fund. Mr. Brent's last screen effort was in the Climax starring Jean Hersholt at Universal City.





## Modes and Moods of the Moment

### MODERN, OLD-TIME COSTUMES PICTURED

Feminine finery of the "gay nineties" will come back to the motion picture screen to compete with modern fashions in Paramount's all-dialogue mystery film, "The Mysterious Dr. Fu Manchu."

The long skirts and "leg of mutton" sleeves under which the women of 1900 concealed their charms are worn by a score of girls in the Pekin sequences of the picture. Jean Arthur, heroine of the Oriental spine-tickler, wears the modish garb of today.

The short Pekin action shows the Chinese capital during the stirring period of the Boxer rebellion. The later action, in which Miss Arthur wears a wardrobe of up-to-the-minute outfits, has a modern setting.

*The unusual coloring and beauty of Mrs. John Kennedy of Beverly Hills was well set off in her choice of a Lido Hat in Ibis Pink and designed by that artist in hats, Peffer. With this, Mrs. Kennedy wears a stunning green chiffon ensemble.*

### AWNINGS CAN BE ORDERED NOW!

The average life of a good awning is from three to five years. I said a GOOD awning, for there is a great difference in the quality and long life of canvas. Those at the Vine Awning Company are guaranteed to be the best. You will enjoy the warm Summer months much more this year if you order awnings and a porch swing or chair now. Telephone GLadstone 5903. 758 El Centro is the address.

Eighty yards of champagne crepe Georgette were used by the drapery department of the Paramount Studios in Hollywood in fashioning the window drapes for the Queen's lavish boudoir in "The Love Parade." The production, the screen's first original operetta, is being directed by Ernst Lubitsch.

The story is a modern extravaganza of the love of a prince for the queen of a mythical kingdom. Maurice Chevalier is starred and Jeanette MacDonald of the New York stage has the leading feminine role.

A new note in interior decoration was achieved in the setting for the queen's boudoir. Tall French windows, recessed into the four-foot-thick walls of the castle, were overhung by canopies circling into the room. The crepe Georgette draperies were suspended from these canopies. The style of architecture followed throughout this novel production is called "modernistic rococo" by its designer, Hans Dreier, of Paramount's art department.

### READ THIS AND SAVE FIVE DOLLARS

If you call the Duchess Beauty Parlor, GLadstone 0188, this week and next, you can save exactly five dollars on what I consider one of the most beautiful and natural-looking Permanent Waves I have yet seen. The wave is a regular ten-dollar Permanent. You will want to take advantage of this, I am sure. The Duchess is also featuring a new innovation in Hollywood, and that is an application for shaping eyebrows without the use of either mascara or tweezers. It is a guaranteed process and will last from two to three weeks. 1513 Vine Street is the address.



MARY EATON  
Paramount Star  
—Courtesy Fashion News.

Jerry Vaughan hails from the same town as the Christie brothers. Between the three of them, London, Ontario, has become famous. That they were from the same town was only recently discovered when Mr. Vaughan had gone out on the set to deliver a large order of flowers to the Christie Studios. The flowers were delivered, but the rest of the afternoon was spent in reminiscing, putting London, Ontario, very much in the limelight for the time being.

Mr. Vaughan, who has taken prominent parts in pictures for many years, is now with the Hollywood Gardens, at 1515 North Vine Street, where, because of a more convenient location and larger floor space, he is just that much better prepared to take care of large floral orders from the studios. Phone GRanite 6280.

### MAUDE LESLIE'S BEAUTY SECRETS

The beauty preparations of that well-known actress, Miss Maude Leslie, are indispensable to a score of motion picture stars who use them. Because of the large demands made upon these people, it is absolutely essential that the preparations used must be pure. That is why they choose the Maude Leslie products, which contain nothing but the finest imported ingredients. Miss Leslie worked out the formula after years of travel and stage work on the Continent, during which period she had time to observe and learn about the ingredients that would actually keep the skin young and fresh. The result has been a perfect product.

You may try a facial at the Maude Leslie Salon, 1330 Brighton Way, Beverly Hills, where real relaxation and the application of Miss Leslie's beauty preparations will obtain wonderful results for you. Phone OXford 4735.

*Catalina is fast becoming a mecca for well-gowned women. Among those sojourning there last week-end was Mrs. P. Figghoblyn of Pasadena. She wore an original Lido creation of eggshell light beige with coat to match. ....*

Lido continues to be the choice of the well-dressed woman. Right at this time, this smart gown shop is featuring new Satins and sheer chiffon Velvets with contrasting blouses, and all at exceptional Summer prices. Unusual and individual Lido Top-Coats are also being shown at this time. You will find Lido's a cool retreat for warm (hot would be better) Summer days—and, too, there is always parking space at this interesting shop, located off the boulevard at 2103 Highland Avenue. Phone GLadstone 3043.

*The Montmartre fairly scintillated with celebrities last Saturday at a luncheon given to welcome back Mrs. John Kennedy of Beverly Hills, who recently returned from a year's sojourn at Nice, France. Seen at the table, which was a picture in vari-colored Summer flowers, were Mrs. George O'Neil, the hostess; Claire Windsor, Ann Alvarado, Molly O'Neil, Mrs. Isobel Howard, Sally O'Neil and the honored guest, Mrs. John Kennedy.*

Hollywood has a beauty contest winner who has never sought to be a screen star, but who has made good as a motion picture writer. She is Marion Dix, 21, sorority girl, newspaper reporter and graduate of the University of Washington with the class of 1925.

Three years ago Miss Dix took a job at the Paramount Studios as a stenographer so she could study screen

writing at first hand. Today, she was notified that her continuity for the all-talking picture, "Kibitzer," had been accepted.

At the University, Miss Dix was chosen campus beauty queen for two successive years. She is a member of Kappa Alpha Theta sorority and worked her way through college by writing a column for a Seattle newspaper and university stories for magazines.

### Western Electric Jr. Is Installed

Dispatches from Sydney, Australia, announce the installation of the first Western Electric Junior equipment for the use of small theatres playing the Fox Movietone features. These junior units will be installed in the suburban theatres of Australia and New Zealand as rapidly as possible. London is the only other foreign city so equipped at present.

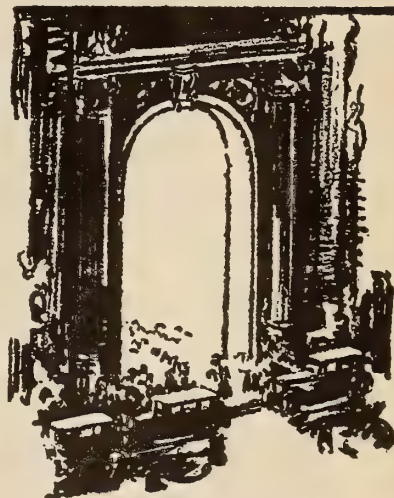
### GRAYCE WILEY

Expert Permanent Waving  
with NINO'S  
208 Warner Bros. Theatre Bldg.  
GRanite 6343

### CHARLES F. ADAMS ATTORNEY-AT-LAW

312 Warner Bros. Theatre Bldg.  
6425 Hollywood Blvd.  
Phone HOLlywood 5177

### THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

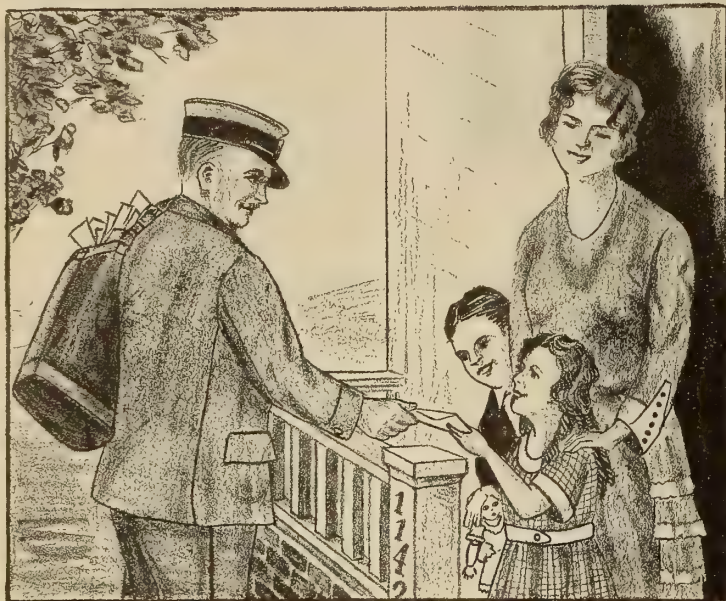
Your room, too, has that added touch of distinction. Pictures on the wall, over-stuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

### THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA





If you know that your wife and children would receive a monthly income check for \$500, \$100 or even \$50 as long as they live.

*Wouldn't it mean a lot to you?*

Wouldn't the satisfaction of knowing that no matter what happens there will be one source of INCOME that they can't lose—can't be cheated out of and that will continue as long as they live—wouldn't the satisfaction of knowing THAT be worth a great deal to you?

*Of course it would.*

We have a plan which will provide such an income and assure you of this satisfaction.

WRITE TO

**GREAT NORTHERN  
INVESTMENT SERVICE  
CORPORATION**

WARNER BROS. THEATRE BLDG.  
HOLLYWOOD, CALIF.

## Bickford Gets 2 Great Breaks

Charles Bickford has occasion to be thankful on two counts.

He will make his first talking picture appearance Thursday, July 25, at the Carthay Circle Theatre in Cecil B. DeMille's "Dynamite."

And he has just received word that "The Sandy Hooker," a play written by himself and Fred Ballard, is to be produced in New York this fall by Messmore Kendall with Lenore Ulrich as the star.

### FILM PILOTS DIE

Alvin Knetchel, chief cameraman for First National and his companion, William Hauber, were killed Wednesday when the plane in which they were flying crashed to the earth in a nose spin. Knetchel made the flight while ill and was believed to have fainted while at the controls. Both men were well known in the film colony. Knetchel was an experienced flier and Hauber a stunt man.

### WILLIAM FOX HURT

William Fox was critically injured in an auto crash Wednesday at Roslyn, N. Y. His chauffeur was killed. A blood transfusion was necessary to save the life of Fox.

### NEW BAND AT MONTMARTE

"Preff" Moore and his band opened Wednesday at the Montmartre. The opening was a gala affair with Evelyn Brent as honor guest. The new band is plenty hot and will give the patrons of the Montmartre some late tunes to whistle.

### AL ROCKETT IMPROVED

Al Rockett, who has been quite ill for the past few weeks, is now at the beach. Reports state that he is showing improvement but will not be back at First National for two more weeks.

### LAEMMLE TO FILM GERMAN WAR STORY

LONDON, July 15.—Mr. James V. Bryson, managing director of Universal, who has just returned from Berlin, announces that Universal has purchased the talkie rights of the sensational German novel, "All Quiet on the Western Front."

The book is Germany's "Journey's End." It is a very vividly told account of a common German soldier's experiences in the trenches during the war. As an impressionistic picture of the monotony, discomfort, and horrors of trench warfare it is probably unparalleled.

At all events, it can be anticipated that "All Quiet on the Western Front" is regarded as exactly the type of screen material needed to give the talkies an opportunity of developing a technique of their own.

At alal events, it can be anticipated that "All Quiet on the Western Front" as a talking picture will reveal some very startling departures from the accepted and hackneyed methods of presentation known today.

"Uncle Carl" Laemmle is now on his way to Europe to make production arrangements.

## HOOEY

By

Bill Attie, 95% Nutty

local forecast—dry, agents in town . . . john hall, filmo's ace riter, can nut unlock dores, neffer wus a bug-lar . . . 'irish' o'malley, our rear-viewer, is a beauty expert, he wears glasses . . . hot-air peddlers workin' ober time on de bullyward . . . wet mirchants of de late dry war visitin' old mexico . . . lotta actors fallin' de way de wind blose . . . all fish stories sent in mus' be sworn two . . . drug-store actors hoo neffer wus be 4 a camera, are now shoutin' but day dont say ennything . . . ted cook, tort day run dis riter outa town, if day don dat, 'cook-coo, wud hafter go ter de porehous . . . dr. beeton, wreck'de'firer of words and dis'tiller of punk'shoo'a'shun's ober-lookin' a dick'shun'airy at de public lyeberry . . . dont step on udder peeblills toes, unmenhillbil words will be uttered . . . forty-years ago dis guy use ter do tricks, drink like a fish an speak outa his hed . . . a fella got a lot for sale cheep, in a neerbye sem'r'tery, ter ennywon hoo wanna use it im-mead-did-it-lee, fer dem-shelfs . . . actors hoo like ter sea de ghost walk, now imploy ghost riters . . . no folks, i got no trob'ill, i am single . . . l. n. r. barnes, of de 'knews' pictures her inklish well . . . why do day call de city editor on a nos'paper de villian . . . a gag dat goes ober big an' stops de show, is—mr. smith is wanted in de check-room, his ober-coat is leekin' . . . p. a's please dont ast me fer an in'two'view, it cost two much, de judge makes me support yore family wile you are in de hospital . . . hada ice cream soda—gonna go home an sleep it off . . .

*notis—i hearbye challenge bert levy, ter fite a 'dool,' he kin 'cheaws' his own 'weepins'—signed, bill attie.*

### MORGAN IN SEATTLE

Gene Morgan is back in Seattle as the star of the "Oppotrunity Idea," a Fanchon and Marco production, now at the Fox Fifth Avenue Theatre. The Opportunity Idea cast is recruited from twenty-one cities on the Pacific Coast and is composed of contest winners in each city. The contest was won in Seattle by Vienna Turi, an accomplished dancer.

### O'NEILL PLAY TO OPEN

SEATTLE, June 18.—Definite arrangements have finally been made for the presentation of Eugene O'Neill's nine-act drama, "The Strange Interlude," at the Metropolitan Theatre, opening August 12 for a fortnight's run at a \$3.85 top. The O'Neill drama, which many critics regard as the author's profoundest contribution to the American theatre, will be presented here by the New York Theatre Guild.

Leatrice Joy, left for San Francisco, to appear at the Golden Gate Theatre. Miss Joy will complete her Orpheum tour on the Pacific Coast, over R-K-O. She will appear at the local Orpheum soon.



# Equity's Fight

From a Legal Standpoint

By CHARLES F. ADAMS  
Attorney-at-Law

THE moving picture producing center of the world is experiencing a struggle between producer and player which has a much deeper significance than appears upon the surface. It is not merely the question of finding a means whereby certain evils of the moving picture industry, as they effect actors, can be remedied. It is a question of whether the producer shall determine the terms and conditions under which pictures shall be produced, or whether the employees—the actors shall be permitted to and shall have the right to determine the kind and manner of treatment which they shall be subjected to.

The producer feels that it is his business and he intends to run it according to his ideas and that he will not surrender his sovereignty to anyone, certainly not to the representatives of organized labor, whom he fears is seeking to control the management of his business.

The player realizes that his condition is not what it should be, that his rights as a human being are not receiving the consideration which they should receive, that various expedients which have been resorted to have not afforded him any substantial relief, and he turns to the Actors' Equity Association as a practical means of assuring himself that he will receive protection.

The Actors' Equity Association, backed by the American Federation of Labor, takes cognizance of the situation and believes that the time is opportune to organize the actors for their own welfare and for the further promotion of the principles of organized labor.

The producers ignore the Actors' Equity Association, they can't see that they have any occasion to have any business dealing with it.

Thus far the producers have had things pretty much their own way. With them it is purely a matter of business. They feel that they desire to completely control the situation for the protection and promotion of what they consider to be their right to obtain the maximum profit from their business. In pursuance of this policy, they have entered the field of distribution and by vast combinations of capital, have practically made it impossible for the independent producer to find a market for his products, or for the independent exhibitor to get quality pictures that can successfully compete with those of the producers combine.

The producers are establishing themselves, over the heads and shoulders of the actors and the exhibitors, upon a high and mighty throne, with a feeling of serenity and security, believing that they are supported by inanimate nature. If this support were to become a living, moving force, this throne would totter and eventually fall. This is the process which is now taking place, it is only a question of how long it will take

for its consumation—when the producer will take his place alongside of the player and the exhibitor, instead of upon their backs.

The producer considers that his interests are the only interests. It is an economic fallacy for any element of society to take such a position. The producer believes himself to be the master of the situation. As a matter of fact, the general public is and should be the master. The time has passed when public welfare can be subordinated to the interests of private combinations of capital or labor.

Fair play and justice demands that the actors shall have the right and the opportunity of presenting their cause to the general public. With the presentation of this cause the public will become the judge of the situation.

The success of the producers has been due to organized effort. Success can come to the actors' cause only by solidarity upon their part. It appears to me that it will be necessary for them to find a passageway to the public through the independent producer and exhibitor, and systematic organization along these lines should be planned.

I have observed with great interest the conduct and activities of President Gillmore of the Actors' Equity Association. He has impressed me as a man of constructive organizing ability, one who is sincere. He possesses the human touch for his fellow man. He does not resort to abuse—does not appeal to the passions of his hearers, but in an earnest manner presents the cause of the actors in such a way as to invite a candid consideration of their grievances. That they have genuine grievances no one with any knowledge of the conditions under which they labor, could for a moment question.

Their cause will be best promoted by calm concerted action. Considerable money will be needed for educational and publicity purposes. Hot words spoken in anger, while useful for oratorical purposes, will repel instead of attract.

The public should be thoroughly saturated with information, then if a radical operation should become necessary, the evil effects will be of short duration and the pain will not be felt so keenly.

HARRY JOLSON IS TO  
OPEN AUGUST 8TH  
AT LOEW'S THEATRE

Harry Jolson is to open August 8th at Loew's State Theatre in a Fanchon and Marco act for a tour. This will keep Harry busy while the Equity fracas is on tap. He came to the Coast originally for Universal for some picture work, and upon the completion of his contract he has been dickering with other producers, finally deciding to accept the vaudeville engagement in the meantime.

## LON YOUNG STARTING PRODUCTION ON TALKIES

Lon Young, former well-known publicity expert for Gotham, Select, Warner and other representative film companies, is in active preparation for production on the first of a series of eight talking features to be made by his own organization. "In Old California" is the title of the first Lon Young production, and the R. C. A. Photophone method of recording will be used at the Tec-Art studios. The story is from the pen of Fred Hart and Arthur Hoerl prepared the dialogue and continuity.

Lon Young is personally casting the production now, and the entire cast, which will include several "big names" for the marquis, will be announced next week. Burton King has been signed to direct under the supervision of Mr. Young.

## Dixie McCoy Enters Production Field

Dixie McCoy, well known Hollywood manager and producer of several legitimate productions at the Music Box last year, is starting production immediately at the Tec-Art Studios on a series of one-reel novelty talking pictures.

The first one is to be called "A Thousand Feet of Life." Associated with Miss McCoy in this venture is Ramon Romero, prolific writer, who is doing the script and dialogue for the first production.

Production is to start immediately. Cast and director will be announced in a few days.

## PUBLIX MERGER REPORTED

MINNEAPOLIS, July 18. — The sale of the northwest chain of theatres operated by Finkelstein and Ruben interests to the Publix Theatres, Inc., was reported this week to have been completed at a price of \$10,000,000.

# EARLE WALLACE

Teacher of Many of America's Most Famous Dancers and  
Dance Producer of Note

ORIGINAL CREATIONS STAGED ON SHORT NOTICE  
JAZZ OR CLSSICAL AUTHENTIC PERIOD DANCES

or  
MODERN TAP AND ACROBATIC ROUTINES

# EARLE WALLACE

STUDIOS OF STAGE DANCING

Belmont Theatre Building, First and Vermont EX. 1196

# T-BONE RILEY

1733 CAHUENGA AVENUE  
8064 Beverly Boulevard  
Phone Hollywood 8398

Specializing in  
HOT CAKES WAFFLES SPAGHETTI  
CHILI CON CARNE  
CORNED BEEF HASH (Browned in Pan)  
FRIED CHICKEN and BROILED STEAKS  
HAMBURGER SANDWICHES GOOD COFFEE

# ALL JULY SEMI-ANNUAL Clearance Sale

VALUES and VARIETY

Play An Important Part in This Sale



A Thousand Gifts of Distinction  
**OSCAR BALZER**  
SHOPS

5510 Wilshire Boulevard  
6326 Hollywood Boulevard  
6830 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea



## OLD WORLD JOTTINGS

BERLIN.—Chas Hutchinson and his charming wife are here, and will soon sail for America. The talkie situation in America has sort of brought production here to a standstill, no one knows exactly where they are at, or what to do to meet the situation.

AUSTRALIA.—It seems that Australia, Argentina and Brazil are really the best foreign customers for our Hollywood films. Brazil, for instance, used more than 17,000,000 lineal feet of American film last year

and the demand is rising all the time. At that there are a lot of our pictures that they will not use. The Brazillians are becoming critical and nobody blames them. The making of films especially for South American audiences should be quite an industry of itself.

PARIS.—J. C. Bavette, the French managing director for Fox Films in Paris, states that there has been a great demand in the French capital for the songs used in "Fox Movie-tone Follies of 1929." De Sylva, Brown and Henderson, publishers of the William Fox picture songs, state that never before have they experienced such an advance order before the premiere of a show. "Fox Movie-tone Follies" will open in Paris next week.

## Pathe Starts Three New Comedies in New York

*Will Be Released Under General Title of "The Folly Comedies"—Frank Davis Is Guiding Genius*

NEW YORK, July 18.—The Pathe Sound Studios in New York started this week on three new two-reel comedies, two of series on which some pictures have been completed, and inaugurated a third series.

Frank T. Davis, is the guiding genius of the new series which will be released under the general title of "The Folly Comedies." Davis has been a well known headliner in vaudeville appearing in skits of his own composition and was but recently signed by Pathe. Davis will direct the series himself which will consist of two-reelers, with subject matter that has made presentation acts popular, headliner specialists, choruses of pretty girls, pretty music, comedy lines, song hits, and dance music. Dagam Oakland, late of the New York production of "Showboat" and "The Student Prince" will have a prominent part in the first of the series which has been titled "Fancy That." Bill Frawley and Earle

Dewey will be featured, and among others in the big cast are Joey Chance's Crooners, the Eddie Prinz Girls from the Everglades, the Strollers Quartet, Ray Ripley, Guy Voyer, Howard Carey, Nate Cole, Donna Frye and Mrs. Guy Voey.

J. Gordon Bostock has started on his second "His Operation" in the Variety series. Joe Fields who was the original partner of Joe Weber before Lou Fields succeeded him and carried the Weber and Fields act to its high fame, is one of the cast and so is Josephine Sabel, who will be remembered by playgoers of a few years ago as a legitimate star before her retirement a few years ago.

George LeMaire is working on "Barber's College." An old favorite in the person of Lew Hearn heads the cast. Hearn was an old favorite in vaudeville when he went to England several years ago and the success which he scored there made his appearances in this country few and far between.

**Walter Wills Studio of Stage Dancing & Theatrical Booking Agency**  
7016 Hollywood Blvd. GLadstone 9502

**SUMMER COURSE OF SIX WEEKS BEGINS JULY 8**

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

**WILLS' GIRLS ALWAYS IN DEMAND**

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone Fitzroy 1785

### REICHEL'S INTESTINAL BATHS FOR LADIES AND GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

### PHYSICAL CULTURE PERFORMED AT HOME

I teach the most simple, rhythmical, easy exercises which build up symmetry, strength and health in body and mind, in young and old, of either sex. Exercises, most necessary for any person to get and keep well, for retired people, and those who perform sedentary work, etc. Those simple exercises can be easily executed at home, in the office, in the open, anywhere, in about twenty minutes two or three times a day. I especially recommend my simple head exercise and massage for elasticity, and the prevention of ear and head troubles otherwise they give great relief, as they strengthen the nerves of the head, a splendid exercise for persons with stiff necks. A former instructor for Physical Culture in the German Army, I have had years of experience in this teaching.

For Normal, Easy Development in Body and Mind Consult

**CHRISTIAN KIENLE**

Hours: 9-12 A. M. and 2-4 P. M. Saturday: 9-12 Only

6812 Leland Way

Hollywood

3 Doors From Highland Ave.

GR. 6442

### VOICE TRAINING

STAGE—TALKING PICTURES—RADIO

**ROSE ZANG**

Studios: 138 West 58th Street, NEW YORK

### GALEA STUDIO

1247 North Orange Drive

Phone Holly 6683

**25 Casting Photos \$10.00**

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

## AUTO LOANS CONTRACTS REFINANCED

By

**BRACE FINANCE CO.**

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES

### SUNDAY NIGHT IS

"WHOOPIE HOUR" AT

THE MUSKETEERS

The program for the coming "Sunday Nite Whoopie Hour" at the Musketeers promises to be one of divertissement and lively entertainment. Included in the program will be Elane Hammond, the Banjo Girl; Max Asher, comedian, and Le Roy Burt, baritone, singing the Indian love lyrics. "Kiss or Kill" and "His Weak Plot" are the two one act plays to be presented. Then there will be an exciting one act melodrama, "Decency," by Miss Symona Boniface. Playing in "Decency" will be Mabel Francis and Jean Armond. "The Beauty Contest" by Madeline Blackmore will have Tempe Pigett, Mary Mabery and Jean Armond in the cast.

The Musketeers, a recently organized club, whose by-word is "All for One and One for All," has sent out a general call to all writers asking them to submit plays. One does not have to belong to the club in order to do this. The public is invited to the Sunday night "Whoopie Hour" at the club theatre, 8620-22 Sunset boulevard.

### HOME FROM VACATION

Sid Saylor, under long-term contract with Universal, has been recalled from vacation wanderings to start a new series of Sid Saylor comedies. They will be all-talkers. Sid recently finished a series of ten silent comedies. Harold Beaudine will direct, Merta Bobillas, leading lady, Sig Neufeld, supervisor.

Eddie Dowling will start on a new picture at the Metropolitan studios, titled "A Year and a Day" produced by O. E. Goebel and Geo. W. Weeks. A director will be chosen soon and casting will also start. He will sing several songs.

### Ethel Barrymore Receives Great Welcome

It was a most brilliant opening at the Mason Theatre on Monday night when Miss Ethel Barrymore made her initial appearance in "The Kingdom of God." She was forced to respond to seven curtain calls at the close of the G. Martinez Sierra drama, attesting the popularity of this noted actress. Such an ovation was certainly deserved, for she arose to great heights through the three-act drama. Miss Barrymore portrays an unusual role—unusual when compared to previous parts taken by her. Appearing in the habit of a nun, the audience appeared rather reluctant at first, because perhaps of religious feelings, to indulge in applause.

Her supporting company was very competent. Louis Calhern plays an important part, that of a doctor. Other parts played with exceptional merit were done by James Meighan, Jr., and Lionel Dante. Miss Barrymore's niece, Georgia Drew Mendium, is in the cast. Other effective bits were done by Olive Oliver, Ernestine Gaines, Wilma Thompson, Georgia Harvey, Diane Von Dommelin, Mary Loane and Harry Plimmer.

### MORAN AND MACK RETURN

Moran and Mack, the famous Two Black Crows, who made a business trip to New York following completion of their first Paramount talking film, "Why Bring That Up?" returned Monday to Hollywood to begin preparations for their second movie.

Word is passed around town that Irene Rich will be starred on the local stage in a new play to be produced by A. H. Wood.



# FLICKER FLASHES

by Vic Enyart

Before making her talkie debut in "Anna Christie," Greta Garbo will be starred in another silent feature by Metro-Goldwyn-Mayer, a picturization of an original story by Jacques Feyder, noted French director.

\*\*\*

One of the most popular stories ever written, a story so unique in conception and treatment that it still stands alone, "Skinner's Dress Suit," is to be made into a talking picture. It will be produced by Universal with Glenn Tryon, the "hooper" of Universal's production of "Broadway," as the inimitable Skinner.

Mr. and Mrs. James Gleason are completing their play, "Shannons of Hollywood," and will go East in September to present it, provided the Equity situation clears up. It is a follow-up of their famous play "Shannons of Broadway," and deals with the breaking into pictures situation in Hollywood.

\*\*\*

Talking pictures have established Frank Tuttle as one of the foremost motion picture directors. So successful has he been with his first two all-dialogue productions, "The Studio Murder Mystery" and "The Greene Murder Case," that Paramount has given him a new contract.

\*\*\*

Louise Lorraine, Jack Perrin, Francis Ford, Monroe Salisbury, Wilbur S. Mack and Leo White have been signed as the cast of "The Jade Box," which will be produced by Universal as a talking ten-episode Chapterplay.

\*\*\*

"The Ship from Shanghai" has been announced by Metro-Goldwyn-Mayer as the title of Charles Brabin's forthcoming seadrama, adapted from Dale Collins' famous novel "Ordeal," and on which work will start shortly.

\*\*\*

Little Sally Eilers seems to be getting her just dues in pictures after a run of hard luck that might have daunted any screen actress. She has just completed the feminine lead of "A Sailor's Holiday" opposite Alan Hale, is now enacting a similar role opposite Hoot Gibson and, as soon as she completes his picture, Sally will do an important characterization for Warners in "The Girl Who Couldn't Say No."

\*\*\*

Sporting his wings as full-fledged pilot, "Hoot" Gibson, Universal western star, flew in his plane to Salinas where he will make several sequences in his first picture under his new \$1,000,000 contract with Universal.

\*\*\*

Morgan Farley, New York stage actor who won a featured players' contract by his performance in "The Greene Murder Case," has been assigned to his fourth all-talking picture role by Paramount. He will play Bud Woodbridge in "The Love Doctor," which will star Richard Dix.

...Nita Martan and her freak "blue" voice will make their debut on the Metro-Goldwyn-Mayer lot when "Chuck" Reisner begins work on his new musical-movie, "Road Show," in which Bessie Love and Charles King are to be featured.

\*\*\*

The script and dialogue for "Out of the Night" having been completed, Henry King and his production staff leave today (Friday) for Florida and Key West to make a final search for a suitable location to make Rida Johnson Young's story. Harry Ham, production manager; Robert Haas, art director, and Richard Harlan, business manager, will accompany Mr. King. They will be gone two weeks, after which Mr. King will immediately begin production.

\*\*\*

"Twelve Hours of Love" is to be the title of the new production William C. De Mille is now making at Metro-Goldwyn-Mayer. The script is by Clara Beranger.

\*\*\*

Wadsworth Harris was the guest of honor of the Los Angeles Opera and Fine Arts Club, at the last meeting of the season, which took place at the "Mary Louise" Cafe. Mr. Harris gave a short sketch of Henry Wadsworth Longfellow, the man, closing with a poetic recital. William Wadsworth, veteran of the stage and screen, and cousin of Wadsworth Harris, and last seen here with the Abraham Lincoln Company, has a prominent part with the "Little Accident" Company, which is booked for the Los Angeles Belasco Theatre.

\*\*\*

William Wellman, the man who directed "Wings," is to produce another aviation story for Paramount. The picture, "Young Eagles," will star Charles "Buddy" Rogers, who, with Richard Arlen, headed the "Wings" cast.

\*\*\*

"The Girl in the Show" has been chosen by Metro-Goldwyn-Mayer as the title of the "talkie" just made by Edgar Selwyn from the New York stage production, "Eva, the Fifth." Principals in this amusing comedy of a stranded "Uncle Tom's Cabin" company include Bessie Love, Raymond Hackett, Ford Sterling, Jed Prouty, Mary Doran and Eddie Nugent.

\*\*\*

Joe Halloran, assistant to John B. O'Brien, pioneer director, announces that Mr. O'Brien contemplates all Equity picture which will be made under the auspices of Equity with twenty-five of their foremost stars, directors and writers, none of whom ever receive less than \$1000 per week, and all working in this picture for Equity at the minimum Equity wage of \$51 weekly. Mr. O'Brien made the first union picture in 1919 for Thanhouser Co., with all union labor trailer on it, which the exhibitors

took off. It will also be remembered that he made the first all Equity picture in 1920 entitled "Lonely Heart," starring Kay Laurell for the Goldwyn company.

\*\*\*

## BUZZING AROUND:

Georgia Hale and Charley Chaplin, having a snack of food at Henry's . . . Estelle Taylor, Lila Lee and James Kirkwood at the same place . . . Noah Beery sitting in the gallery at the Equity meeting . . . Georges Carpentier in conference at Warner Bros. studio . . . Lottie Pickford visiting the marriage license bureau, wearing colored glasses . . . Bobbie, the motion picture monkey, doing tricks for a group of actors on the Fox lot . . . Jean Perry telling some of his friends about losing 15 pounds in 18 days (the diet, of course) . . . Mae Murray walking down the Boulevard with a Filmograph in her hand (this is not advertising) . . . M. A. Steele and Clyde Ramsey of New York City, breezing down the street in their Rolls-Royce . . . John Bowers, Mary Pickford and Douglas Fairbanks at the Metropolitan airport . . . Ed O'Malley, the scribe, starting on his night club tour at midnight . . . Fritz Ridgeway and her husband, Constantin Bakaleinikoff, getting a big kick out of the wrestling match at the Olympic Auditorium . . . Victor Schertzinger boarding the train for New York.

## THE "FLYING FOOL"

Hillstreet Theatre

The motto of "The Flying Fool," William Boyd's latest all-talking air drama, starting at the Hillstreet Theatre Saturday, was to find 'em, fool 'em and forget 'em. But there was one girl who made him remember, for although the battling ace laughed in the face of oncoming death, he trembled in the presence of a lovely woman. Eventually he called her God's gift to women and the devil's present to his enemies. That, in brief, is "The Flying Fool," hailed as the first aerial all-talking romantic drama. With Marie Prevost supplying the love interest, other members in the cast are Russell Gleason and Tom O'Brien. James Gleason wrote the dialogue and Ray Garnett directed from an original story by Elliott Clawson.

With Dot Brown and Art Kaye, Eddie Borden headlines the stage show. Others on the bill include Edythe Marcelle and Ted Williams, Jimmy Allard and company, and the Dixie Four.

1 1 1

Frank Dexter, Darmour-RKO technical director, had hardly recovered from his trip to New York when he was sent on a location trip via the airplane route for Larry Darmour. Frank is going to do some fancy exterior construction up in the Big Bear region.

## Identification Tags For Your Car

# MOTION PICTURES

CAMERAMAN

Constantly Before the Public's Eyes—Identify Yourself With a Pair of These Plates. Valuable as a Source of Exploitation for Road or Local Driving. Choice of Following Plates "MOTION PICTURES—CAMERAMAN, DIRECTOR, ASST. DIRECTOR, SOUND ENGINEER, VITAPHONE, MOVIE-TONE, PROJECTIONIST, ELECTRICIAN—Many Others. State Your Line. 50c Each, \$1.00 Pair, Postpaid, Cash With Order. ORDER YOURS NOW!

SCREENVOX, BOX 1047, LONG BEACH, CALIF.

## MARGARET FEALY

### School of Stage and Screen Acting

Address residence by letter, 7069 Sunset Boulevard, for interview, or telephone HEMpstead 0529.

Among former students who have achieved success are:

**DOUGLAS FAIRBANKS, SR.**

**Lynn Overman**, star of "Oh, Boy, etc.

**Fred Newmeyer**, motion picture director.

**Ernest Truax**, star of "Six-Cylinder Tom," etc.

**Erin O'Brien Moore**, star of "Street Scenes."

**Enid Markey**, lead for Duffy Players.

**Jobyna Howland**, star of Belasco "Gold Diggers."

**Maude Fealy**, leading woman for Sir Henry Irving.

**Wm. Collier, Wm. Gillette**

and many notable stars. Also road, stock, vaudeville and screen stars.



## Plays Reviewed

### Review

#### "The Mender"

Played at the Windsor Square Theatre.

Presented by Ada Heist Oberman.

Written by Edward E. Rose.

Staged by Carlos Inskeep.

Cast—Amy Cantway, Verne Layton, Fred R. Cantway, Mildred Naehean, Sally Irish and Carlos Inskeep.

"The Mender" is a cogent message to mankind, spring from one of the most glorious exhortations of the scriptures—"know the truth—the truth that sets us free." The message comes in the form of an itinerant tinker or "Mender," as he is commonly called, who has wandered back to his Indiana home, after many years of buffeting around the world. Affliction's dart has driven all the

darkness from his soul, and he has come (in his homely little way) to be an apostle of smiles and happiness. He has a felicitous knack of driving hatred out of the souls of all he mingles with.

Entering Luther Bradley's general grocery store, he meets with Bradley's daughter, Lucy, a wheel-chair invalid. The grocer, a gripping, small-town hunk and money bags, has a kindly eye only for the girl, but the surliness with which he treats everyone else keeps her in a continual state of dejection.

The old "Mender" then instills the white light of faith into Lucy's soul, through his gospel of kindness and truth, and in a short space of time she recovers the use of her legs. The miracle wins the churlish Bradley from the shadows of hatred and all ends well when "The Mender" marries his "dear Libby," from whom a lover's quarrel had separated for many years.

Carlos Inskeep gave a capital performance of the title role, adopting a natural style of acting that was convincingly effective. Sally Irish invested the character of Lucy with a tender appeal that won its way into the hearts of all her auditors. All the other members of the cast played their parts well. Between the first and second acts, Miss Lily Kavacs, internationally known pianist, gave two selections and for an encore did Kreisler's "Liebesfreud." She displayed masterly technique, fine interpretative ability and her grace of manner was that of a consummate artist.

"The Mender" is an excellent, wholesome drama and is sure to furnish a good evening's enjoyment for those that like the spoken drama.—Ed O'Malley.

### Review

#### "This Is College"

Presented by Ralph Herman.

At the Egan Theatre.

Although "This Is College," which opened Tuesday night at the Egan Theatre, may not be an accurate presentation of college life, it is at moments a surprisingly fine dramatic

## The Writing Craft

Robert Lord is reported to be adding another perfect script to his long list of successes since becoming associated with the Warner Brothers. Darryl Francis Zanuck, associate executive, recently assigned Lord to write the picture version and dialogue for "Hold Everything," a musical comedy by DeSylva, Henderson and Brown.

"You Can't Kill Cinderella," written by Agnes Pat McKenna, has been purchased by Universal. Miss McKenna is now preparing a second, to be called "Illegitimate Parents."

Sada Cowan, film writer, will be married this week in Chicago to Dr. Ernest L. Commons of Los Angeles. They will return in August and make their home here.

Edward T. Lowe, Jr., who scored with the script of Universal's big feature, "Broadway," is preparing the screen story for "The King of Jazz," a forthcoming super-feature, starring Paul Whiteman and his famous band. Paul Fejos will direct.

play. One may learn very little about college itself, but one learns a great deal—although none of it is very new—about the sex-mad, gin-and-jazz-crazed younger generation.

More than that, however, "This Is College" is the story of a woman who is growing old without ever having been young. Jealous of the youth about her and embittered by her own smug upbringing, she misconstrues the antics—they are little more than that—of the collegians with whom she is surrounded, and she uses her power as assistant dean of women to its worst advantage.

In the course of the play the soured woman is outwitted by the apparent lovemaking of one of the students. Her life is completely changed by this love, which she believes sincere, and the final result is a tragic one.

This brief resume deals with but one thread of the plot, which is awkwardly developed in six scenes. While there are frequent lapses in this play by Madeline Blackmore and Charles Crouch, certain scenes are strong in emotional appeal. There are a number of superfluous speeches which might easily be eliminated.

Hallene Hill brings a cultured sweetness to the part of the dean of women. Sylvia Picker's work as a gullible freshman is refreshing. Marjorie Bonner's earlier scenes are weak, although she remedies this somewhat by capable acting later on. Duane Thompson as the ingenue lead has a simple role which demands little more than an excess of sweetness and charm. Miss Thompson supplies it charmingly.

But it is Maryon Aye who dominates the play. As the assistant dean of women, she takes a role fraught with many difficulties and endows it with sincerity and significance. Her

John Stone, writer for William Fox, is now engaged in writing the continuity for George Jessel's next starring vehicle, "The Hurdy Gurdy Man." William K. Howard will wield the megaphone on this opus.

As a further step in its program to build up the best production department on the West Coast, Columbia Pictures announces that it has signed D. A. Doran, formerly scenario editor for Pathe, on a long-term contract. Mr. Doran, who has already left for California, will join the company's story department in an executive capacity. Since entering motion pictures in 1921, the new Columbia executive has been identified exclusively with the story and scenario departments of some of the most important companies, including Hodkinson, Cecil B. De Mille and P. D. C. Because of his long and successful contact with both the literary and play markets of the world, Mr. Doran is especially suited to his new post and to the widely different demands of the talking pictures.

voice is nearly always clear, her stage presence effective.

The male portion of the cast is Moore as Joe Graham, a perpetual senior, is most important, both in the number of lines he renders and the way in which he interprets them. The part he plays is not a gracious one, but it is handled effectively. He is most certainly adept in a moonlit patio.

William Kussman, James Aye, Warren Washburn, and George Clark complete the cast.

Ralph Herman, who presents "This Is College," is to be congratulated on his new enterprise. While it has many histrionic peers, it is significant in the advance it represents.—Fanya Graham.

### ENTERTAINS

Eve Unsell had Sir Gilbert Parker as guest of honor at a small luncheon party at The Writers on Wednesday, when both renewed a friendship begun when Eve was head of the scenario department of Famous Players in London. The other guests were Dr. William Moulton Marston, the noted psychologist, Mrs. Marston and Lucile Erskine.

### LEONIDOFF TO EUROPE

Leon Leonidoff, production assistant to S. L. Rothafel, "Roxy," is a passenger on the "Ile De France," the most recent member of the Roxy staff to take a European vacation. He will spend several weeks on the Continent, during which he will confer with the leading musical producers of Europe. He will also visit the International Exposition at Barcelona and after a rest in the Swiss Alps will again assume his duties at the Roxy. He is expected to return late in August.

## GEORGE OVEY

Phone, North Hollywood 476  
Message, Gladstone 9502

Six pictures on which  
**JOSEPH JACKSON**  
worked last year were included  
in the list of box office record  
smashers compiled by the  
Motion Picture News

*Albert DeMond*

Now  
Writing Dialogue on  
**HAROLD LLOYD'S**  
"WELCOME DANGER"

## Paul Perez

UNDER CONTRACT  
FIRST NATIONAL-  
VITAPHONE

## DWIGHT CUMMINS

WILLIAM FOX STUDIO

## WRITERS

DO YOU really know the class of work you are best adapted to do?

DO YOU follow the fashions in literature and keep up to the minute in style?

DO YOU study the market and know the policy, method and needs of publishers?

DO YOU understand how to get the best out of yourself?

ARE YOU driving straight to success or groping aimlessly, hoping to grasp it accidentally?

IF YOU are not certain about any of the foregoing, come around and talk it over.

## WRITERS' WORKSHOP

728 NORTH WILTON PLACE

Phone GRanite 6456



MAYBE I  
SHOULDN'T HAVE  
MENTIONED IT  
SAYS AL SHERMAN

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

## MOTION PICTURE EXHIBIT--ATLANTIC CITY

### Adolph Menjou Says He Is Victim of a Conspiracy

NEW YORK, July 18.—Adolphe Menjou, sailing with his wife Katherine Carver, for France last Friday hinted to New York newspapermen who met him on the boat that there was a conspiracy among producers to keep him out of pictures in America. He said that he hoped he would find European producers more desirous of his services than he had found American makers of pictures and stated that there was a strong possibility that he would never return to this country.

"There must be a conspiracy against me," he said. "For the last six weeks I have been in New York looking for a job. The producers seem to be exerting every possible means to prevent me from obtaining employment.

"I think it is a shame that a man who has worked hard and has attended to his business should be treated in this manner. I have taken care of my work. I have never been involved in any scandals, and the books will show that every picture I have made has made money.

"Here I am an advanced star, with years of successes behind me, and I have got to go across the ocean to get a job. I must make money. I have a wife and mother to support."

Menjou completed ten years service with Paramount-Famous-Lasky when the final scene of "Fashions in Love" was shot on May 7th. Menjou was given quite an ovation by women on the pier when he was recognized as he started up the gang plank.

### Three Recordings Made For Comedy

NEW YORK, July 18.—Three different recordings providing three separate sound negatives were made for "His Baby Daze," Lloyd Hamilton's new comedy according to the New York office of Educational Film Exchanges. This detail was necessary to provide a complete musical score running concurrently with the dialogue of the two-reeler and is believed to be the first picture of any length to combine music and dialogue.

The dialogue was recorded at the same time as the action. Then while this was being projected a complete musical score was played and recorded. The third negative was recorded when the music and dialogue sound tracks were replayed directly into the microphone.

### Corrective Lens Aid To Talkers

NEW YORK, July 18.—A lens to correct the flat appearance which has been so noticeable in negatives shot under incandescent lighting and noiseless arcs, is being perfected by experts in the Bausch and Lomb Division of the Eastman Kodak Company, it was learned in New York this week. The secret of the correction is that lenses in general use now are corrected for excessive blue rays of the old style lighting, where in the new red rays are the over emphasized features which need correction.

The poor results which have been obtained are explained by the fact that the incandescent lights contain no more blue light than is necessary for good photography and the lenses cut out some of this and thus emphasize the other features of the light. The preponderant "red bands" also help to emphasize the lack of contrasts in the grays and blues, which photographed so satisfactorily under the former lights.

Lenses corrected for "red bands" will cause a terrific upset in the industry. The present method of make-up will have to be revised and the old lenses, those corrected for "blue bands" will have to be used for outdoor work, as the "red band" correction would make the new lenses useless for work in ordinary daylight.

### Dallas Professor Demonstrates His System

NEW YORK, July 18.—L. E. Randall, Dallas (Tex) University professor is demonstrating his system of third dimension pictures in the Vitaphone studios in New York. L. H. Fitzhugh, who is assisting him in the work of preparing the device for theatres, says that no change is necessary in filming the pictures and in projection only the machine lenses and the screens need to be changed.

"The principle of the third dimension picture," said Mr. Fitzhugh, "is based upon optical illusion. Two projection machines are used in such a manner that each alternate picture is reflected to the right eye, while each of the other alternate pictures is reflected to the left eye. The machines will be equipped with double lenses, one projecting images with violet rays, and the other projecting light which is deficient in actinic rays. These two images build on crossed lines in the screen into images giving the impression of depth."

### Costumes, Wigs and Uniforms, Imported From Hollywood

ATLANTIC CITY, July 19.—A Motion Picture Exhibit, comprising displays of costumes, jewelry, wigs, uniforms and props from practically all of the featured players of the screen, is proving itself one of the most interesting of attractions to the legions of visitors to Atlantic City this season.

The material valued at considerably over a million dollars was imported direct from the various studios in Hollywood. All of the major producing corporations are represented in the exhibit which occupies one of the large auditoriums in the Steel Pier and there is no charge of admission to patrons.

One of the features of the display, which is comprehensive and representative of every phase of the motion picture industry, is a group of life-like wax figures of a score of the screen's best known characters including Douglas Fairbanks, Charlie Chaplin, Corinne Griffith, Dolores Costello, Buster Keaton, Rudolph Valentino, Al Jolson, Conrad Nagel, and others. These figures are garbed in the costumes worn by the players in their most recent pictures. They are the handiwork of Katherine Stubergh of Los Angeles and were sculptured from life especially for the exhibit.

Among the famous props brought from Hollywood by Ed F. Corcoran, director of the exhibit, for five years a member of the New York staff of the Paramount-Famous-Lasky Corporation, are the Queen's Carriage used in the current Fairbanks picture "The Iron Mask," the Horse Car used by Harold Lloyd in "Speedy," a Chariot driven by Francis X. Bushman in "Ben Hur," a Director's Chair from Cecil B. De Mille; the Model Showboats used in the production of the current picture by that name; a typical star's portable dressing room used by Marion Davies completely outfitted.

Additional attractions are the original make-up box sent by Lon Chaney; Al Jolson's famous wig used by this star in the making of "The Jazz Singer" and the "Singing Fool," a pair of socks worn by little Davey Lee in his first production; a complete array of costumes from the members of "Our Gang."

Among the magnificent and costly costumes on display are those worn by Corinne Griffith in "The Divine

(Continued on Page 32.)

### DO YOU KNOW MISS CINDERELLA?

Once upon a time (isn't that the way all fairy tales go?) there lived a Maiden who just loved and loved Nice Things. Like all pretty Maidens she decided that, while it may be Great Stuff to have a Fairy God-mother, it's much easier to Do Things Yourself. So, instead of hanging around the Old Fireplace for the Ancient Lady with the Wishes to show up, this Modern Kid taught her little Tootsies to Tap their way right into New York's most popular Night Club where they soon attracted the Eye of one of New York's most popular warblers of Mammy Tunes. Mammy Tunes, my children, are Songs sung by Singers who only visit their Mammies on Holidays like Yom Kippur—that is, if the Show hits the Town where Mammy happens to Live. However, this Mammy Singer was different from other Chirpers, because He fell right in Love with the Little Lady with the Tap-Tapping Shoes and Persuaded her to trot down to the nearest Preacher and Get it Over With. She did—and so she Married her Prince and proved again that Broadway sometimes does More Than Right By its Gels.

Moral: If you think I'm kidding, just write to Ruby Keeler at the Ziegfeld Theatre and prove it for yourself.

### SAM MARX RAZZES

Sam Marx, the exuberant and quite-clever editor-in-chief for New York Amusements, Broadway's snappiest throwaway, secured another faithful reader this week in the person of Louis Sobol, the Evegraphic's brilliant limner. For Sammy, feeling the urge to be vitriolic, dashed a few ironic remarks at Friend Sobol, who was told by Cheese Club friends about the verbal stabbing.

"Clever, indeed," remarked Sobol, upon being shown a copy. "I must read this young lad diligently, he's so amusing, you know! Is this pamphlet printed regularly?"

### DID YOU KNOW . . . ?

That Bert Acosta likes the chattering chintyles? . . . That Ronald Colman is gonna be Arch Selwyn's latest stage sar? . . . That Mark Griffin, the Sunday Enquirer columnist, likes chicken croquettes? . . . That Jimmie Durante, the "Show Girl" comic, uses a dozen hats per performance but still won't high hat you? . . . That Madeline Mack, Broadway's most popular gal, doesn't like cheap racketeers? . . . That Will and Eugene Howard can still keep the customers howling even with gags yars and yars old? . . . That the Paramount Grill in Arlington, out in Joisey, is just one of those coffee pots? That Harry Morey is in town to do a show here? . . . That the Nassau in Long Beach still gets a play from the actors and actorines looking for a cool spot?



## Working It Out In New York

with  
OLIVER UNDERWOOD

NEW YORK, July 18.—The weather for the past week has been of that variety that there is a keen desire to make death the only punishment for the person who asks "Is it hot enough for you?" The office boy who has gotten up the energy to go out for frosted chocolates three times in the past seven days, thus reviving the staff that many times, says that the restaurants are kicking that everybody is eating crackers and milk, except of course, those people who have to be different. These latter are eating milk and crackers for lunch. The humidity has gotten in its erratic work also. Financiers got together and formed a bunch of equipment companies into one big one, and then put a price on the common stock that makes it a 150,000,000 corporation. We can't imagine how exhibitors are going to pay their talker projectors and buy that much equipment on top of it. Publicity departments are not sending out as many fantastic yarns as is usual in the summer. Probably the heat is keeping them from working as hard, or the humidity has caused the bosses to doze off more than usual. Be that as it may, however, one of Hy Daab's hired men sent out a story about John Boles being so superstitious about starting a picture with a new hat that he had bought a ten gallon sombrero to break in before he started wearing it in his next Radio production and forgot to put in the name of the picture in which the hat will appear; and from First National came a four page story, prepared by one of Charlie Einfeld's paid help, all about Dorothy Mackaill, in which the only news that we could find was that she eats her dessert before meals instead of after. The office stenographer says she always does that at lunch, eating the pickle after the eclair and soda.

Richard Arlen is getting quite a break on Broadway this week, playing the lead in three different productions in as many pre-release and long run houses. The pictures are "Four Feathers" at the Criterion, "Thunderbolt" at the Rivoli and "Dangerous Curves" at the Paramount. The first two will continue after the last named has ended its week stay.

Billy Kelly, who is playing one of the undertakers in "His Operation" at the Pathe studio, is getting quite a bit of publicity over the fact that he advised Charlie Chaplin to stay out of pictures. He was in the vaudeville skit that brought Chaplin over from England, and when Chaplin consulted him about an offer to go into pictures, Kelly quotes himself as saying, "Steer clear of them, they will ruin you forever." Kelly himself has now joined the great throng that is willing to be ruined.

It's peculiar the way things always

seem to run contrarywise in motion picture studios. Carpenters, props, electricians and other members of the crew at the Paramount studios, taking Gertrude Lawrence as a demonstration, are practicing pronouncing "either" and "neither" with the accent on the "i" and learning other English against the time when Clive Brook starts working under the direction of Basil Dean, the noted English stage director, where the one great ambition of directors of sound pictures is to get a crew whose only linguistic accomplishment is to keep silent in any language.

And speaking of Gertrude Lawrence, this English girl, is a godsend to Charles E. McCarthy, Harold Flavin, Blake McVeigh and others of the Paramount publicity staff. She issued invitations to a theatre party to "Show Girl" and let the party go on without the hostess in order to work at the studio. Two nights later she gave three of her off hours to drilling a chorus into singing a song. Both stories on the level and both in the same week.

Bruce Gallup and Warren Nolan, up at United Artists, pulled an ethical suppression of a darned good feature story this week. When Police Commissioner Whelan announced a secret squad of police to pose as racketeers, the Evening Post dug from its picture morgue a shot showing Whelan congratulating Roland West taken at the time "Alibi" opened in New York, published it with a story intimating that Commissioner had gotten his idea for his secret police from the picture. Nolan checked and found that Whelan hadn't, and the U. A. publicity department refused to give out any more pictures, despite the kidding such a story would have caused him, it's a dead cinch that traffic laws don't have to be an excuse for Gallup being late for his golf.

It must be the height of contrast, or something or other, that the day after Adolphe Menjou sailed for France complaining that there must be a conspiracy to keep him from working here, trade papers blossomed out with page ads praising "Fashions in Love" and reprinting a telegram from an exhibitor which contained the statement, "Menjou's performance is so outstanding that.....a new star has been born."

Mark Hellinger, columnist on the New York Daily News, sailed last Saturday for Hollywood, on a honeymoon, bringing as the bride Gladys Glad, whom Florenz Ziegfeld has declared to be the most beautiful girl he ever saw. That description and the destination ought to be good for some wise crack along the lines of "bringing coals to Newcastle" but the bearings just melted out of the fan in the electric fan in the office and the writer has something serious to worry about.

Ed Hurley, whose motion picture activities are too numerous to find room in our files, is sure there is something wrong with the statisticians who composed the Lux advertisement that 443 of 451 leading motion picture actresses use soap. He is sure he has met more than nine whose bobbed tresses disclosed slightly soiled necks.

## Aiding Exhibitors to Obtain Credit

NEW YORK, July 19.—Electrical Research Products, Inc., the company which markets Vitaphone and Movietone theatre equipment for talking pictures, has entered into an alliance with Credit Alliance Corporation for the purpose of aiding exhibitors to have the opportunity to obtain long term credit on talking equipment. Exhibitors Reliance Corporation, the new company, was announced in New York this week.

Among the directors of the new company are J. E. Otterson, president of Electrical Research Products; Clarence W. Palitz, president of Credit Alliance Corporation a company which has \$40,000,000 assets; C. W. Bunn, general sales manager of Electrical Research Products, and A. G. Whyte, formerly picture booker for the Keith-Albee circuit of theatres.

## Motion Picture Exhibit in Atlantic City

(Continued from Page 31.)

Lady" and the Japanese Bridal Gown worn by Greta Garbo in "Wild Orchids."

Exhibits from such well known productions as the "Ten Commandments," "King of Kings," "Ben Hur," "Noah's Ark," "Broadway" as well as some of the more recent talking pictures like "Close Harmony," "Weary River," "Mysterious Dr. Fu Manchu," "Dynamite," "Ritzzy Rosey," "Cocquette" and others are displayed.

The original costumes worn by Rudolph Valentino in "Son of the Shiek" are part of the exhibit and prove of absorbing interest to all friends of this famous lover of the screen. Wallace Reid's favorite gold-headed cane is also on view.

The exhibit is proving of educational value in view of the exhibits indicative of the manner in which sound pictures are made. There are interesting displays of theatre construction; the art of make-up and other subjects with which the public are unfamiliar.

There is a display of jewelry worth a small fortune as well as an exhibit of wigs and hair goods that gives the fans topic for conversation.

All of the displays are authenticated by personally signed letters from one hundred and twenty-five screen players.

There is a Star's Photo Gallery of framed and personally autographed photographs of five score screen favorites.

Corporations cooperating in the exhibit which is scheduled to continue until late in September include Universal Pictures Corporation; Paramount-Famous-Lasky Corp.; United Artists; First National; Metro-Goldwyn-Mayer; Fox Film Corp.; Pathe Exchanges; Columbia Pictures Corp.; Harold Lloyd Corp.; Warner Brothers Pictures; Metropolitan Studios; Christie Studios; Mack Sennett and others.

Forty-eight theatres at an aggregate cost of \$3,086,300 were started in June according to a report of the F. W. Dodge Corporation.

## ALONG MUSIC ROW WITH HERMAN PINCUS

NEW YORK, July 18.—The advent of Vitaphone has brought to many screen stars new laurels and new talents. It has brought to light, or rather within hearing, voices that are not only excellent for dramatic and comedy work but for musical as well. Not the least of the surprises that followed in the wake of Vitaphone's rule was the discovery that many players who had never attempted a high C, were easily qualified for singing roles. Screen stars who had never used their voices professionally have been introduced, via Vitaphone, to their singing selves. The entertainment world has been enlarged by the rising of a new conglomeration of stars among the constellations.

Colleen Moore is singing her way through her next picture "Smiling Irish Eyes" and her debut as a singing star has been so successful that she has already recorded several songs from the picture. In the course of the story she sings two numbers "A Wee Bit O' Love" and "Smiling Irish Eyes."

Jack Mulhall discovered his singing voice by accident. In a scene in "Two Weeks Off" he was required to sing his way out of an embarrassing situation and his singing was intended to be a farcial fizzle. The first rehearsals of the scene found that the chief trouble was in getting Jack's voice to sound convincingly bad. His voice was too good for the situation! Then and there it was decided that he was to sing in his next and "Twin Beds" presents him as a song writer singing his own composition "If You Were Mine."

Carmel Myers, who had no suspicion that her pleasant speaking voice would record satisfactorily when singing, took a chance and sang one number, "I Love You I Hate You", in "Careers", and her performance registered as one of the outstanding bits of the film. In "The Careless Age" she is singing three numbers specially written for her, "Melody Divine", "Say It With a Solitaire", and "All I Want Right Now Is You".

John Barrymore is to sing in "General Crack", his forthcoming vehicle, his debut in talkies and his first appearance in a singing role.

Betty Compson, Sally O'Neil, and Myrna Loy have all found their singing voices through the medium of Vitaphone. Betty Compson and Sally O'Neil are both singing performers in "On With the Show" and Myrna Loy found her voice in the course of the filming of "The Squall". She went about humming snatches of the theme song "Gypsy Charmer" to herself until some one heard her and her singing was incorporated in the picture.

Pauline Frederick, in "Evidence" will start her singing career to the tune of "Little Cavalier".



# "The Four Feathers" Doing Fine In New York

## Adventure Film Playing To Capacity House In Fourth Week

NEW YORK, July 19.—A popular subject of conversation in motion picture circles these days deals with the fine success now being enjoyed by "The Four Feathers," the spectacular adventure film produced by Messrs. Schoedsack and Cooper, and which is now in its fourth week of capacity business at the Criterion Theatre. Not since that smashing hit, "Wings," turned away hundreds from the box office matinees and evenings two years ago has a \$2 film done such business at the Criterion as the newest occupant.

The reason for the showmen's wondering comment is this: "The Four Feathers" is a sound production, but contains no dialogue, and to judge by the public's reaction toward new films, it definitely clamors for talking films.

Why, then, is "The Four Feathers" triumphing over all its dialogued competitors?

Among the answers vouchsafed are the fact that it is a remarkable action motion picture with a story that grips the emotions; that it boasts a cast of extremely popular players, including William Powell, Clive Brook, Richard Arlen and Fay Wray; that it contains several of those big spectacular thrill scenes which history has proved as necessary ingredients in the formula of every big \$2 film hit. These amazing scenes are the attack of a herd of flame-maddened hippos upon two men in a frail canoe, the flight of a tribe of baboons from a jungle fire, and the fierce assault of the war-like Fuzzy-Wuzzys upon a gallant British Square. Then, too, that invaluable adjunct of the show business,—word of mouth advertising,—has noised it about town pretty well that "The Four Feathers" is a combination of "Beau Geste" and "Change," and comprises a mighty acceptable two hours' entertainment.

In any event, the welcome accorded the film by Manhattan is a pretty tribute to the acumen of Jesse L. Lasky in deciding that "The Four Feathers" would be most effective without the use of conversation, but that its dramatic and emotional qualities would be much enhanced by the stirring musical score and especially arranged sound effects.

The six-foot-four Schoedsack, one of the members of the film, waited in New York only long enough to read the praise given it by the New York dailies before setting off again on another mysterious assignment. It is reported that his destination is the Straits Settlement and that whatever the nature of the picture he brings back with him at some future time, it will be a sound production.

This trip Schoedsack is not accompanied by Merian C. Cooper, the erstwhile war aviator, journalist, explorer, author and co-maker with him of "Grass" and "Chang." Cooper is now one of the operating heads of a huge commercial aviation company in New York.

## Problems of Small Exhibitor May Be Solved

NEW YORK, July 18.—A serious attempt has been made in New York to bring about some solution of the problem which is facing the small exhibitor due to the cost of sound pictures. S. R. Kent, Paramount; James R. Granger, Fox; Claude Ezell, Warner's and Phil Reisman, Pathe, all sales managers of their companies, have been formed into a committee to work out ways and means from the distributors' standpoint.

They are holding frequent sessions and before the end of the month will meet with a committee of five exhibitors appointed by the Motion Picture Theatre Owners of America to present their plans.

## Movietone Plane Is a Success

NEW YORK, July 18.—Fox Movietone Air News plane, equipped for photographing both action and sound, is more than accomplishing its purpose of popularizing Movietone News and incidentally aiding in the work of making the public air minded, according to reports received in the New York offices of the Fox Film Corporation.

The plane has been on its good will flight for a little over a week and has thus far entertained Gov. John Trumbull, of Connecticut, and Gov. Frank G. Allen of Massachusetts as well as the leading municipal executives of the main cities in New England. The officials are taken on flights in the plane and recordings of their voices made, as a part of the ceremonies in each city in which the plane makes a stop.

Following the New England tour which will be completed this week, it is planned to have the plane visit nearly 50 other cities in all parts of the country. The trip is in charge of Major A. E. Holland, with Will C. Sievert as pilot, and exhibitors in the cities visited are given a good break by the personal appearance of the crew in theatres with showings of a special Movietone picture on aviation events.

## Former Exhibitor Is Being Sued

NEW YORK, July 18.—Silvester Z. Poli, who sold the chain of New England Theatres bearing his name to William Fox a year ago for \$26,000,000 is being sued in New Haven, Conn., for \$1,300,000 commission on the deal. Edward P. Eagan, of East Hampton, Mass., and Pasqual Beraglio and James A. Mahoney of Springfield, Mass., are the plaintiffs in the suit.

Talkers may bring the plays of George Bernard Shaw to the screen, despite his refusal to sell any for silent versions. He also intimates that he may be tempted to write an original.

## NEW YORK BRIEFS

NEW YORK, July 18.—Morton Downey and wife, the former Barbara Bennett, who have been making pictures for Pathe, have sailed for London where Downey has a four weeks engagement at the Cafe de Paris.

Glen W. Dickinson of the chain of theatres bearing his name in an around Kansas City, has bought two additional houses from Glen E. Klock, bringing his total up to 26.

Talkie pictures are given the credit, or discredit, for having closed all the legitimate, burlesque and vaudeville houses in Louisville, Ky. except for one picture house with a "tab" show.

Loew Theatres in Greater New York will hereafter change programs on Saturday and Wednesday instead of Monday and Thursday. The change becomes effective tomorrow. (July 20th).

Radio-Kieth-Orpheum has created a new bureau in its New York office to create and develop headline talent for vaudeville houses.

England has formed a large company for the manufacture of film with a paper base made from a new process for which 50% increase in strength and 25% increase in transparency is claimed.

Charles E. McCarthy who has been roadshowing talkers with a Paratone portable projector in North Dakota, has turned over the outfit to his brother and started for Hollywood to produce.

Disc device of General Talking Pictures Corporation is now being sold in England by British Talking Pictures Corporation, which also handles the DeForest Phonofilm there.

Universal is admittedly searching for a site of a building which will do for studio purposes with the avowed intention of starting production in the East. Shorts probable with stage talent.

Western Electric announces that it has received 89 orders for talking picture equipment from Australian theatres. Eighteen houses in that country are already operating with W. E.

The Russian Soviet has issued instructions cutting and limit production costs on future pictures to 80,000 rubles. Anyone's guess is good as to what that amounts to in money.

Richard Walton Tulley has been given the option of turning over all contracts on "The Bird of Paradise" to Grace A. Fendler who won a plagiarist verdict from him, or go to jail.

World Wide Pictures has secured the distribution rights to Mack Sennett's first all talkie feature "Midnight Daddies."

J. Frank Brockliss, managing director for Tiffany-Stahl in Paris, is here consulting with Grant L. Cook, vice president.

England has solved the problem of talking pictures for deaf people with a device of ear phones equipped with an amplifying control to vary the volume.

Universal Pictures Corporation announces that it will continue its complete service plan which has proved successful during the past two seasons.

## Jimmy Walker Pays Vaudeville a Big Compliment

NEW YORK, July 19.—James J. Walker, Mayor of New York, paid vaudeville, as an industry and the artists of vaudeville, a rare compliment this past week. At the invitation of Hiram S. Brown, president of R-K-O, New York's popular Chief Executive spoke on the final program, until next Fall, of the R-K-O Radio Hour. It had been announced in advance that Mayor Walker would speak on "The City of New York," but when the time came and he found himself before the microphone, surrounded by Sophie Tucker, Gus Arnheim, Eddie Leonard, Bill Robinson, Tom Kennedy and the other stars of vaudeville, he apparently changed his mind and devoted the eight minutes allotted him to eulogizing the profession and paying tribute to the new regime of Radio-Kieth-Orpheum and the "Radio Family."

## Hiram Brown Attends Chicago Meeting

NEW YORK, July 19.—Hiram S. Brown, president of Radio-Kieth-Orpheum, and Joseph Plunkett, general manager of theatre operations, journeyed to Chicago on Thursday last to attend the convention held there last week of the RKO Productions, makers and distributors of "Radio Pictures", which will be featured next season in RKO theatres. An ambitious program was outlined at this convention and those vaudeville theatres which include sound features on their bills apparently have an interesting series to contemplate.

If It Is Good Enough for Filmgraph It Sure Should Be Good Enough For You

**SARDI'S RESTAURANT**

Sardi Building 236 West 44th Street New York  
Filmgraph's New York Headquarters—903 Sardi Building  
And We Eat at Sardi's



# Doings in New York Studios and Nearby Cities

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
American Sound Recording Corp. E. Smith Casting 34 W. 44th St., N. Y. C. Kid Komedies Corp. National Sound Pictures	Kid Stars Catherine Porter Anna Thomas Pearl Ramoy Art Landry Jean La Marr	S. Edwin Graham S. Edwin Graham Edwin Earle Graham John Noble John Noble John Noble	Edwin Earle Smith Edwin Earle Smith Edwin Earle Smith Edwin E. Smith Edwin Earle Smith	Phil Armand Phil Armand Phil Armand Phil Armand Phil Armand	Kid Komedies Series "Collegiate" Series "Bathing Beauty" Series "Show Girl" Series Art Landry Series Jean La Marr Series "La Rosita"		Preparing Preparing Preparing Shooting Shooting
METROPOLITAN FORT LEE STUDIOS Rayart	Al Herman-E. Gilbert Chrestian's Band Chrestian-Barnett Fred Argath Robert Bentley Al Herman Introducing Mignon Laird Tommy Christain and Palisades Orchestra	J. S. Harrington J. S. Harrington J. S. Harrington Fred Argath Mark Linder J. S. Harrington		Bert Cain Bert Cann  Bert Cann	"Snappy Tunes" (Reel) "Jazzmania" (1 Reel) "Pep and Personality" "Cabaret Nights" "Ankles" (2 Reels) "Melodies"	Fred Argath Mark Linder	Shooting
Raytone Talking Pictures, Inc.	Gertrude Lawrence	J. S. Harrington John Meehan and Robert Florey Rouben Mamoulian Bob Florey	Fred Fleck Otto Brower 2nd, Ray Cozine Freddie Fleck	William Steeney Al Wetzel George Folsey	"The Gay Lady" "Applause"	Gene Markey Garrett Fort	Shooting Preparing Finished
PARAMOUNT LONG ISLAND Paramount-Famous-Lasky	Helen Morgan Lawrence-Petri-Ruggles	Jack Noble	Ed Graham	Bill Stiner Frank Mushmore Dal Clawson	"Gay Lady" "The Gobs' Follies" "Jail House Blues" (1 Reel)		
E. C. A. Radio Pictures	Langry-La Marr	Basil Smith	Wm. J. Macdonald				
VICTOR TALKING MACHINE, Camden, N. J. Columbia	Mamie Smith	Bryan Foy	Murray Roth	Du Par-Foster			
VITAPHONE BROOKLYN ST. New York Warner Bros.	Harry Rosenthal Revene Raye  Fred. Ardath Hugh O'Connell  Jack White and His Mardid Club Orch. Bill Edison and Charles Gregory Frances Shely and the Four Eton Boys Jack Krafts and Elsie Lamont Don Alberto and His Argentine Orchestra and Carolina Segrera	Bryan Foy Bryan Foy Bryan Foy Bryan Foy  M. Roth M. Roth Bryan Foy Bryan Foy M. Roth	Murray Roth Murray Roth Murray Roth Murray Roth  Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn	Du Par-Foster Du Par-Foster Du Par-Foster Du Par-Foster  Du Par-Foster- Rescher Du Par-Foster- Rescher Du Par-Foster- Rescher Du Par-Foster- Rescher Du Par-Foster- Rescher	"Bath & Tennis Club Orchestra" "The Piquant Seniorita" (Spanish Songs & Dances) "The Dry Days" "The Interview"  "Joe College"  "Whoopie" "Spanish Songs"	Fred. Ardath	
Eastern Paragon, N. J.	Marion Haslup and Margery Whittington	Edward F. Hurley	Ray Phelps	Stewart Moss	"Bore-i-fying the American Girl" Series		
Hurley Productions, Inc.	Margery Whittington- Delores Porter	Edw. F. Hurely	Ray Phelps	J. A. D. MacDonal	"Bore-i-fying the American Girl"		Preparing
Mason Wadsworth	Donald Meek Marion Haslup	Edwin S. Hurley	Ray Phelps	J. A. D. MacDonal	"Came Dawn"		Shooting

## BRAND NEW 1929 CHANDLERS

### \$300 to \$800 DISCOUNT

PRICED FROM \$895 to \$1595

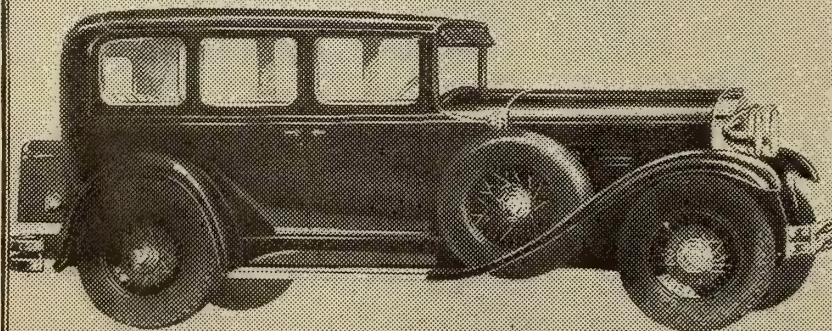
SIX  
CYLINDER

Closed Models

As Low As

**\$895**

Delivered



EIGHT  
CYLINDER

Closed Models

As Low As

**\$1195**

Delivered

OPEN  
SUNDAYS

## KELLEY KAR CO.

1225 SO. FIGUEROA

"WHERE GOOD CARS COST LESS"

OPEN  
EVENINGS



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>DARMOUR</b> 5823 Santa Monica Blv. (Darmour Casting) GL 1794	Mickey McQuire Alberta Vaughn and Al Cook	Al Herman Al Herman	F. H. Clark F. H. Clark	Jim Brown Jim Brown	Mickey McQuire Series "Record Breakers"	E. V. Durling E. V. Durling	Preparing Shooting
<b>JAMES CRUZE</b> HE 4111	All-Star	Walter Lang	Vernon Keyes	Ira H. Morgan	"Soul of the Tango"	Arturo S. Mom	Preparing
<b>CHAPLIN</b> —HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA OFFICE</b> HO 7940 1438 Gower St.	Sally O'Neil Hobart Bosworth Belle Baker	George Archinbault Ralph Ince Erle Kenton	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"The Broadway Hooper" "Hurricane" "The Song I Love"	Norman Springer	Preparing Shooting Preparing
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. HOLLY 2806	Collins-Dent	Stephen Roberts	Ralph Nelson	Warren-Hyer	Untitled	The Staff	Shooting
<b>FASHION FEATURE STUDIO</b> HOLLY 2911 1154 N. Western	All-Star	George W. Gibson	M. E. Fulton	Ed Esterbrook	"Fashions News"		Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Eddie Buzzell Irene Bordoni Marilyn Miller Fairbanks Jr.-Young Richard Barthelmess Mulhall-Wilson	Merwyn LeRoy Clarence Badger Jno. Francis Dillon Eddie Cline Frank Lloyd Unassigned	Bill Goetz John Damery Val Paul Unassigned Eddie Marin Unassigned	S. Deene Sol Polito D. Jennings Unassigned Ernest Haller Unassigned	"Little Johnny Jones" "Paris" "Sally" "Forward Pass" "Young Nowhere's" "Dark Swan"	Adelaide Heilborn Hope Loring Harvey Gates Bradley King	Shooting Shooting Shooting Preparing Shooting Preparing
<b>FOX</b> —HO 3501—HO 3000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	Lenore Ulric All-Star J. Harold-J. Murray, Norma Terris Gaynor-Farrell Moran-Percy Will Rogers Tracy-Clarke	Allan Dwan Raymond Cannon Marcel Silver  David Butler James Pinling Frank Borzage Kenneth Hawks	William Pummell G. Hollingshead Clark Murray Sidney Bowen Ad Schaumer Wm. Pinling Lew Borzage Max Gold	Harold Rosson Dan Clark Charles Van Engle  Ernest Palmer Charles Clark  L. W. O'Connell	"Frozen Justice" "Why Leave Home?" "Married in Hollywood"  "Sunny Side Up" "Words and Music" "They Had to See Paris" "Big Pine"	Robert S. Carr Harlan Thompson  Andrews Dennison Sidney Mansfield	Shooting Shooting Shooting  Shooting Shooting Shooting
<b>MACK SENNETT</b> GL 6151 4204 Radford Ave. N. Hollywood—GL 6155	Andy Clyde	Mack Sennett	Dave Stafford	John Boyle	Untitled	Smith-Rodney	Shooting
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Joan Crawford Lon Chaney Love-King John Gilbert All-Star All-Star J. Nugent-E. Nugent	W. S. Van Dyke Jack Conway George Hill Charles Reisner Lionel Barrymore Tod Browning Wm. De Mille E. M. Hopper Brabin Jacques Feyder Clarence Brown	Red Golden Arthur Rose Frank Messinger  Tory Bacquac W. Ryan E. Taggart Clarence Bricker	Glyde de Vinna Harold Wenstrom Ira Morgan  Percy Hilburn Merritt Gerstad P. Marley Wm. Daniels	"Trader Horn" "Jungle" "The Bugle Sounds" "Road Show" "Olympia" "13th Chair" "Twelve Hours of Love" "Kempy" "The Ship From Shanghai" "Jealousy" "Navy Blues"	Richard Schayer Thalberg-Butler A. P. Younger Bess Meredith Clara Berenger Elliott Clauson Beranger J. Nugent-E. Nugent	Shooting Shooting Shooting Preparing Shooting Shooting Shooting Preparing Preparing Shooting
<b>METROPOLITAN</b> 1040 N. Las Palmas Christie (Evelyn Egan, Casting) GR 3111	Harold Lloyd Caddo Prod. Will King All Negro Cast Louise Fazenda	Mal St. Clair Howard Hughes Phil Rosen Wm. Watson Wm. Watson	Lloyd-Anderson  A. Schawmer Art Black Art Black	Gus Peterson Gus Peterson	"Welcome Danger" "Front Page" "Father's Advice" "The Lady Fare" "Faro Nell"	Staff Octavus Roy Cohen	Shooting Preparing Shooting Shooting Preparing
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	George Bancroft Maurice Chevalier All-Star All-Star All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton Victor Schertzinger Victor Fleming Edward Sloman	Archie Hill George Hippard Geo. Yahalem  Henry Hathaway William Kaplan	J. Roy Hunt Victor Milnor Charles Lang Unassigned J. Roy Hunt Alfred Gilks	"The Mighty" "The Love Parade" "Behind the Makeup" "Youth Has Its Fling" "Fast Company" "Kibitzer"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ Robson-Baker Owen Wister Shore-Swering-Mintz Robinson	Preparing Shooting Shooting Preparing Preparing Shooting
<b>PATHE</b> —EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Armstrong-Gleason	Tay Garnett	Bob Fallows	Arthar Miller	"Sweetie" "The Sat. Night Kid" Untitled "Darkened Rooms" "The Love Doctor" "The Vagabond King" "The Lost God" "Oh, Yeah!"	Marion, Jr.-Heath- Lloyd Corrigan Corrigan-Paramore Lee-McNutt-Jones Gibbs-Baker  Rudolph Friml Russell-Abbott James Gleason	Preparing Preparing Preparing Preparing Preparing Preparing Shooting
<b>RKO</b> —HO 7780 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Bebe Daniels LaRoque-Le Roy	Luther Reed A. Leslie Pierce	J. F. McCloskey Johnny Burch	Bob Kurl Jack McKenzie	"Rio Rita" "Delightful Rogue"	Bolton-Thompson Wallace Smith	Shooting Shooting
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	All-Star	Fred Balshofer	Charles Alphin	Billy Bitzer	"Honeymoon in Spain"	Charles Alphin	Preparing
<b>ROACH</b> —EM 1151 1 P. M. to 3:30 P. M. Casting, Joe Collum	Laurel and Hardy Harry Langdon Our Gang Charlie Chase	James Parrott Lewis Foster Robert McGowan Warren Doan	Jack Roach Lloyd French Hal Sanstrom Hal Sanstrom	George Stevens Art Lloyd Art Lloyd George Stevens	"The Sniffles" Untitled Untitled Untitled	Robert McGowan	Shooting Preparing Shooting Preparing
<b>TEC-ART</b> —GR 4141 5360 Melrose Mascot Prod. Pickwick Prod.	All-Star Lia Tora Jobyna Ralston Raymond McKee Unassigned	Richard Thorpe Julio DeMoraes Frank O'Connor Roland Asher Hal Yates	B. McEveky Jack Richardson Jean Yarbrough  Unassigned	Ray Riese Blake Wagner Lewis Physioc  Kirkpatrick	"King of the Congo" "Mary, the Beautiful" "Callopie" "Cutey and the Beast" "Here's Your Hat"	Harry Sinclair Drago  George Terwilliger	Shooting Preparing Preparing Preparing Preparing
<b>TIFFANY-STAHl</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Sally O'Neil Mae Murray Leo Carrillo	Al Ray Unassigned James Flood	Buck McGowan Unassigned L. Anderson	Harry Jackson Unassigned Unassigned	Kathleen Mavourneen "Peacock Alley" "Mr. Antonio"	Francis Hyland	Shooting Preparing Shooting
<b>TELEFILM STUDIO</b> OL 2111	Leo Maloney	Leo Maloney	A. L. Schaeffer	Bill Noble	"Overland Bound"	Beebe-Kain	Shooting
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Shnuessler GR 5111—GL 4176	Fanny Brice	Unassigned	Unassigned	Unassigned	"It's a Pleasure"	John McDermott	Preparing
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Kingston-Merrill Paul Whiteman Arthur Lake Ted Carson Ken Maynard Laura La Plante All-Star Joseph Schildkraut	Henry McRae Paul Fejos Sid Newfield Joe Levigard Harry Brown Emmett Flynn Harry Pollard Reginald Barker	Jay Marchant Ansel Friedberger John Roach Fred Franks Mac Wright Ray Flynn Robert Ross Joe McDonough	Unassigned Unassigned Welford Cline Oswald  Joe Warrington Unassigned Unassigned	"Tarzan the Tiger" "King of Jazz" Untitled "Badge of Courage" "Golden Bridle" "One Rainy Night" "Tonight at Twelve" "Mississippi Gamblers"	Edgar R. Burroughs	Shooting Preparing Shooting Shooting Shooting Preparing Preparing
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd.	Frank Fay Edwadr Everett Horton George Arliss Lupe Velez Pauline Frederick Walter Wolf	Michael Curtiz Roy Del Ruth Al Green George Fitzmaurice Archie Mayo Ray Enright	Cliff Saum Fred Franks Ben Silvey G. Hollingshead Fred. Fox William McGann	Bill Rees Barney McGil Lee Garmes Tony Gandro Jim Van Trees Unassigned	"Under a Texas Moon" "The Aviator" "Disraeli" "Tiger Rose" "The Sacred Flame" "Golden Dawn"	Gordon Kirby Lloyd Ceasar Julian Josephson	Shooting Shooting Shooting Preparing Preparing Preparing
<b>VITAGRAPH</b> —OL 2136							



HARRY WEBER

~ PRESENTS ~

EDDIE  
BORDEN

NOW PLAYING LAST WEEK  
IN VAUDEVILLE AT THE

HILLSTREET THEATRE

HARRY WEBER



Phone HOLlywood 2181



WE WILL NEVER  
GIVE IN!" SAY

**PRODUCERS**

ANSWERING  
EQUITY'S DEMAND

# **HOLLYWOOD** *filmograph*

JULY 27, 1929

Vol. 9

No. 30

*Published*



*Weekly*



**HARRY  
LANGDON**



# JOHN ADOLFI

SUPERVISING  
DIRECTOR

**“SHOW OF SHOWS”**

---

WARNER BROS. STUDIOS



Fair and  
ImpartialHOLLYWOOD  
*filmograph*The Voice of  
the Industry

VOL. 9

SATURDAY, JULY 27, 1929

NO. 30

**Equity Leaders Claim Victory in Sight****OPTIMISTIC SPEECHES CHEER  
THOUSANDS AT WEDNESDAY  
NIGHT'S MEETING  
Capt. O'Hay Talks****"The end is in sight!"**

Intimating that "things are happening" and that the Equity struggle will soon end, Frank Gillmore addressed an assemblage of nearly 5000 at the Legion Stadium on Wednesday night. His cheering announcement was received with enthusiasm and almost every speaker that followed throughout the evening reiterated the declaration that the boys will be out of the trenches long before the leaves begin to fall.

It was a mighty meeting—one that climaxed seven weeks of bitter fighting. The stadium was crowded to the exits. Around the arena were groups of cowboys with blazing kerchiefs tied around their necks, Indians in war paint, Mexicans with bright robes, Russians in native costume and Arabs with vari-colored turbans. Preceding the meeting the crowd was entertained by a few stunts and the song leader tore off the shingles with the usual Equity song.

**Producers Stubborn**

A careful survey of the situation from the standpoint of the producers has convinced the Filmograph writer that the producers will fight it out along these lines if it takes all summer—and longer.

The Equity contract does not appeal to these gentlemen and they have in turn refused to meet with representatives of the actors' organization.

Yet—Filmograph is of the opinion, as are also the leaders of Equity, that before 72 hours' turn on the dial, these men will be willing to seat themselves around a table and meet their opponents on a common ground.

It was only last Thursday night that the writer saw Will H. Hays, Joseph Schenck and Douglas Fairbanks engaged in whispered conversation on the United Artist's lot. We do not venture to announce the subject of the conversation but we do believe that it concerned the things which are weighing heavily upon the brows of many of us in the industry.

Far be it from us to dictate what shall be and what must not be. This paper has always stood for ARBITRATION. We are still advocating that procedure and maintain that it will be the final action in this serious controversy.

**Louis Mayer Talks**

Louis B. Mayer is quoted in the Exhibitors Daily Review and Motion Pictures Today as follows:

"We are going ahead making pictures and will continue to do so. Players generally have found the pictures a good thing and they desire to continue under present satisfactory conditions. I understand Mr. Gillmore proposes to help us with

players who don't behave. We don't need this assistance as our players are happy and contented. When the time comes that they get to breaking contracts may be we will take advantage of Mr. Gillmore's kind offer to help.

"In some twelve years of experience in the hiring of players and stars during which I have found contract troubles to be very rare I would like to know how many contracts have been broken in those twelve years. When we find any conditions that are not as they should be, we first try to remedy them and we have always done so. I believe that wrongs are righted faster in picture production than in any other business in the world."

A few have been wondering how long Equity can provide speakers for these mass meetings. They are certainly showing no signs of weakening, for Wednesday night's program was the best yet.

**War Veteran Speaks**

Patrick Irving O'Hay, veteran of many battles, and who has been termed by Irvin Cobb "a connoisseur of wars," was the outstanding speaker of the evening. His talk made the asbestos shield around the heating stove in the corner curl up, and he did not mince words when referring to various personalities who have shown antagonism toward Equity.

He prefaced his talk with a series of "belly laughs," saying, "I may not be as logical as the other speakers, but I will be a d— sight louder."

His talk was like a few of the hottest chapters from "What Price Glory" and "The Front Page." There were no slips of the tongue. Pat

(Continued on Page 10)

**Six Pantages Theatres  
Purchased By R-K-O****Houses in San Diego, San Francisco, Portland,  
Seattle and Salt Lake City Are Included**

Authorization to close the deal purchasing six theatres of the Pantages circuit on the Pacific Coast was received here Thursday by Frank W. Vincent, Los Angeles representative of the Radio-Keith-Orpheum interests. It has been known for some time that the R-K-O interests contemplated such an expansion on the Coast and the visit early this week of Joseph L. Plunkett, general manager, from the east practically assured the proposition.

The purchase will include the Pantages theatres in San Diego, San Francisco, Tacoma, Portland, Seattle and Salt Lake City and will culminate the efforts of the R-K-O group to acquire a large scope in the West.

"We have been negotiating for some time for the purchase of these Pantages theatres," Mr. Vincent said, "but the actual transfer has not yet taken place. I have, however, received a wire from my New York of-

fice to close the deal and I expect that within a few days it will be completed.

Mr. Vincent did not disclose the consideration involved in the sale of the properties, but indicated that a part of the sale price would include an exchange of real estate or theatre property. It also was indicated that the six theatres, when acquired by R-K-O, would be operated as Radio-Keith-Orpheum Theatres, showing the feature films produced at its own studios as well as vaudeville.

Alexander Pantages said last night that it would probably require another week to complete negotiations for the purchase of the six theatres, "if the deal goes through."

"I have not talked with Mr. Vincent since Tuesday, so I do not know what instructions he has from New York. Otherwise the situation is the same," he said.

**Central Labor Council Broadcasts  
Letter to All Unions**

The Central Labor Council of Los Angeles is launching this week a campaign to aid Equity in the fight to force producers to make films using all-Equity casts.

A circular letter has been broadcast to all labor organizations through the country advising them that certain stars and producing companies are unfair to labor. The communication is addressed to city central bodies and State federations of labor and signed "Fraternally yours, J. W. Buzzell, secretary-treasurer, Los Angeles Central Labor Council" advising recipients that Equity is in controversy with picture producers and that "six or eight" actors have denounced Equity.

Accordingly, the letter calls on the councils to adopt resolutions supporting Equity "and condemning the action of Conrad Nagel, Clara Bow, Lionel Barrymore, Louise Dresser, Marie Dressler and Noah Beery." It requests that the resolutions be sent to the persons named and begs leave to suggest "that you have a committee call upon your local theatres and ask them not to show pictures in which they appear and it would be extremely helpful if from time to time when pictures with these performers in them are shown a demonstration was made in the theatre of disapproval of those actors and actresses and it wouldn't hurt any at all if during these demonstrations a large part of the audience walked out of the house."



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

HOLLYWOOD 6024

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

AUBREY BLAIR, Exec. Vice-Pres.

O. M. SOLINGER, 2nd Vice-Pres.

M. J. LEVINS, Asst. Treasurer

New York Headquarters:

236 West 44th Street

C. B. HIRONS, Treasurer

T. H. THORNTON, Secretary

JOSEPH KEARNS, Asst. Secy.

Chicago Office:

1029 So. Wabash Avenue

Vol. 9

Saturday, July 27, 1929

No. 30

## IT WAS OUR BATTLE!

Lest you forget!

Hollywood Filmograph does not claim the distinction of **ALWAYS** being right.

Of course, we make mistakes!

Back in those good old days when we, like the lone wolf, fought the good battle single handed we were condemned by many. But subsequent events have proven beyond a reason of a doubt that we were on the right track.

There are a few of you who will remember our vigorous campaign against the fleecers of suckers—the motion picture schools. We battled this monster with but one thought in mind. That was the encroachment upon an industry founded upon honesty and fairness.

Yes, friends, it was the fight of a lone wolf. We were sued and censored because we crusaded for what we believed was right. And today we stand **vindicated!**

Hollywood Filmograph has only the highest praise and commendation for City Prosecutor Nix, who had the intestinal fortitude to throw down the gauntlet to these parasites who have mulcted countless thousands of hard earned shekels.

Yes—it was **OUR BATTLE!**

We are thankful that the Los Angeles newspapers have seen fit to devote column after column to **OUR CAUSE.**

But—lest you forget!

It was your own Filmograph, in 1927, that stood the brunt of a lawsuit to the tune of \$330,000.

Under a terrific bombardment we held our ground. With gas masks affixed we fought on and on.

We again repeat—we have been **VINDICATED!**

The grafters are now beating a hasty retreat and we stand ready to administer a drum-head courtmartial.

Your paper spent thousands of dollars that right might triumph.

Tonight we bow our heads in thanks! **RIGHT HAS TRIUMPHED!** The money-changers have been driven from the temple!

## REORGANIZE SYMPHONY

Reorganization of the Los Angeles Symphony Orchestra under the name of the Symphony of Los Angeles, with the initial performance to be given soon, was announced by Mme. Norma Lutge, impresario, who has been making her home in California. Mme. Lutge, who is 70 years of age, claims the distinction of bringing the first symphony to Los Angeles in 1894, Fritz Scheel being the conductor.

## GILBERTS ON TOUR

John Gilbert and his wife, Ina Claire, left this week for New York from which place they will sail for Europe to enjoy a honeymoon. The trip East was made by plane. This is Gilbert's first trip outside the boundaries of the U. S.

## JACK GOODRICH AND STEPPERS OPEN

Jack Goodrich and his California Steppers opened at the Orpheum Theatre in Oakland on July 26. This organization has appeared in "Fox Follies," "Paris Bound," "Show of Shows" and other talking films. It is a real torrid band and should enjoy a fine run at the Oakland theatre.

## VIOLET KANE IS ADDED

Violet Kane has been added to the cast of "Mr. Antonio," starring Leo Carrillo and Virginia Velli. This little miss has played opposite Norma Talmadge, Belle Bennett, Sally O'Neil and H. B. Warner and has a promising future in talking pictures as her voice registers one-hundred percent and she is only seven years old.

## Let's See--Who's Who

### Clarence Brown

The man who gave the world "Flesh and the Devil" and other hits, predicts that some years from now

there won't be any screen at all!

Not that Clarence Brown predicts the death of the movies—far from it. But Brown, who is an engineer as well as a director, believes that a new form of projector will be invented which will project figures by conflicting light rays,

so that they will appear in thin air rather than on a sheet.

This is one of the pet theories of the director of "Wonder Of Women," Metro-Goldwyn-Mayer's vivid drama of European life, in which Peggy Wood, famous stage star, makes her debut in talking pictures. Lewis Stone is the hero and a great cast is seen in the spectacular new drama, which is now showing at Loew's State Theatre with sound and dialogue.

"The future," predicts Brown, "will see pictures projected by a series of projectors from different angles, so that the light rays, colliding with each other will generate literal phantoms—figures of players appearing in the air. Of course they will be three-dimensional.

As their current stage offering, Fanchon and Marco are presenting their "Speed" Idea, featuring an all star cast of stage entertainers, the Sunkist Beauties, and the ever popular Rube Wolf and band.

### Edward Sloman

Edward Sloman has been signed by Tiffany-Stahl to do the dialogue version of "The Lost Zeppelin," featuring Claire Windsor and Conway Tearle. Sloman is a pioneer director in the business and spent many years on the Universal lot.

Production on "The Lost Zeppelin" will start about July 25. He is just finishing "Kibitzer," a Paramount production.

"The Lost Zeppelin" will be one of the specials released by Tiffany-Stahl. A number of the show sequences will be photographed on location in the Canadian Rockies. Larry Kent will play opposite Miss Windsor in the production.

Bob Florey is going to call it quits when he finishes cutting "The Gay Lady" at the Paramount studio, and pack up and take a vacation. He is taking his pretty wife along with him and destination unannounced.

### Sam Jaffee

During the three and one-half years that Sam Jaffee has been affiliated with the Paramount studios,

he has made himself a valuable asset to the studio. B. P. Schulberg, realizing how significant Mr. Jaffee's work has been, has just consummated a new contract with him, to the effect that Jaffee will continue in his capacity of production manager for a long period to come.

Jaffee's many friends in motion picture circles have been congratulating him during the past few days on this new recognition of his ability. Not only does the new contract prove his own worth, but it indicates the alertness of the Paramount executives in keeping their assistants working under the most satisfactory arrangements for all concerned.

The life of a production manager is not an easy one. It demands constant attention to an irritating mass of detail, necessitating a comprehensive understanding of every phase of motion picture production. Jaffee's past several years on the Paramount lot have indicated his ability along these lines and the new contract recognizes this in the most material way possible.

### Robert Edeson

This character actor, easily one of the best known on the stage and screen today, has appeared in so many of Cecil B. de Mille's productions that a de Mille film would almost seem inconceivable without his familiar countenance. So Robert Edeson has a featured role in "Dynamite," the pretentious de Mille picture which opened at the Carthay Circle Theatre Thursday night.

The praise which Edeson's portrayal has elicited represents just one additional triumph. Successes follow one another so rapidly in the life of Mr. Edeson that one wonders whether even he can keep track of them. His recent achievement in "The World We Live In" has not yet been erased from the memories of local theatregoers.

Mr. Edeson's last picture was "Little Johnnie Jones," which Mervyn LeRoy is directing on the First National lot. Another recent film, which followed the stage play of "The World We Live In," was "Marianne," Marion Davies' picture for Metro-Goldwyn-Mayer.





# Will H. Hays in Hollywood on Annual Visit

## Refuses to Discuss Equity Situation—Praises Talkers

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., has arrived in the city, as reported in our last issue, for his July visit. Mr. Hays has come to Hollywood for the semi-annual July meetings of the association for seven years. He stopped at Vermejo Park, New Mexico, on his way to the Coast for a vacation on the Vermejo Ranch, which is owned largely by Los Angeles people.

In discussing the industry yesterday, Mr. Hays said:

"There is no longer any doubt, of course, about the great public appeal of sound pictures.

"Thirty per cent more is being spent on production this year than ever before. Since May 15 we have been at the peak in the number of persons employed and the number of pictures produced and we are, of course, attaining a new high mark in quality of entertainment. In all English-speaking countries exhibition is increasing this year about thirty per cent.

"We are, however, going through a period of trial and adjustment and it will take another year to reach a level of production and exhibition. As always, the public will be the final judge and decide the character of entertainment it desires. All producing factors realize the situation, which is serious and difficult, and all are co-operating earnestly and unitedly to work it all out in the best way."

The Equity situation, according to Mr. Hays' secretary, Fred Beetsen, is entirely a West Coast matter, and while Mr. Hays may look over the trouble, it is probable there will be no comment from him now or in the future. Mr. Beetsen asserted the Equity contract battle did not bring Mr. Hays to Hollywood; that this is his regular semi-annual visit for the July meetings of the Association of Motion Picture Producers, which he heads.

Tom Patricola, eccentric dancer and banjo strummer, is busy on four Fox Movietone productions at one time. He plays a rah rah boy in the all-talking revue, "Words and Music," a royal nit-wit in "Married in Hollywood," a dancing comic in "Frozen Justice" and yesterday was cast in "Three Sisters," to be directed by Paul Sloane, with Louise Dresser in the leading role.

## Academy Rounds Up Allied Arts For Conference

*Nationwide Survey of Screen Proportions Started—John Seitz Chairman of First Conference*

An immediate nation-wide survey of modern picture theatre screen and projection machine aperture proportions will be conducted under the auspices of the Academy of Motion Picture Arts and Sciences in cooperation with other motion picture technical organizations.

Representatives of the Society of Motion Picture Engineers, the American Society of Cinematographers and the American Projection Society met with the executive committee of the Academy Technicians' Branch on Wednesday, July 17, in the Academy rooms. It was decided to hold the first of a series of joint meetings of the four organizations on August 15 for action on problems affecting both the production studios and the theatres in connection with talking pictures.

Steps toward securing a standard screen proportion for theatres equipped to use both disc and sound on film methods will be taken on the basis of the national survey. Other problems which will be attacked by the studio and theatre technicians jointly include volume control in the theatre and chongover.

The investigations will be made as part of a survey of all sound picture production problems which was recently undertaken by the Academy.

John F. Seitz, president of the American Society of Cinematographers, and member of the Academy, was named for chairman of the first joint meeting. The committee in charge of the program is as follows: C. E. Dunning, president of the Hollywood branch of the Society of Motion Picture Engineers; Al-

bert Feinstein, board member of the Hollywood Chapter of the American Projection Society; John Arnold of the American Society of Cinematographers; H. Keith Weeks, executive manager of Fox Movietone, representing the Academy, and Frank Woods, secretary of the Academy, whose statement follows:

"Theatres equipped for both disc and film sound projection are confronted with a problem in the shape of their screens," Mr. Woods pointed out. "The sound track makes the frame more nearly square. When the aperture in the projection machine is adjusted to this the picture does not occupy all of the space on the oblong screen. Smaller theatres many times ignore all readjustments and the picture appears on the screen with a blank space down the side. If a drape is hung over one side of the screen it has to be taken away when a silent or sound on disc picture is run. A practice has grown up for the projectionist in some theatres to mask off enough of the top and bottom of the aperture to make it the usual oblong proportion. Then he enlarges the picture to fill the whole screen by putting on a different lens. Not preparing for those conditions, some studios make close-ups and plan their composition in general to fill the whole frame. The result is that in many theatres the top of an actor's head or his feet may be cut off in the picture as it shows on the screen. The survey under Academy auspices will seek to determine the facts and find ways of adjusting studio and theatre practice to each other."

## Anita Stewart Is Week's Bride

Anita Stewart and George P. Converse were married this week at the Chateau Elysee. Miss Stewart was attended by her sister, Mrs. Lucille Murphy. Others in the wedding party were Prince Holm of Denmark, C. M. Converse, a brother of the groom, and Baroness Von Romberg, formerly Emily Hall of Santa Barbara, a cousin of Converse.

Irving Lesser, general sales manager of General Talking Pictures Corporation, has started on a country-wide sales trip.

## M. C. Levee Goes to Paramount

M. C. Levee has been appointed executive manager for the Paramount Hollywood studios, it was announced this week by Jesse L. Lasky, first vice-president in charge of production. The appointment of J. J. Gain to a special executive post in connection with the physical operation of both the Hollywood and Long Island studios was likewise announced by Lasky. For the present Gain will continue as executive manager of the Hollywood plant until Levee is able to conclude his duties as general manager at the United Artists studio.

## CRITICS VOTE FOR TEN BEST DIRECTORS IN THE FILM DAILY

Ernest Lubitsch, George Fitzmaurice, Frank Borzage, Cecil DeMille, F. W. Murnau, William Wellman, Clarence Brown, Raoul Walsh, Lloyd Bacon and Frank Lloyd. Three hundred and four fan trade newspaper critics covering forty-five states, District of Columbia and Canada, representing 25,000,000 in circulation, voted for "Ten Best of 1928-1929." Vote based on pictures generally released from May 1, 1928, to May 1, 1929. Road shows and specials that have played limited number of engagements not included.

## RKO Manager Is Visitor Here

Joseph L. Plunkett, general manager of the Radio-Keith-Orpheum circuit, comprising more than 700 houses through the United States and Canada, arrived here this week on an inspection tour. He was accompanied by Milton Schwartz, RKO guest musical conductor.

"Talkies are the greatest boon bestowed on vaudeville in ages," declared Plunkett.

## RUGGLES DIRECTING

Wesley Ruggles has completed his period of rehearsal, and started direction of Ronald Colman, Ann Harding, Dudley Digges and other members of the cast of "Condemned," produced by Samuel Goldwyn for United Artists release. This is Ruggles' first picture for the U. A. program, the director having recently completed "Street Girl" for RKO.

Ottawa (Canada) labor unions are considering a proposition to force theatres equipped with talking devices to add a force of two stage hands.

## Congratulations Mr. and Mrs. Langdon

On Saturday, July 27, at 8:30 p. m., at the home of Alice Calhoun at Benedict Canyon, Harry Langdon will be married to Mrs. Helen Walton of Toledo, Ohio. The couple will take a motor trip during August, when the Hal Roach Studio will be closed for its annual vacation period.

Hal Roach has offered his complete studio sound equipment to Harry Langdon for the comedian's wedding ceremony. Harry thought it would be a good idea to make a sound picture of the ceremony for future reference—in case either party need to be reminded of the certain promises made upon a certain occasion. This will be the only recorded film of a motion picture star's wedding on record.



# "The Vagabond King" Going Into Production

## "SHOW OF SHOWS" HAS HUNDRED STARS

One hundred stars!

In round numbers, that is the imposing array of outstanding stage and screen celebrities to appear in "The Show of Shows," Warner Brothers ambitious musical revue, according to Darryl Zanuck, associate executive, who is personally producing it.

Now in the initial stages of filming and recording, already over half of this huge number has been signed for "The Show of Shows," and more big names are added to the cast every day.

Among those signed for the extravaganza are John Barrymore, George Arliss, Dolores Costello, Monte Blue, Beatrice Lillie, Winnie Lightner, Georges Carpentier, Ted Lewis, Jack Buchanan, Irene Bordoni, and a host of others.

## ORANGE GROVE THEATER

Seats for the balcony went on sale Thursday at the Orange Grove theatre for the brilliant stage premiere of Octavus Roy Cohen's 3 act stage comedy "Come Seven." The entire orchestra floor has been reserved for the Christie Brothers who are sponsoring the opening night August 1st of the Cohen stage play. Over 200 stage and screen stars will be the guests of Al and Charles Christie as a tribute to their friend and noted humorist and writer.

Society leaders and leading business men and women of the city who would like to sit near the stars opening night are advised to communicate with the Orange Grove box office so that the theatre can give the names of the list to the Christie Brothers in case they have some orchestra seats left over.

Playgoers are advised that good orchestra and balcony seats for the first two weeks of "Come Seven" with Evelyn Preer and the Lafayette Players may be reserved beginning Thursday also seats for the big midnight matinee of Saturday August 3rd.

## NICK LUCAS MAKES GOOD IN NEW YORK

Nick Lucas, the crooning troubadour, who completed a prominent role in the Warner Brothers all-colored, all-talking picture, "The Gold Diggers of Broadway," is appearing in Flo Ziegfield's latest Broadway stage success, "Show Girl."

Although Lucas is considering a number of offers to be featured in the talkies, he has already signed for national broadcasting, a night club and the making of records for Brunswick. According to the Brunswick company, he is their "ace" recording artist. In the national contest conducted recently by Radio-Keith-Orpheum to ascertain the leading headliners of vaudeville, he was listed among the first ten winners.

## DENIS KING IS SIGNED TO PLAY LEAD AND LUDWIG BERGER WILL DIRECT

With the selection of the leading players, the assignment of the director, and the appointment of the supervisor, final plans for the production of "The Vagabond King" are being completed by Paramount-Famous Players-Lasky Studios. This picture is expected to be an elaborate singing and talking film version of the spectacular romance which proved very successful on Broadway several seasons ago. It is based on the novel "If I Were King" by Justin Huntly McCarthy.



Denis King

Denis King, whose fame as a star of the musical stage was greatly accentuated by his work in "The Vagabond King," has been signed by Paramount to portray the same role in the talkie. King has just completed a long engagement as the star of "The Three Musketeers," a Florenz Ziegfeld musical show. "Rose Marie" was another of his vehicles.

Ludwig Berger, Paramount director, who was formerly a musical director in Europe and who has achieved screen note for his work with Emil Jannings in "Sins of the Fathers" and with Pola Negri in "The Woman From Moscow," has been assigned to wield the megaphone on "The Vagabond King." It is expected that his experience directing musical productions in Europe will be invaluable during the making of this picture.

Among the pictures Berger has directed are "The Judge From Zalamea," "The Story of Christine Herre," "A Glass of Water," "The Lost Shoe," "The Waltz Dream," and "The Concert."

Handling the supervisory end of the production will be J. G. Bachman, associate producer at Paramount, who is considered one of the most experienced film veterans in the motion picture industry. Bachman filled a similar capacity on "The Patriot," Emil Jannings' picture, which was acclaimed the best picture of 1928. Among Bachmann's other productions have been "The Last Command," "Docks of New York," "Interference," "Sins of the Fathers," "The Wheel of Life" and a number of other Paramount successes.

Playing opposite Denis King will be Jeanette McDonald, another New York musical comedy star. Miss McDonald has played the leading feminine roles in such musical shows as "Yes, Yes, Yvette," "Sunny Days," "Boom Boom," and "Angela." She came to Hollywood to play in support of Maurice Chevalier in "The Love Parade," the screen's first original operetta. Paramount has since placed her under long-term contract.

Two other actors who have been cast for "The Vagabond King" are Lillian Roth and O. P. Heggie. Both players are under contract to Paramount.

The talking and singing production will contain the famous melody hits by Rudolph Friml, among the most outstanding of which is "The Song of the Vagabond."



Ludwig Berger

## Review "Honky Tonk"

A Warner Bros. Vitaphone Picture. At Warner Brothers Theatre.

Dynamic, scintillating, vivacious Sophie Tucker dominates all the situations in "Honky Tonk," ably assisted by Lila Lee and Mahlon Hamilton. Sophie sings seven numbers, two of which should be remarkable hits. Two of them already are, having been made famous by her on her Orpheum tours.

Lloyd Bacon brings out the finer points and situations with the directorial finesse characteristic of Bacon. The credit for the scenario and titles goes to Graham Baker. The story is by Leslie S. Barrows and the photography by Ben Reynolds.

After hearing Lila Lee's voice, one wonders why she was not permitted to sing a song of her own. She has a very pleasing sweet voice, which producers should not neglect.

The balance of the cast, George Duryea, Audrey Ferris, and John T. Murray, handle the remainder of the roles with the requisite skill.—S. S.

## ROACH STUDIO WILL CLOSE NEXT WEEK

All departments of the Hal Roach Studios in Culver City are working at a fast tempo to complete the schedule of production by the 27th instant, when the comedy plant closes its doors for the annual vacation period of one month.

Two new comedies finished shooting last week are in the process of cutting and editing in the department of H. M. Walker, editorial supervisor. These are "Bouncing Babies," Our Gang's latest talkfilm, with little Wheeler featured, directed by Robert McGowan, and "They Go Boom!" the last Laurel and Hardy funny picture on this year's program, directed by James Parrott.

## Reginald Barker Signed by Universal

"In talking pictures there is an almost irresistible tendency to permit dialogue to take the motion out of motion pictures. After all, talking or silent, a picture should be a motion picture. Dialogue should not balk motion. Probably, the ultimate in pictures will be those in which dialogue occurs only when dialogue is necessary and the superb art of pantomime will keep motion on the screen."

There you have the outspoken opinion of a motion picture director who received his first training as a stage director and actor, who has directed scores of successful silent pictures and whose combined experience in pictures and on the stage should make him the ideal director of talking films—Reginald Barker, who will direct "The Mississippi Gambler," starring Joseph Schildkraut, for Universal.

Barker, who played leads on the stage at the age of 16 and who was a stage manager at the age of 18, directed the first pictures in which Sessue Hayakawa and William S. Hart appeared, in the old days of Inceville. He also directed Frank Keenan in "The Coward," the picture which made Charles Ray a star. On the stage he has been associated as actor and stage director with Olga Nethersole, James Neill, Walker Whiteside, Henry Miller, William Brady, and Robert Hilliard. He was stage director of all of Hilliard's starring productions of the famous play "A Fool There Was."

Barker was born in Winnipeg, Manitoba, Canada, and at the age of three weeks, when his mother died, was taken to Scotland where he lived with his mother's parents. He came to Los Angeles when he was nine years old and received his education in this city. His first stage experience was with James Neill at the old Burbank stock theatre in Los Angeles. When he was 16 he was playing leads.

He was stranded in Kansas City when he joined the troupe of Walker Whiteside, then playing "Hamlet," and went with him to New York. Later, again in Kansas City, he took the place of Bert Lytell as a juvenile lead in a local theatre and when he was 18 he was stage director of a traveling company. He returned to New York to stage "The Light Eternal," starring Henry Miller and in 1912 he came to Los Angeles where he became a motion picture director at Inceville. His first feature picture was "The Wrath of the Gods." He directed Hayakawa in "The Typhoon," which was the Japanese actor's first big success.

Since then he has directed numerous stage productions and scores of successful pictures.

Victor Moore and Lulu McConnell head the big cast of the coming Aarons Freedley musical, "You For Me."



# Equity Making Fine Progress Says Turner

## Legal Counsel Submits Report and Number of Recommendations

Following a careful survey of the Equity situation in Hollywood, Paul N. Turner, legal counsel for the Actors' Equity Association, has made the following report, with which he has coupled a number of recommendations: 'Actors' Equity Association, Attention Executive Secretary and Council, 45 West 47th Street, New York City.

Dear Paul Dullzell and Gentlemen:

The following is the result of my survey of the situation to date:

**ORGANIZATION.** Our experience is reflected in the highly efficient organization which has been built up in a few weeks. President Gillmore is entitled to the highest commendation, and his co-workers on the Advisory Board and the whole personnel, including Charles Miller, to unstinted praise. I say this without reserve. To me it is marvelous what has been accomplished in so short a time. I followed to the end the workings in each branch, and suggestions to secure added efficiency have been few and minor.

**MEETINGS.** These are well attended and enthusiastic. The present attendance averages in excess of 2750.

**MEMBERSHIP.** In view of the difficulties of the local situation, the increase has been more than gratifying. It is really astonishing. According to latest reports we have enrolled in excess of 1500 new members in the last five weeks, and I do not think it any reflection on the quality of this enrollment that a comparatively small percentage of the whole have been obliged to ask that their initiation fee and dues be paid in installments, or in some cases deferred until employment is resumed. This request, of course, comes only from day workers, and, as we know, their condition is the most deplorable and is the nearest to our hearts.

**SUSPENSIONS.** The number today is 19 and the names are as follows: Holmes Herbert, William Orlamond, Hedda Hopper, Wheeler Oakman, Andre Beranger, Helene Milarde, Mary Forbes, Charles Quartermaine, Cosmo Kyrle Bellew, John Miljan, Eugene Borden, Albert Gran, Ilka Chase, Tully Marshall, Anders Randolph, Louise Dresser, Raymond Hatton, Eugene Besserer, Phyllis Crane. When we realize that in 1919 the Fidelity League at this period in the strike claimed over 600 members, including nearly 50 stars and leading men and women, you can readily understand how low is the percentage of disloyalty.

**NON-UNIONISTS.** As you can realize from the increase in membership, this group is rapidly reaching a dissolution point. If we can keep up our increase in membership to August 1 at the rate we have been going, we should have the acting group practically organized.

In connection with suspensions and non-unionists, I have conferred with

the president and we propose to make the following recommendation to you and to the Advisory Board here:

That the time limit for applications for suspended members for reinstatement and of non-unionists to become members, is August 1, 1929. That after that date all non-unionists applying for membership will be classified as suspended members for the purpose of determining terms of admission.

Mr. Gillmore and I further recommend that the minimum penalties to be inflicted or the conditions to be imposed upon all applicants who are now working here, for membership, and upon all suspended members applying for reinstatement, shall be as follows:

Day workers, a fine equal to the full amount of their earnings and suspension or non-admission for four months. Term contract workers, double the amount of their earnings and one year's suspension or non-admission for one year. All others, a fine equal to their earnings and suspension or non-admission for one year.

You will note that we distinguish between workers in this recommendation. It is obvious that the economic pressure on the day worker is the heaviest. There is rarely any real excuse as far as the others are concerned on this score. They may not be able to live as well without working, but they will not go without food and shelter, and anyone who has that should not complain while the battle is on. Luxuries must go by the board during times of war.

**INFORMATION.** I am glad to say that I have found every evidence of very little genuine loyalty among the studio employes of the producers. We have told those who have volunteered to assist us not to do so and to keep their eyes open and mouths shut.

Naturally there is a great sympathy for us among the workers in the trades in the studios. There is much sincere friendliness between them and the rank and file of our organization.

We have many loyal contract players. There are some friendly agents, at least friendly on the quiet.

By cross checking the information which comes in volume from these groups, we know with approximate accuracy: (1) the activities of the studios; (2) casting difficulties; (3) delays caused by present struggle; (4) a large proportion of all disloyal activities and special information as required.

**CASTING.** The casting has become increasingly difficult. The producers recognize that the talking pictures are on trial. They dare not risk bad spots. Without our people and with the difficulty in getting scripts, many of them are sweating blood. I don't think the real pinch with them has come yet, but the day of reckoning is at hand and pretty soon they may be in a position where even if an agreement is reached, they will have difficulty in making up their programs. Our situation in this respect is better than in 1919. At that time most of the producers owned but few theatres,

and if they stopped producing it only affected overhead. Here the largest producers are the largest theatre owners. These theatres must be supplied. Considering the patronage situation all over the country, I think they are in for a bad time unless they can produce this year increasingly effective talkies. This is their dilemma.

**ACTIVITIES.** So far the organization activities have been confined to Los Angeles. President Gillmore has felt that in view of the tremendous loyalty shown, the increasing difficulties of the producers and the other factors in the situation, that we will get an agreement without requiring that kind of cooperation from union labor which might endanger motion picture patronage as a whole. Obviously, however, there is a limit to this policy and a situation has arisen which may require a new decision. That situation is this: As you know, we have required all of our contract players to keep their agreements with their employers. Many of them, of course, are so incensed at the action of the producers that if we did not order otherwise they would use every possible means of rendering their contracts of little value. The producers, however, have not been so observant of the law or good faith. They know, of course, that the persons on the above suspended list were members of Equity, and many of the producers, with their eyes wide open, made contracts with them knowing that the members in making these contracts were violating their own agreements with Equity. I have therefore caused to be instituted a test action and am having the papers prepared for the proper number of actions to secure the same injunction against the producers and the suspended members that the employers would ask for if a contract member at Equity's request refused to carry out his agreement. Specifically, we are asking the court to hold that the producer and the member have conspired together, that the producer has induced the Equity member to break his agreement with Equity, and that the service contract between the producer and the suspended Equity member be declared void, and that the suspended member be enjoined from doing work or receiving pay from the producer. I see no reason why these actions should not succeed, and that in view of the number of efforts of producers to alienate Equity members and to induce them to break their agreement with their Association, I see no reason why further action will not lie restraining producers and agents from persuading or endeavoring to persuade Equity members to break their contracts with their Association. The law has stated the inviolability of contracts in favor of the employer. At their request the decisions on this point are countless. These decisions will now apply with equal force to what producers are doing. In law, our contracts with our members are just as important as a contract between employer and employee. At present writing I do not know of any case where

this point has been threshed out, so before we get through with it we will have a valuable addition to the labor law of the land. We will see whether at this stage of the game the rights of labor are respected equally with the rights of capital. Needless to say, I think they will be.

The above actions will also apply to agents who participate in the unequitable activities. Personally, I am inclined to believe that not only may the type of injunction be secured, but that the picture itself which is the product of such an activity may come within the scope of injunction relief.

**LABOR.** We have had the wholehearted cooperation of Central Labor Council. J. W. Buzzell, secretary-treasurer, and A. R. Gifford, president, have given the most valuable and sympathetic cooperation. As the union labor in the studios has witnessed the vast increase in our labor membership and in our resources and power, and have realized how effective our organization has been to achieve this in so short a time, we have increasingly secured their sympathy and cooperation. I will render a further report on this subject within the next few days, but I may say that at this time it is my opinion that labor here will respond in that degree which will be necessary to secure for us recognition and a fair agreement. This, however, is purely a personal opinion.

**PRODUCERS' ATTITUDE.** The producers are having a hard time even among themselves justifying their present action. They know they have not any sensible arguments to console each other with, and they get small comfort when lying to each other.

When Mr. Gillmore and I were here several years ago, labor was not organized in the studios and, as they were operating in an open-shop town and using a great deal of open-shop money, they naturally did not want labor to get an opening wedge, so on that score there was a good reason to turn us down. That reason no longer exists.

They cannot object to the working conditions because we have offered to arbitrate anything which they claim to be objectionable. They cannot criticize Equity because they know that they would be laughed at. They know well enough just how fair Equity has always been and just how willing it has been to give all its energy and resources to the general good of the theatre, and they know that what Equity has done in the legitimate it will honestly do in the pictures. From private conversations I know that among the saner producers there is more than one who realizes that neither of these branches of the industry will ever become so all-around powerful that the cooperation of Equity and its membership will be valueless. So from the standpoint of argument they have nothing effective to stand on, and they know it. I believe that not only the leaders know it, but also their subordinates who know the facts know it, and one of the big rea-

(Continued on Page 22)



# Camera Slants On Picture Folks



Melville Brown is directing "Boomerang," a Paramount production



Frank Reicher is doing the dialogue direction for Tiffany-Stahl in the picture, "Mr. Antonio," starring Leo Carrillo



Left—Alice Day is playing opposite Eddie Buzzell in "Little Johnny Jones."

Below—Liska March, former Ziegfeld Follies girl, whose voice you will hear in "Melody Lane," starring Eddie Leonard.



Richard Dix has concluded his Paramount contract and will soon take up duties with RKO



# We Pictorially Present To You—

A FEW PERSONALITIES AND SOME  
OF THE THINGS THEY ARE DOING



Tom Tyler is leaving for South America on August 10th to play the lead in a feature production. F. W. Murnau will direct the picture.



Natalie Kingston plays the feature role of "Mexico" in "River of Romance," showing at the Paramount in Los Angeles this week.



Lewis Foster is directing Harry Langdon in his next comedy at the Roach Studios. Mr. Foster's direction of Laurel and Hardy had much to do with the success of this team.



E. H. Griffith, Pathe director, will handle the dialogue and direction of "Rich People." Constance Bennett will be featured. "Paris Bound" was his last picture.



George E. Stone, now engaged in "Under a Texas Moon," a Warner production. He gave a commendable performance in "Melody Lane," Eddie Leonard's picture which opened recently in New York City.



## Equity Leaders

### Claim Victory

(Continued from Page 3)

meant just what he said. He left no doubt in the minds of his listeners, and just when the audience was unbending from convulsions of laughter he would cut loose with another tirade on "the powers that be." He is a fighting Irishman whose experiences as soldier of fortune have taught him that battles are not won without the use of hard-boiled fighting tactics.

#### Member of White Rats

"I was a member of the White Rats and one of the group voting to turn our charter over to your organization," said Mr. O'Hay.

He urged upon the membership to stand on the street corners and broadcast the arguments of Equity... "I know it is breaking rather hard for some of you right now," he continued, "but we will win; and besides, I would rather have a doughnut tumor than an accordion-pleated stomach... It takes a lot of intestinal stamina to turn down an offer of \$3000 per week, but just last night I heard a young actor do that. I've lived through eight wars. I never had much trouble living through the wars, but I've had a hard time making a living between them."

Referring to Noah Beery, he said: "You tell him that if he is tough I'll be in town for a month."

He told of the struggles of Equity in previous fights and asked those present to try and remember the names of a few who had turned traitor.

#### Scores Will Hays

Will H. Hays came in for a verbal trouncing at the hands of the stalwart Irishman.

He said, "I've known Will H. Hays for a good many years and am perhaps better acquainted with him than anyone in this house. I also know Frank Gillmore, and Frank has more manhood in his little finger than that little whipper-snapper has in his entire anatomy."

This statement was a bombshell and the house went into an uproar. Even the notables on the stage applauded loudly.

"They've attacked your leader," O'Hay said. "The enemy shoots at the captain to demoralize the forces. I know most of the foremost producers and, individually, they are great, but collectively—not so good. Perhaps the same is true of the actors."

#### Fighting For Equality

"The successful fight is conducted more with strategy than with actual contact," Captain O'Hay continued. "Do not waver in the midst of this fight. If you go down, be sure it is with a knockout blow. We are fighting, not for supremacy, but for equality."

Montagu Love made a short talk and George Walsh told of the "dirty deal" dealt him at the time he was recalled from Rome after being assigned to play Ben-Hur in the Goldwyn production. He said that he was told by his attorney that unless he accepted an expense settlement he would not be allowed to work in pictures again. He said it had been a hard struggle to convince the profession and the public that he had not fallen down in the part instead of being "railroaded" out of it.

## Lawrence Grant Talks

The highlight of Lawrence Grant's talk on Wednesday night was his attack on certain newspaper reporters. Waving a copy of the Los Angeles Times over his head, he said: "I'd be ashamed to be a writer on such a damnable rag." Many in the audience arose in their seats and hissed as they peered at the busy row of pencil-pushers.

"It is high time we have lost our polish and taken to fighting," said Grant. "The end looks nearer tonight than it has at any time during the struggle."

#### Reporters Hit Again

Jetta Goudal, the "Joan of Arc" of Equity, lost her calm demeanor for a time Wednesday night and bit off some scorching words into the mouth of the "mike." Her anger was roused when she started to comment upon some statements printed in the Herald and which had been attributed to her. She denied that she had uttered any such remarks and said the reporters had misconstrued her speech. Quoting Mother Godam in the second act of "The Shanghai Gesture," she said: "But I did not die... I survived... I survived it all!"

"Nothing is ever as bad as it appears, nor as good," she said.

#### Mentions Filmograph

During the course of her talk Miss Goudal made kindly mention of the Hollywood Filmograph, stating that she intended to write an article for the magazine. She, too, said the end was near, and encouraged her fellow-fighters tremendously.

At the conclusion of the meeting the crowd roared for Reginald Denny, and he stepped to the center of the platform and said, "It's a great scrap and we've got 'em!" He was accord-

ed a great hand.

## Many on Platform

Among those on the platform Wednesday night were: Edmund Breese, Sam Hardy, DeWitt Jennings, Conway Tearle, Lawrence Grant, Jetta Goudal, Ben Lyon, Brandon Hurst, Paul Turner, Little Billie, Edward Buzzell, Reginald Denny, Raymond Griffith, Louis Wolheim, Tom Moore, Montagu Love, Patrick Irving O'Hay, Clark Silvernail and Harry Stubbs.

Sam Hardy, attired in his Masquers jacket, made several announcements about the Equity Carnival to be held at the Edgewater Gables on August 3. He said that 12,000 tickets were out and that they were selling like hot cakes in a doughboy rest camp. He has secured Ace Hudkins to appear on the fight car, Irene Bodoni will sing, Charley King will appear, Mae Murray will dance, and Paul Whiteman and his entire band will dispense some rollicking tunes for the dancers. It looks like a big time.

Harry Stout and William La Plante made short talks.

The suspensions as announced follow: Norman Trevor, Martha Mattox, Phillips Smalley, Helen Gilmore, Nita Martain, Marion Dabney, Sadie Campbell and Diane Verne.

Various letters were read, as usual telling of additional support for Equity, and Marion Davies sent in a check for \$1,000 as her contribution to the cause and Mae Murray, \$2,500.

#### Saturday Night Session

The Equity mass meeting held on Saturday night, July 20, was conducted very much along the same lines as previous sessions with the audience just as enthusiastic over the speeches of the crusading members. Shortly before the opening of the meeting a group of American Indians

in full regalia and followed by the cowboys, marched into the arena and took their seats. The audience cheered them to an echo.

One of the finest speeches of the evening was delivered by Lewis Stone. In his preliminary remarks, Mr. Stone said that he had not been in favor of the Equity meetings and therefore did not attend them, but he made it quite clear that he was for Equity 100 per cent and would back the organization to the limit. "Of course we must expect that there will be a casualty or two," said Mr. Stone. "If when the dust settles and I find myself listed as a casualty, it will be all right with me. I don't relish being given a drum-head court martial before my fellow actors."

Mr. Stone declared that the newspapers had deliberately misquoted him upon several occasions.

"The only weapon the producer has left is the contract player," continued Mr. Stone. "Why, they'll have me playing an ingenue in a few weeks."

He then demanded action, saying, "Why prolong this thing? What is the use of waiting? Let's touch it off and see what happens, and I want to assure you that when the big gesture does take place you'll find me seated on my trunk in the alley right alongside of you."

#### Will Visit Cities

Frank Gillmore announced at the meeting Saturday that a number of well known actors and actresses have signified their willingness to make a tour of all of the principal cities of the country to appear before the labor organizations and make clear the stand of Equity.

He also read a letter received from Harry Olsen, agent of the Sailors' Union of the Pacific. The letter stated that the Columbia Pictures Corporation had requested a crew to handle a ship for some sea scenes. Mr. Olsen pledged Equity the support of the sailors' union and declared they would do "anything Equity desired."

The Los Angeles Times came in for some lusty "booes" when the story of the chorus Equity meeting was read. One of the girls of the organization appeared on the platform and said that the story had been badly colored.

#### Tells of Damage Suit

The announcement of Equity's million-dollar suit against Tully Marshall and Warner Bros. brought forth great applause. The complaint charges that Warner Bros. by inducing Tully Marshall to violate the rules of Equity and Marshall by violating the rules, had damaged Equity to the extent of \$1,000,000.

Gillmore announced that other suits would be forthcoming in the near future.

#### Musician Leader Talks

J. W. Gillette, representing the musicians union, spoke to the assembly, and extended the greetings of 4000 union musicians in Los Angeles and expressed the wish that he could speak officially for his organization. He indicated that 145,000 musicians throughout the U. S. were in sympathy with Equity. He said that the musicians during a former strike had much trouble with some of their stars. "It's up to organized labor to see that Equity wins this struggle," he concluded.

(Continued on Page 17)

## Ken Maynard and His "Cowboy Choir"



Ken Maynard leads the singing among a group of old cowboys and plainsmen who appear in "The Wagon Master," the Universal western talking picture starring Maynard. Maynard plays both the fiddle and the guitar and is introducing popular old cowboy melodies in his new pictures. He is under a five year contract to Universal to produce as well as star in western productions.



AROUND PARAMOUNT LOT By  
BERT LEVY



Clara Bow

George Bancroft  
in "The Mighty"

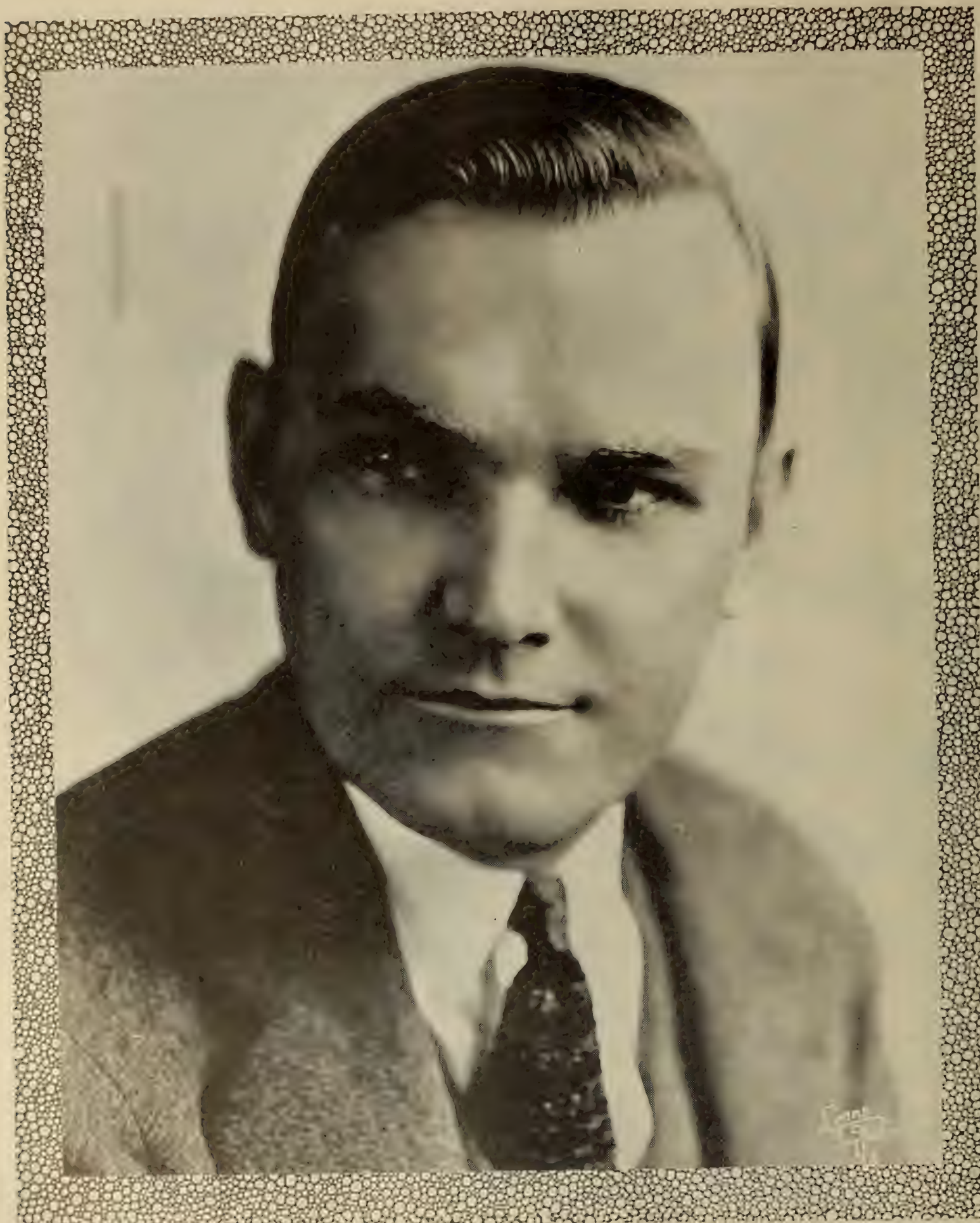
Maurice  
Chevalier  
"The Love Parade"

Nancy Carroll

BERT  
LEVY



# Meet A Builder of Successful Pictures



MILLARD WEBB

*Youthful director of First National Pictures, who is now directing Billie Dove in "The Broadway Hostess." Mr. Webb has the reputation of writing his own adaptations of stories placed in production.*



# Pictures...Reviewed and Previewed

## Preview

### "The Very Idea"

Previewed at the Fox Belmont Theatre, RKO All-Talking Picture. Stage direction by Frank Craven. Pictorial direction by Richard Rosson. From the play of the same name by William Le Baron. Photographed by Leo Tober. Supervised by Miles Connolly. THE CAST: Frank Craven, Sally Blane, Hugh Trevor, Theodore von Eltz, Olive Tell, Doris Eaton, Allen Kearns, Adele Watson and Oeane de Bard.

Not having seen the stage production of "The Very Idea," it is impossible to estimate how accurate the talking picture version is. However, the effect one receives is that the all-talkie is identical with the stage play—though somewhat expurgated. The act divisions are clearly pronounced, the cast is small and compact, and conversation is the one device for plot development employed.

The theme of "The Very Idea" may be considered daring and risqué by censorial-minded individuals. It deals with eugenics—the improvement of the human race by parenthood restriction. Only men and women who are physically fit to bear children are to be permitted this privilege.

Such a subject, regardless of how wholesome and purified its treatment may be, will perforce lack universal appeal. The single basic idea will not appeal to an audience as diversified in interests as the average motion picture theatre group. Certain spectators will go into hysterics—they did at the preview Tuesday night and the applause at the end was much more sincere than the usual perfunctory tribute—but the box office appeal will not be universal.

The cast is evenly balanced. Frank Craven takes his stage role—that of the advocator of eugenics who pilots the action—with the ease one would expect. Hugh Trevor and Sally Blane are the young chauffeur and maid believed ideal for parenthood. They are both handsome specimens of young manhood and young womanhood. Allen Kearns and Doris Eaton take the rather inane roles of the young wealthy couple for whom "the perfect child" is planned. Theodore von Eltz and Olive Tell are another young couple, used purely for atmosphere. Adele Watson as the austere nurse occasions several laughs. Jeanne de Bard plays the child of von Eltz and Miss Tell. Her part is insignificant. (She seems rather old for nursery rhymes.)

The picture has been made simply and unostentatiously. The settings are adequate enough and the synchronization is clear. The worst defect of the film is the superabundance of stage technique, both in acting and direction. The total absence of action is to be regretted.

FANYA GRAHAM.

## PRESENT WILDE PLAY

The Radio Guild, a new feature over WJZ and network, made its bow July 14, presenting Oscar Wilde's "The Importance of Being Earnest."

## "Woman Trap"

Previewed at West Coast's West Lake Theatre.

Paramount all-talkie production. Directed by William Wellman. Dialogue by Bartlett Cormack. Adapted from the play "Brothers." Music directed by Leo Forbstein. Photography by Henry Gerard. THE CAST: Hal Skelly, Evelyn Brent, Chester Morris, Effie Ellsler, Leslie Fenton, W. B. Davidson, Guy Oliver, Charles Giblyn, Joseph Mankiewicz and Wilson Hummell.

"Woman Trap" furnishes a novelty in underworld films that is sure to impress those that thrill at these effusions. The houses of Malone and Evans instead of being steeped entirely in bootleg iniquities are dominated equally by good and by evil influences. An idolized brother in each household is the factor that brings misery and disgrace to his fireside. Both are early drawn into rum-running cess pools, one committing suicide after murdering an officer and the other going to the electric chair for blowing up a building.

Hal Skelly as Dane Malone, a police captain, is drawn into a trap by a jealous woman, to arrest his own brother for jail breaking. The woman, Kitty Evans (Evelyn Brent), in love with Dan, repents of her trick when she learns the brother has just killed a dry officer. While Dan is verbally scorching Kitty for her

perfidy, the brother slips into an adjoining bath room and blows his lights out—then come explanations and a reconciliation between the warring lovers.

The sequences have all the fast fire and gripping incidents of "The Alibi" and overtops that big, box-office success in human interest appeal. Hal Skelly to the agreeable surprise of his big following steps out of his vaudeville togs into those of straight character, achieving a signal success. He showed marked improvement over what little straight work he did in "The Dance of Life." Evelyn Brent, as Kitty Evans, was at her best, her repressive finesse in tense moments hardly ever being equaled on the screen. She is sure a "big shot" in the talkies.

Effie Ellsler's portrayal of the blind mother, Mrs. Malone, stood out as the greatest work of its kind we have yet run up with in Movieland. It is indeed a classic in its way. Chester Morris was excellent as Ray Malone as was also Leslie Fenton in the role of Eddie Evans. The directing displayed the deft hand of William Wellman at its best and was a genuine work of art. Gerard's photography was absolutely flawless. To those fans that like underworld

## "DYNAMITE"

C. B. DeMille, directed this picture as his first "Talkie" as well as his first independent production which opened Thursday night at Carthay Circle Theater. It is a typical De Mille epic, it has everything that any of his past efforts have ever contained. Just what the public will think of it remains to be seen. It is built for audience purposes—to make 'em talk as they leave the theater.

Director De Mille has taken a common place story, written by Jeanie MacPherson and made it, in to an entertaining piece of amusement for theatergoers, at the same time he has brought to the screen a new star in Kay Johnson, who runs the gamut of emotions throughout the story to such heights, that she places herself among the leading players of the screen.

Second in rank of the acting roles is that of Charles Bickford, who enacts the role of the man who enters into a marriage of convenience as he is slated to die on the gallows for a crime it is later revealed that he did not commit and when he shows up to claim his wife, he learns the truth, about why the marriage was consummated.

There are many inconsistencies in the story, it is melo-dramatic throughout, especially the coal mining sequences, which is the most interesting and thrilling, thanks to the many effects and the dialogue. Conrad Nagel plays the lover. He is fine in the early part of the picture, but his scenes in the coal pit become insincere. His bargaining with Kay Johnson and Charles Bickford as to who should set off the dynamite doesn't ring true. Director De Mille

saw to it that the picture as to sets were within keeping of his high standard.

Two clever children command attention. Muriel McCormick proved a very capable little actress, with a future. A young tot, Douglas Frazer Scott, is indeed a find, and like Muriel, has a perfect screen voice.

Julia Fafe and Jane Keckley, are deserving of special mention. Miss Keckley gave a very dramatic interpretation of a mother. Robert Edison, Tyler Brooke, Leslie Fenton, Barton Hepburn, William Holden, Henry Stockbridge, Ernest Hillard, Neeley Edwards, Blanche Craig, Mary Gordon Ynez Seabury, Fred Walton, June Nash, Nancy Dover, Clarence Burton, James Farley, Robert T. Haines, Jerry Zier, Joel McCrea, ad other added their roles to make the picture what it proved to be, to a very fine attendance at the Carthay Circle world's premiere.

HARRY BURNS.

Ruth Chatterton is being seen on two screens in New York this week in two definite hits, Metro-Goldwyn-Mayer's "Madame X" and Paramount's "Charming Sinners." The splendid performances she gives in two widely different starring roles indicate this great stage actress' marvelous versatility. Her screen popularity in New York has already established her as a favorite and her next film for Paramount, "Sarah and Son," a story of mother love, in which she will have the leading role, will launch her in a new vehicle for which she is uncommonly well suited.

pictures, "Woman Trap" should have a peculiar appeal and it should go "whang" at the box office.

ED O'MALLEY.

## Review

### "The Four Feathers"

Five people carry this story along. The girl, Fay Wray, is just what we would call part and parcel of an idea woven around some very unique scenes with an English background and which carries the four persons connected into the wilds of Africa, and it somewhat smacks of the story "Beau Geste" as far as military display is concerned and since it don't pretend to be a Talkie, we will have to place it in a category of a picture built for entertainment purposes.

There is nothing real startling or so different in "Four Feathers" than what we have seen before, unless it is a display of baboons, camels and hippopotamus' than in any other picture we have seen, not even the wornout Serial idea that the small league producers have made from time to time.

Richard Arlen is the hero who like a dime novel, becomes "Desperate Desmond" and does heroic acts to prove that he is not a coward. Her performance was flawless, although melodramatic. Others who contributed very well were Clive Brook, William Powell and Theodor van Ritz. Noah Beery had a bit as did George Fawcett and others, which included Phillippe de Lacey, Edward J. Ratchliffe, Augustin Symonds, Harold Hightower, Noble Johnson and Zack Williams.

It is a Ernest B. Schoedsack and Meriam C. Cooper production, aided and abetted by Lothar Mendes. A great deal of this was shot in the wilds of Africa.

Paramount produced this picture and as Richard Arlen stated, it was the last of the Silent productions which is self-explanatory and we will now look forward to some more interesting Talkies.

The picture was photographed by Robert Kurrie. The musical score was by William F. Peters. David O. Selznick was Associated Producer. The picture was suggested by A. E. W. Mason's novel and was adapted by Hope Loring, the screen play being by Howard Estabrook and the titles by Julian Johnson.

A very fine representative crowd attended the United Artists Premier showing at which Maurice Chevalier acted as Master of Ceremonies and made a lot of new friends for himself.

HARRY BURNS.

## BUILD WATER TANK

A water tank, measuring twenty-five feet long by forty-five wide, is being built under Tiffany-Stahl's second sound stage now in course of construction. A trap door arrangement and electric lighting equipment makes it possible to shoot bathing beauties under water without the expense of a trip to Venice—it may also be used for diving stunts and under water scenes, doing away with the necessity of the old time tank.



# Theatre, Vaudeville and Melody

## TIN PAN ALLEY NOTES

Two songs, excellently spotted, will be heard to advantage in the M-G-M production, "Wonder of Women." They are "Ich Liebe Dich," by Fred Fisher and Martin Broones and "At Close of Day," by Raymond Llagas, Jesse Greer and Martin Broones. The picture will feature Lewis Stone and Peggy Wood.

R. A. Whiting, the composer of "Till We Meet Again," "Japanese Sandman," "Louise" and other big song hits, has written the music for "Sweetie," a Paramount comedy of campus life, with Nancy Carroll in the leading role.

Not only will Al Jolson introduce six new songs in his next Vitaphone picture, "Say It With Songs," but he will also render an old favorite with which lovers of popular music identify him, "Back In Your Own Back Yard." The half a dozen new numbers that he recorded on the Vitaphone for this new Warner Bros. production are "Crazy For You," "Used to You," "Little Pal," "Seventh Heaven," "Just One Sweet Kiss" and "Why Can't You?"

One of the sales leaders on music counters throughout the country at this time is "Pagan Love Song," by Arthur Freed and Nacio Herb Brown, and featured in the sensational Metro-Goldwyn-Mayer photoplay, "The Pagan," Ramon Novarro, featured in the picture, personally sings "Pagan Love Song" twenty times throughout the film, which is one of the salient reasons for its great popularity. It is played, instrumentally at least another dozen times.

Al Dubin and Joe Burke, Warner Bros. song writers, have composed the theme song for Pauline Frederick's new Vitaphone starring picture, "Evidence." It is called "Little Cavalier" and will be published by M. Witmark Sons. Miss Frederick herself sings the composition during the action of the story.

## REVIEW OF ORPHEUM BY THE OLD VAUDEVILLIAN

(After the Style of K. C. B.)

It always seemed  
To me that criticism  
Is just one man's  
(Or woman's) opinion.  
And as such, is  
Not of much value.  
Anyway who cares  
What the individual says?  
It is the opinion of  
The majority that counts.  
This is preliminary to  
Confessing that I must  
Be hopelessly out of step  
With my fellow-man for  
There are many things  
They enjoy which  
Offend me—however  
As I said before  
Who cares?  
Anyway I was sent  
To the Orpheum Show  
And ordered to write  
About it so here  
Goes. Opening the  
Bill, Wilson, Keppel and  
Betty—two men and  
Girl show us a  
Typical English Music  
Hall turn. As such  
It was novel to  
American audiences.  
The Dixie Four repeated  
Their act of last week.  
I did not enjoy  
Them but the audience  
Did. After them came  
Nathal who succeeded  
In accomplishing what  
Every woman desires  
To do that is to make

Grant Clarke and Harry Akst composed new songs for Ted Lewis to introduce in his first Vitaphone vehicle, "Is Everybody Happy?" To syncopation of Lewis' jazz band, the star sings this trio: "Wouldn't It Be Wonderful?" "I'm the Medicine Man for the Blues" and "I'm Blue for You, New Orleans." "Samoa," by the same team, is sung by Ann Pennington, also in the production.

A monkey out of  
A man. Nathal  
Is refreshingly novel  
And good showman.  
Peter Higgins was  
Splendid until he  
Dragged in some cheap  
Lyrics "I'd do anything  
For you." Throw them  
Out, Peter, they are not  
Worthy of you.  
A band follows  
And for no reason at  
All plays in a setting  
Of crudely painted  
Skyscrapers. There  
Are some good people  
In the skyscrapers act  
But they are handicapped  
By their frightful  
Background.  
Kay Spangler is  
Particularly stunning  
And Buddy Page  
Radiates nervous energy  
But the big laugh of  
This act is a couple  
Of clumsy acrobats  
Cooper and Clifton.  
They would be  
Perfect entertainers if  
They did not feature  
The big fellow's falling  
Pants. So many  
Alleged comedians depend  
On collapsing suspenders  
For their laughs.  
It seems to me this  
Week's Orpheum Bill  
Is topheavy with  
Master of Ceremonies  
And bands—but  
Even this fault  
Has its virtues  
For one of the M. C.'s is  
Benny Rubin and  
One of the bands is  
Ted Lewis—  
Nice boy Benny  
Deserves his success  
As for Ted Lewis—  
An artist, a gentleman.  
The Old Vaudevillian  
Bert Levy speaking.  
I thank you.

Mabel Wayne, famous song-writer among whose outstanding hits are "Ramona," "In a Little Spanish Town" and many others, and Vincent Rose, lyricist, who wrote "I've a Feeling I'm Falling For You," among countless other popular songs, are busily engaged at Universal in writing a complete sheaf of new songs for "The King of Jazz," the forthcoming Carl Laemmle, Jr., super-production in which Paul Whiteman and his entire orchestra will star. A new number to be called "The Melting Pot," is being written by Ferde Groe, one

## Review Hillstreet

He was the kind of an aviator who loved to find 'em, fool 'em and forget 'em. And when William Boyd pulls his line about the dames—and this goes on throughout his latest all-talking picture, "The Flying Fool," the past week at the Hillstreet Theatre, he panics the women and swells the pride of the male contingents. But he runs true to form. Having fooled and forgotten a lot of dames, he finds his jinx in the gal his own brother is crazy to marry. In order to steer the kid straight, he looks the gal over and eventually comes to the conclusion that she is O. K. It is then the kid brother is made to realize by the gal that she loves his brother, and the kid takes it gracefully. Although the picture is inconsistent in its story treatment, the fact remains that the audience just literally "ate" it up. And this can be directly added to the credit of James Gleason, who wrote the dialogue. Plenty of laughs, and they come fast—sometimes too fast for the audience to grasp them. All together it is a first-class audience picture, with Marie Prevost singing a number that looks like a hit. Russell Gleason is excellent as the kid brother, and Tom O'Brien gets over creditably. Other members of the cast include Dan Wolheim who does a splendid bit, and so can also be said of Kate Bruce and Dorothy Ward.

Eddie Borden, the screen comic, headlines the RKO stage show, and gets over with his patter. On the bill also are Marcelle and Williams, Jimmy Allard and company, Hickman Brother and company, and a number of other interesting acts.

"DAD."

of Whiteman's arrangers, who wrote the stirring "Metropolis" which opened the last Universal super-production, "Broadway." Arthur Franklin, musical advisor to Carl Laemmle, Jr., throughout "Broadway," is continuing in the same capacity for "The King of Jazz," which is being directed by Dr. Paul Fejos with Hal Mohr behind the camera.

There is small chance for any question as to the favorite orchestra of Pathe Studio executives. Earl Burnett and his famous group of musical lads from the Hotel Biltmore in Los Angeles, are back again at the Culver City film plant, providing orchestral accompaniment for ballroom scenes in "Her Private Affairs." This follows close on the heels of similar engagements during the making of "The Sophomore" and "The Flying Fool," two recently completed Pathe pictures.

Harry Richman, New York musical comedy star, whose engagement to Clara Bow was recently announced, was guest of honor at the Blossom Room of the Hotel Roosevelt Thursday night. Irving Aaronson and his Commanders aided in making the occasion a gala event.

METRO GOLDWYN MAYER'S

**"HOLLYWOOD REVUE of 1929"**

SINGING TALKING DANCING

TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>

**GRAUMAN'S CHINESE THEATRE**

MORE STARS THAN THERE ARE IN HEAVEN



# The MOVING MOVIE THROG

By John Hall

"Hope springs eternal in the human breast," wrote a wise man.

Hope is indeed the essence of human life: A condition of the human mind lifting man from the carnal to the spiritual.

Hope for material comfort is the urge behind the energy resulting in achievement. This hope-inspired energy, MISAPPLIED, is the cause of a babylonian civilization in which the end overshadows the means.

In our present stage of social development, this hope-inspired energy becomes power, chiefly economic, political and social. In America, the social angle is last, and money—economic power—is first. Here the crucible of human energy is searched for financial might: and it allies itself with political power. "Society" is the playground of the feminine portion of our plutocracy.

If psychology means anything (and we believe it does mean something), massed human hope is the power behind organization and, the greater the mass, the greater the force contained in the hope. A product of collective human hope is the institution known as Organized Labor, including men and women who sometimes object to being classed as laborers.

Of course, all are laborers only our present imperfect state of social development blinds us to the fact. We have produced some great geniuses, like Michelangelo, Milton and Shakespeare but the social development of man remains a thing of chaos. To realize this we must turn to some of the earth's very ancient inhabitants. Our little fellow earth denizens, the bee and the ant.

Our social development is spotted with perfection as represented by a few great ones: but, does their heaven-sent genius exceed the perfection of the collective social and industrial development of the bee and the ant, both tireless workers?

Through countless aeons of time the insects have attained social and industrial perfection; a firmly established order of existence no bee or ant can improve upon. Then INHERIT perfection, instinctively following its faultless dictates. Man, in his arrogance, says these tiny people do not reason. Since they LIVE bee and ant perfection without reasoning brains, whence comes their perfection?

Our logic: normal man's logic, suggests a divine MIND. Enters metaphysical speculation—the crossroad where we switch back to beautiful sun-kissed Hollywood and an army of hope-inspired motion picture workers facing a group of hope-inspired motion picture producers, who HOPE the workers will stop hoping for better working conditions—a very hopeless hope.

Here we come to two diametrically

opposed kinds of human hope. One represents a few men of money and some political power HOPING they shall not lose the smallest iota of either. The other kind of hope represents several thousand WORKERS, hoping it shall be their good luck to have regular work at decent wages without killing hours, and with complete freedom from official tyranny.

So we find that "hope" is a vastly significant word. Collective hope, inspiring collective energy, becomes a FORCE whose potential power is in direct ratio with its mass. The present struggle represents some four million workers hoping collectively.

This vast force cannot be halted by a puny opposition. Sustained, it is invincible. Its units, holding together, like the atoms composing all universes, constitute power too great for resistance. Slowly, this force is gathering momentum. Its slightest movement is felt throughout the entire length and breadth of the Nation. There is a low rumble, soon there will be wider and more disturbing movement. It is collective hope turned to ACTION.

In this Hollywood situation, on the one side hope is selfish; on the other side, unselfish. One represents the few, and the other represents ALL. Man, who denies REASON to the perfect insects, whose perfection laughs at man's IMPERFECTION, will not like this view. If asked, the bee and the ant would consider mad that man who tries to favor the few as against the ENTIRE COMMUNITY. For reasons beyond our ken, that is insect psychology.

And WHY it is insect psychology is beyond the REASONING brain of tongue-wagging man. Speculation prompts the HOPE that it is the eternal JUSTICE of the Power holding in the palm of its hand everything touching the senses of this animated biped we call "Man." Of course, it IS that Power: but men who cannot comprehend common verities cannot comprehend the truth involved.

In this dilemma the best among man's spiritual-minded turn to that Power for guidance. The non-spiritual-minded, practical, unthinking humans resort to their acquired powers. The hope-inspired mass turn to massed resistance; and the result is—just what we have in our fair Hollywood, a prolonged clash of man's proudest gift, REASON. And the socially and industrially perfect insects are entitled to laugh. Reasoning man has less sense than reasonless insects.

Hope and reason, harmonized, tend to what passes for human perfection. In this Hollywood disagreement one side refuses to reason with the other. The actors are, and always have been, ready to ARBITRATE. The producers refuse to talk. The world, sitting as a jury, will have no difficulty finding a verdict. An army of special

correspondents, syndicate writers and news agency representatives are keeping the wires warm and the postmen busy, and the world reads.

An outstanding feature of the situation is the robust optimism of the actors and their sublime faith in their leaders.

"Are we downhearted?" asks President Gillmore at the opening of each meeting. The answering "NO!!!" from several thousand standing, wildly cheering Equity members and followers shatters the welkin, and, no doubt, has shattered some producer nerves.

That's the kind of HOPE behind the men and women of Equity. It is the hope of workers who KNOW they are right and who have the intelligence of the ant and the bee: the intelligence to work COLLECTIVELY for the good of ALL. Their hope, massed, is a mighty power; and behind their power is the power of THREE MILLION other workers, all HOPING they shall win. If our newly realized complexes are what the psychologists claim they are (and again we affirm), this massed power cannot fail to achieve its objective.

Here's hoping the men opposing these massed workers will PROVE they have attained a small portion of the perfection of the insects, the ants and the bees, either of which could, with one of their armies, empty and destroy the largest studio in Hollywood. Attempting to retard man's evolutionary advancement, his march forward toward the social and industrial perfection of lesser life forms is useless. This Hollywood action by the workers is part of the inevitable.

## Technicians Plan To Enlarge Business

"Enlarging and expanding to accommodate our ever-increasing business," was the statement made last week by Peter Mole of the firm of Mole & Richardson, stage electrical and lighting technicians and manufacturers at 941 North Sycamore.

The most recent large job turned out by the firm was a special order of 275 twenty-four-inch Sun Spots, said to be the largest number of lamps ever used on any set, which were also augmented by a series of special studio lamps, in the recent production of the Warner-First National Vitaphone-Special "Sally."

Under the supervision of Frank Murphy, working with Walter Strohm, these special M & R No. 23's were designed, manufactured and placed on the set in record-breaking time, according to Mr. Mole.

Radie Harris, well known New York newspaperwoman, is visiting Hollywood for two months, gathering material for a series of articles for the New York Sun and the New York Herald Tribune. Miss Harris visited the Larry Darmour

## "27 Club" Started By Equity Elks

An organization to be known as the "27 Club" sprang into existence Monday night. The meeting was held at the Troupers' Club room and was attended by a number of Elks who are in good standing with Equity. Officers elected were: Bill White, president; Glen Cavender, secretary; Gus Seville, treasurer; Dick L'Estrange, guard; Hal Wilson, chaplain. G. Gehrung was the chairman of the meeting. The club will meet every Friday night at 8 p. m. at the Troupers' Club. All Elks of Equity in good standing are invited to join.

Studios on Santa Monica boulevard on her first day in Hollywood. Darmour is producing a series of thirteen two-reel talkers titled "Record Breakers" as well as thirteen two-reel "Mickey McGuire" with dialogue and music.

## STARTS "RICH PEOPLE"

E. H. Griffith will launch production today on his newest directorial effort for Pathe, "Rich People," from the play by A. A. Kline, which is to star Constance Bennett. Among others of the cast are Robert Ames and Regis Toomey.

## HIGGINS DIRECTS

Production on "The Racketeer," Howard Higgin's new picture for Pathe, will be launched immediately following the completion by Tay Garnett of "Oh, Yeah!" which is co-featuring James Gleason and Robert Armstrong. Armstrong is to play the title role of "The Racketeer."

## "BROTHERS" CONTINUES

NEW YORK, July 26.—"Brothers" which is drawing good after a six months run in New York, will continue despite a closing notice. The closing was announced because Bert Lytell, who is featured in the production had a movie contract which would cause him to leave the cast. After some negotiation, the movie contract was postponed until the end of the New York run of "Brothers" and the show is still drawing them in at the Forty-Eight Street Theatre.

## PARAMOUNT IN OMAHA

Paramount has secured the Sun and the World theatres in Omaha, Neb., from World Realty Corporation. This gives the company four first run houses in the city, it already owning the Paramount and Ri-alto.

## ROY MACK SIGNED WITH FIRST NATIONAL

Larry Ceballos has secured the services of Roy Mack and he is now under contract at First National. Mr. Mack will be the third director to be placed under the direction of Mr. Ceballos. He was formerly connected with Fanchon and Marco and was brought by them from New York to stage their West Coast "Ideas."



# Equity's Fight

*From a Legal Standpoint*

**CHARLES F. ADAMS**

Charles F. Adams, whose articles on "Equity's Fight," as viewed from a legal standpoint, have been appearing in *Hollywood Filmograph*, graduated from the University of California in 1906. Since completing his legal training at Hastings Law College in 1908, he has been engaged in the practice of law in California.

Mr. Adams was a candidate for office in the recent elections, running against Guy Bush for judge of the municipal court. He polled 37,008 votes, and received only 1500 votes less in Hollywood than did Judge Bush.

Mr. Adams is also an instructor in Business Law at the Hollywood Evening High School. His offices are located at 312 Warner Brothers' Theatre Building.

By **CHARLES F. ADAMS**  
Attorney-at-Law

Last Saturday there was filed in the Superior Court of Los Angeles county an action by Actors' Equity Association against Warner Brothers Pictures, Inc., a Delaware corporation, and Tully Marshall, in which it is alleged that the Actors' Equity Association was formed in 1913 and has had a continuous existence since that time; that in 1919 certain contracts were entered into with producers of the legitimate stage, which contracts have resulted in the development of harmonious relations in the legitimate theatre business and that the Actors' Equity Association by many years of effort and the expenditure of much money has created for the organization a good will that is of inestimable value; that the defendant, Tully Marshall, joined the association and agreed to be bound by its constitution and by-laws and all lawful orders of the organization; that pursuant to the powers vested in it by the constitution, the Council adopted a resolution, that on and after June 5, 1929, all Equity members should refrain from entering into with any producer any contract covering his personal services as an actor in talking and/or sound motion pictures if and when non-members of Equity were working as actors in the said picture; that contrary to this said agreement the said Tully Marshall did on or about July 1, 1929, enter into a contract with Warner Brothers Picture, Inc., and did perform services thereunder contrary to his contract with Equity; that this agreement is the result of a conspiracy between the producer and the actor to destroy the morale of the members of Equity by inducing others to sign similar contracts and others have been induced to sign such contracts. Equity asks for an injunction restraining Warner Brothers from paying Marshall any compensation for such services and restraining Marshall from performing any services under said contract, and for exemplary damages in the sum of \$1,000,000.

## Complaint is Lengthy

The complaint is fourteen pages long and gives a sketch of the objectives, purposes, and accomplishments of Equity, and sets forth among other things that an increasing number of Equity's members are entering pictures, that conditions are unfair and unsatisfactory, and that it is necessary for the welfare of the members of Equity and to secure fair

and uniform treatment for its members that its orders and regulations be carried out.

I have given only the gist of the complaint and that in a very general way.

It would be presumptuous upon my part to undertake to pass judgment upon this action. I must limit myself to pointing out the significance of a judicial determination that might result from this suit.

I have been asked by the editor to give an impartial opinion as to the legal aspects of this matter.

As I view the situation, this action is fraught with great possibilities and great dangers for Equity.

## Ruling Is Important

If the court were to rule that membership in Equity constituted such a contract that employment contrary to Equity laws could be enjoined, then Equity by this proceeding can win recognition—in fact there would be no alternative.

If upon the other hand, the court denies this relief, there is the danger that it would in effect be declaring Equity's contract ineffectual.

While the complaint asks for an injunction and for damages, it is well settled that both cannot be obtained.

The law of this state with reference to enjoining one from engaging in an employment contrary to agreement is found in section 526 of the Code of Civil Procedure and sections 1673-1674 and 1675 of the Civil Code. Without discussing these sections it is sufficient to say that an injunction will not lie in this case to restrain the defendant from engaging in an employment contrary to his membership in Equity, based upon that membership alone, nor does this action contemplate that. It is based upon the theory of conspiracy. What constitutes such a conspiracy as to be the subject of injunction is a very indefinite matter—it is a subject very largely for the discretion of the court. The important elements of conspiracy are the intent and concerted action to accomplish an unlawful purpose or to unlawfully injure the person or the property of another, whether this property consists of real estate or personal rights.

## May Allow Damages

As for exemplary damages, the law provides that in cases of fraud, oppression and malice, in addition to the actual damages, the court may allow exemplary damages. An account (Continued on Page 17)

# Thelma Todd Example of New Type of Leading Women

*Merely Being Blonde, Shapely and Pretty No Longer Standard for Studio Contracts*

Thelma Todd, beautiful blonde leading woman of Hal Roach M. G. M. comedies, is an outstanding example of the new school of motion picture women evolved in Hollywood during the past year.

Formerly the leading woman type was merely blonde, merely shapely, merely pretty. No other requirement was necessary than that she be decorative.

With the growing sophistication of motion picture audiences, the advent of the talking films, the competition on the screen of talented stage people, a new type of girl has appeared in the motion picture studios.

"Background," one of the catch words of this culture-snatching era, seems to have become a fundamental requirement for blondes and brunettes with motion picture ambitions. No more "long term" contracts are being handed out to "Miss Keokuk," or to the prettiest girl in "Great Neck High School," or to somebody's niece who looks like Norma Shearer.

The girls lucky enough to get Studio contracts today come to the screen from vastly different backgrounds.

Thelma Todd, for example, who is the only girl holding a contract with the Hal Roach Studio, comes from a

prominent family of Laurence, Massachusetts. Thelma received a liberal education in the arts as well as her teacher's training at the Normal School of Lowell, Massachusetts. She plays the piano well, has a thoroughly trained speaking and singing voice, has studied ballet dancing since childhood. This lovely comedy heroine took up school teaching as her profession, and had been teaching a year when her opportunity came to go into motion pictures. A prominent motion picture exhibitor of Laurence, Massachusetts, friend of the Todd family, introduced Thelma to Jesse Lasky in New York. Her screen possibilities were so obvious that the producer signed her at once, and sent her to Hollywood.

But unlike countless other girls who get their start only because of screenable features, and who have fallen by the wayside during this year of drastic changes in the motion picture industry, Thelma Todd has survived the upheaval by reason of her varied talents. Not only has she a five year contract with Hal Roach for leading woman roles in his talkfilms, but an additional contract with the producer for making Victor singing records.

# Director of "Shanghai Lady"



John Robertson, well known director, has been signed by Universal to direct "Shanghai Lady," a spectacular "talkie" production.

Robertson has long been identified with the silent drama where he has directed a series of important productions. He completed "The Single Standard," a great Garbo feature, last week and went immediately into preparation on his current picture.

"Shanghai Lady" is from the pen of John Colton, author of "Rain," "The Shanghai Gesture" and many other plays.

Mary Nolan has been assigned the leading feminine role.



# Pacific Northwest Section

ANDY GUNNARD, Representative

Savoy Hotel, Seattle, Wash.

Bob Blair, manager of the Publix Seattle house, has had quite a colorful career in the theatrical industry. He began his career in Los Angeles, California, with the notable Sid Grauman back in the early days when the industry was on its first legs. His first job was that of treasurer of the old Rialto Theatre. He was later transferred to the Million Dollar Theatre in the same capacity, his growing initiative carried him to the position of house manager, and when Mr. Grauman opened the Metropolitan Theatre he was moved to that theatre in the same capacity. He was later made managing director of this theatre, in which position he came in contact with the production end of stage extravaganzas, and from that time on has shown a marked intuition for that end of the business. His first call to Publix came when that company started an expansion campaign in Texas. His first position with Publix was that of city manager at San Antonio, Texas, where he had the Empire, Princess and Rivoli Theatres under his direction, and while in this capacity opened the big de luxe theatre, the Texas, in San Antonio. After a successful career in Texas he was transferred to Portland, Oregon, to assist in the opening of the Portland Theatre and was later moved to Seattle as managing director of the Seattle Theatre in which position he now directs the destinies of that theater.

The Seattle Lions staged a Whoopee last Monday noon in the honor of Seattle's mayor, Lion Frank Edwards, and having had the honor to be among those present as a guest of Lion Frank Ashton, who acts as chairman of the program committee. I'll say it was a real Whoopee, a very well arranged program consisting of band music by a twenty-four piece Seattle Police Band, several close harmony numbers by the Firemen's Quartet, Miss Helena Casey crooned some very tuneful numbers to the two hundred tired business men and by the end of her second number they were any and every thing but tired. Lieut. L. E. Mackay of the Fire Department sang two operatic numbers. He well deserves the billing of Seattle's Caruso. Speeches were given by Delos Walker, subject Seattle, after which Chief of Police Louis J. Forbes was called on to tell "Why Is a Policeman?" He admitted that he did not know. As the finale Hon. Mayor Frank Edwards gave a speech and introduced several members of the city department heads, and closed the Whoopee by leading the Lions in their roar. A good time was enjoyed by all.

Will Hartung, now manager of the Orpheum Theatre, is proving himself to be one of the best managers the R-K-O has. Since his arrival from Omaha to assume the management of the Seattle Orpheum he has made various changes and found

out the secret of what the Seattle-ites want. Business has jumped, and many nights people are turned away. Matinee business is extraordinary for this hot weather. Yes, sir, any man who could take this weak sister in Seattle and put it over is capable of big things.

Ron and Don are very busy planning a well-earned vacation after playing at the Seattle Publix Theatre for eighteen months without a lay-off. Of course, they are very anxious to visit Los Angeles and Hollywood and they would be very grateful to anyone who could show them how they could make the round trip in one week.

Les Theuerkauf, manager of the Pathe Exchange in Seattle, has landed another big scoop, in booking the all-talking natural color picture of the recent Elks' Convention held in Los Angeles, at the Orpheum Theatre. On the same bill is Mack Sennett's first all-talking natural color two-reel comedy, "Jazz Mamma," also released by Pathe.

"On With the Show," now on its second week at the Music Box Theatre, is doing S. R. O. business and the present indications are that it will run for several weeks.

## Alice White Will Remain At First National



Alice White, First National's demure star, is going to remain with the organization for some time to come. Announcement comes from Jack Warner, chief executive of both Warner Brothers and First National, that the petite Miss White had affixed her signature to a new contract which gives her a much increased remuneration.

As further appreciation of her excellent work during her association with First National, the Warner Brothers presented Miss White with a new sedan of expensive make.

The tremendous success which this star scored in "Broadway Babies," an all-talking Vitaphone production, permanently convinced the studio executives that Miss White's popularity with the public must now be regarded as second to no one on the screen. Her ability as a dancer and singer proved most surprising to even her most ardent admirers, as she revealed a thorough understanding of both these arts.

Miss White's first starring vehicle under her new contract will be "Playing Around," based on Vina Delmar's popular story. William Bakewell, who appeared as leading man opposite this star in "Hot Stuff," has again been assigned to play a similarly important role in the new opus.

## Equity's Fight

(Continued from Page 16)

tion for damages and an action for an injunction are alternative actions. You cannot have both. The plaintiff before going to trial is obliged to elect whether to pursue his remedy for damages or for an injunction.

The question may arise in this case as to whether either or both the contracts sued upon are contrary to public policy. That also is a term that has no exact definition. The public interest is the controlling consideration and the restraint placed upon a party is limited to that which is fairly or reasonably necessary, in the circumstances of the particular case, for the protection of the contracting party.

Because of the uncertainty of what a judge may decide, the filing of this action may have a psychological effect in causing other actors and producers to be cautious about entering into new contracts contrary to the agreements by which the members of Equity are bound.

## Equity Leaders

### Claim Victory

(Continued from Page 10)

Joe E. Brown There

The famous comedian, Joe E. Brown, talked about the 1919 Equity fight. He said that he had recently been offered an Equity contract by Mrs. Wallace Reid and Cliff Broughton and may accept it.

Excerpts from a telegram regarding Adolph Menjou were read. It was sent by the American Sound Recording Corporation of New York and it stated that Menjou had been signed by them and the pictures would be filmed, with a cast of all-Equity.

### Equity Blood Used

It was announced that an Equity member, J. Carrol Naish, gave a pint of his blood to save the life of William Fox following his serious injury in an auto accident in New York.

Gillmore touched on the subject of qualifying agents as to whether they were in sympathy with Equity. He said there was no room for agents who remained "on the fence."

Paul Turner, New York legal counsel of Equity, and Attorney I. B. Kornblum, who represents Equity in Los Angeles, spoke briefly. The latter spoke of the Marshall-Warner Bros. suit and Mr. Turner made comment on his report which is printed in full elsewhere in this issue.

James Kirkwood spoke again at the Saturday meeting, referring to the use of "scabs" in making pictures.

The meeting ended at 11 o'clock after which hundreds remained in the stadium to discuss the progress of the struggle.

## CAMERAMAN IS SIGNED

Jack Rose, well known cameraman, has been signed on long term contract by John M. Stahl, director general of Tiffany-Stahl, and his first assignment will be "Woman to Woman," to be directed by Victor Saville of London for the above company. Production will start about July 27.

After a brief visit to Europe Norman Kerry has returned to Hollywood.



# JETTA GOUDAL

## Explains Stand of Equity in Present Situation

### TO THE PUBLIC:

It is due to the extreme courtesy and the admirable Equity spirit of Filmograph that I will have the opportunity to refute the erroneous statements which appeared in last week's number in a two page paid advertisement, signed by John Miljan.

**WHO THIS MILJAN WAS.**—A stage actor, a member of Equity, who accepted and enjoyed all advantages, all privileges Equity obtained for him and his fellow-workers. How did he get into pictures? With the aid of one of his fellow-workers who supported and fed him for 18 months. What did he say when Equity asked its members did they want Equity to represent them in talking pictures? He said YES and signed it with the same signature with which he had signed his pledge to the Actors' Equity Association to abide by their rules and orders. And when Equity, on his written and signed request, came, what did he do? HE WENT BACK ON BOTH THOSE SIGNATURES. HE BECAME A QUITTER, A DISHONORABLE DESERTER. **Dishonorable**, because he did not honor his own signature; a **deserter** because in time of crisis he deserted the ranks of his brothers and sisters. Because in his shortsightedness he could no longer see personal advantage in sticking to his organization, he turned his back on his fellow-workers, on the fellow-workers who got for him what he has today. That, was the man who gave you last week's information about Equity.

**THE TRUTH: What Is EQUITY?**—the organization of the actors of the stage. Their President is an actor; their Council formed of actors, chosen by actors. It is an organization that brought system into the theatre, and made it a decent place to work in; it protects both the employer and the actor, and guarantees both in full the deal they bargain for. It is the only Union that works for the general good of the people: it was instrumental in the Government abolishing tax on all tickets over three dollars, such as for football games, etc. It was instrumental in the formation of the Church and Drama Association; it formed the American Theatre Board; it has published a book about the economics in the theatre (to appear in the fall). IT HAS ESTABLISHED FOR ITSELF SUCH A STANDING OF INTEGRITY AND FAIRNESS that Professor Gimmel of the University of Pennsylvania after a survey of nine months singled it out as an example of advanced Unionism which opinion has been accepted by the Department of

Labor of the Government of the United States and is referred to in their pamphlets and reports. **THAT IS EQUITY** and why any and every member can be proud of belonging to such an organization.

**WHY IS EQUITY HERE?** Because its members asked it to come. In September of last year Equity sent out questionnaires to get tangible proofs whether or not it was the paramount wish of its members on the Coast to be represented by their organization in the new realm of stagecraft, the talking pictures. The ballot showed A MAJORITY OF 90 PER CENT IN FAVOR. What could be plainer. It is true that among that 90 per cent were some of the present deserters, like Miljan; but a majority it remains.

**DOES EQUITY MAKE UNREASONABLE DEMANDS?** Equity only wants the same right for its members that everybody else has, including the Producers: the RIGHT TO ORGANIZE, THE RIGHT TO MAKE A CONTRACT INTO A REAL BUSINESS DEAL. Equity wants it specified what the actor receives and what he gives: what he gives will be 48 hours work per week for whatever salary he may receive. Equity is broad minded and knows the conditions in pictures; it does not say 8 hours a day; it knows that there are occasionally days when some actor is not needed: that time can be applied to another day or other days of the week. The Producer can arrange his schedule as he sees fit: he can call the actors from 9 A. M. to 6 P. M. or from 9 P. M. to 6 A. M. He has first choice of our time. Would not any fairminded person call that liberal? Equity does not even ask that we shall be paid for the hours spent in making up, in getting in and out of our costumes and wigs, nor for the hours spent on fittings, on tests. EQUITY DOES NOT—I would.

**DOES EQUITY DICTATE ITS TERMS TO THE PRODUCERS?** Equity offers OUTSIDE, UNBIASED ARBITRATION OF ANY TERMS; Equity has offered to discuss the terms over the table. It is so sure of its Righteousness that it can afford ARBITRATION, and the Producers are so sure of their Wrong that they DO NOT DARE TO ACCEPT ARBITRATION. They keep postponing the issue.

**WILL THE EQUITY CONTRACT MEAN INCREASED COST OF PRODUCTION?** Not at all, it may mean Economy, and it will mean SYSTEM instead of the present chaos of production system.

A. E. A. STA



JETTA

### IS EQUITY SH

There is as much as there is between BER and a DISLOY closed Union demand have an OPEN UN anybody who acts on

### STAGE WORK

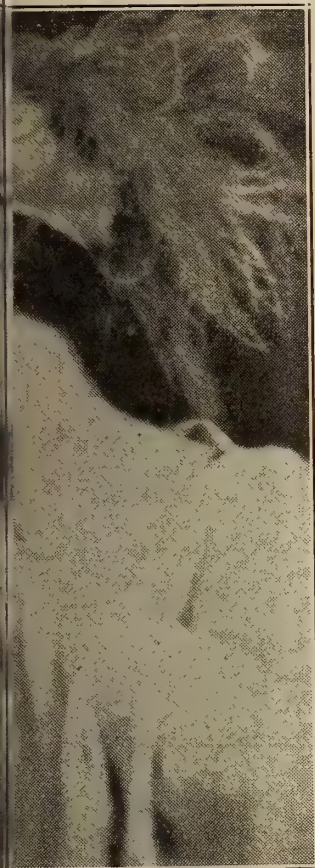
true that some phase screen work. It is are sometimes double QUADRUPLE AND THAN THAT. And always get our salary SUE for it or fore WHY WE WANT E air all our grievances you must believe us serious, for if this w not be willing to suf we are not complain are unavoidable, we are we machines, whi

Every law is a dire transgression—every brought about by s



# ANSWERS MILJAN

## ARD BEARER



UDAL

## CLOSED OR OPEN?

nce between the two  
YAL EQUITY MEM-  
NE. A closed shop is a  
standard wages. We  
to which is welcomed  
n or stage.

## SCREEN WORK.

It is  
stage work differ from  
true that the salaries  
he hours are TRIPLE,  
ALLY MUCH MORE  
Public, we DO NOT  
ometimes you have to  
NE MORE REASON  
Y. We do not want to  
et can be avoided, but  
they are many and  
ot so our people would  
the cause. Mind you  
out such hardships as  
o cowards, but neither  
go on and on forever.

indirect result of some  
ation of freedom is  
abuse: That is why

Equity has to step into Talking Pictures.

**WHOM WILL EQUITY BENEFIT?** Besides the Producers (and I mean this seriously), Equity will mainly benefit the lesser paid actors; on the other hand it is only fair that also for the higher paid actors a standard should be established. BUSINESS IS BUSINESS. On the stage Star and Chorus alike give eight performances a week, regardless of their salaries. A Ford and a Rolls are both good cars and are both needed. The prices differ slightly, maybe with good reason, maybe not; it depends on the specimen in question—anyhow there are fewer Rolls—but who ever heard of getting as much as a spare tire free of charge with either one.

**TRAITORS.** Mr. Public, what did you call during the war those who—under the pretense that they “did not think their Government had gone about it in the right way,” went over to the enemy and so prolonged your struggle—what did you call those, what did you feel for them? A justified scorn, a bitter contempt that was merely an indication of your own decency. DID YOU THINK THOSE TRAITORS HAD COURAGE? Perhaps it takes a murderer COURAGE to stick a steel blade between the shoulders of an innocent passer-by—perhaps so!

Dear Readers, forgive me if I make you cry; I know it is deeply touching; our Deserters say they are only deserters because they are SORRY for the Poor Producer, that frail body of gentlemen, that pathetic group of millionaires. Forgive me, I know you are moved to tears. Other Slackers resent they were not given enough inside information. Thank Heaven for that. Some say they should have been informed in advance. Did ever any Marshal give out his plan of campaign to the ranks. Come, come, we know better.

**HALF LOADED AND ALL WET.** Mr. Public, you were told last week that we are HALF LOADED. Don't you believe it! We are **99 and a half per cent loaded** and that missing half per cent covers the traitors.

Come to one of our meetings; go to the dozen or more offices that Equity has now; assist at a Labor Unions meeting and judge for yourself.

But it is true that we are “ALL WET” and we are duly proud of it. I apologize, it may not be ladylike nor aesthetic, but—it has been so awfully warm these days and we all work—time and overtime; but we also get paid time and overtime, paid in the international currency of SATISFACTION; the satisfaction of having done one's duty and having helped the other fellow. Poor scabs, they don't know what they are missing.

**HEROES—OUR HEROES.** I admit that a great part of the burden of our hardships right now is carried by the smaller people, **but so beautifully**, that it is impressive and inspiring. They know it is unavoidable, they know their leaders do the best they can to alleviate the weight, they have confidence, they have FAITH, they are fighting for their own ideals, their own betterment; they know that Light comes after Darkness, and they have not forgotten the song: “Keep your troubles in your own kitbag and SMILE, SMILE, SMILE.”

Next to them, with them, shoulder to shoulder, fight those who contribute part of their important salaries, lump sums, the Oil to make the Equity machine run smoothly, and IT DOES THAT.

We admire the Producers for their loyalty to their Association, for standing together like a stone wall, whether they are right or wrong. We, too, are loyal to our Organization; we, too, have our stone wall. They have our respect, our Friendship: we want theirs. We need them and they need us. We want to co-operate, to work with them constructively, for the public's good; for their good; for our good.

We are standing with outstretched hands—why, Messrs. Producers, wait to accept them? A GRAND GESTURE WINS BY SPONTANEITY, and if EVERY INDUSTRY succeeds with organized labor, if you yourself succeeded by being organized, WHY should we be the exception?

**VICTORY IN 1919—VICTORY NOW.** In 1919 Equity won their battle in New York. THEN as NOW they wanted RECOGNITION, THE RIGHT TO ORGANIZE, THE END OF ABUSES, THE LIMITATION OF WORKING HOURS. WE DID NOT DICTATE THEN, NO MORE THAN WE DO NOW. WE WON THEN AS WE WILL NOW — BECAUSE WE WERE RIGHT THEN AND WE ARE RIGHT NOW!

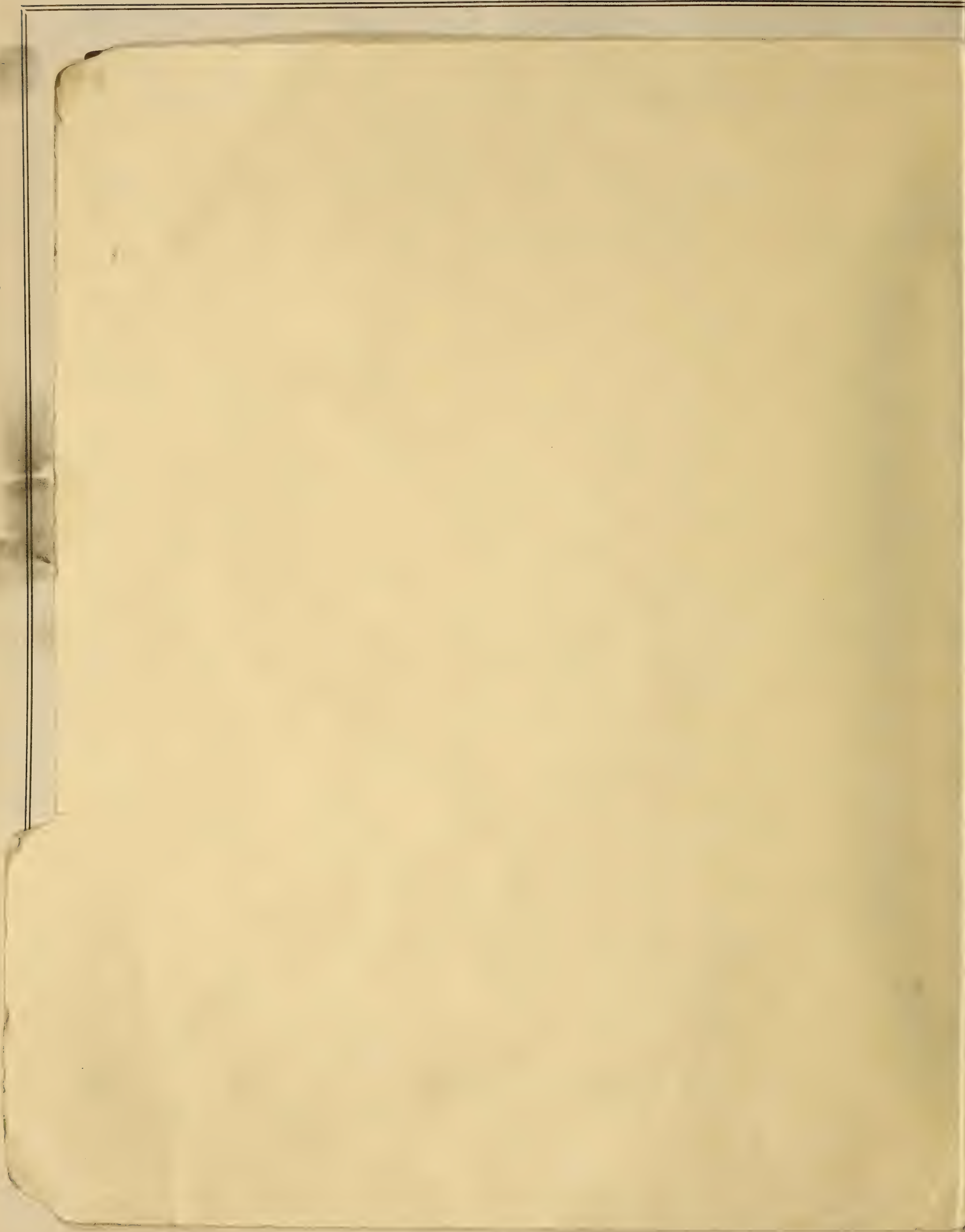
I hope, Readers that I have been clear, that I have brought you closer to our cause, that you will give us your sympathy.

Again and again, my most heartfelt appreciation and gratitude to the Filmograph and its broadminded policy. May the daily papers follow in their footsteps, and may our Equity members for the years to come remember their friend, the Filmograph.

Yours in Equity

Member of the A. E. A.,  
Actors' Equity Association.







# JETTA GOUDAL ANSWERS MILJAN

## Explains Stand of Equity in Present Situation

### TO THE PUBLIC:

It is due to the extreme courtesy and the admirable Equity spirit of Filmograph that I will have the opportunity to refute the erroneous statements which appeared in last week's number in a two page paid advertisement, signed by John Miljan.

**WHO THIS MILJAN WAS.**—A stage actor, a member of Equity, who accepted and enjoyed all advantages, all privileges Equity obtained for him and his fellow-workers. How did he get into pictures? With the aid of one of his fellow-workers who supported and fed him for 18 months. What did he say when Equity asked its members did they want Equity to represent them in talking pictures? He said YES and signed it with the same signature with which he had signed his pledge to the Actors' Equity Association to abide by their rules and orders. And when Equity, on his written and signed request, came, what did he do? HE WENT BACK ON BOTH THOSE SIGNATURES. HE BECAME A QUITTER, A DISHONORABLE DESERTER. Dishonorable, because he did not honor his own signature; a deserter because in time of crisis he deserted the ranks of his brothers and sisters. Because in his shortsightedness he could no longer see personal advantage in sticking to his organization, he turned his back on his fellow-workers, on the fellow-workers who got for him what he has today. That, was the man who gave you last week's information about Equity.

**THE TRUTH: What is EQUITY?**—the organization of the actors of the stage. Their President is an actor; their Council formed of actors, chosen by actors. It is an organization that brought system into the theatre, and made it a decent place to work in; it protects both the employer and the actor, and guarantees both in full the deal they bargain for. It is the only Union that works for the general good of the people: it was instrumental in the Government abolishing tax on all tickets over three dollars, such as for football games, etc. It was instrumental in the formation of the Church and Drama Association; it formed the American Theatre Board; it has published a book about the economics in the theatre (to appear in the fall). IT HAS ESTABLISHED FOR ITSELF SUCH A STANDING OF INTEGRITY AND FAIRNESS that Professor Gimmel of the University of Pennsylvania after a survey of nine months singled it out as an example of advanced Unionism which opinion has been accepted by the Department of

Labor of the Government of the United States and is referred to in their pamphlets and reports. **THAT IS EQUITY** and why any and every member can be proud of belonging to such an organization.

**WHY IS EQUITY HERE?** Because its members asked it to come. In September of last year Equity sent out questionnaires to get tangible proofs whether or not it was the paramount wish of its members on the Coast to be represented by their organization in the new realm of stagecraft, the talking pictures. The ballot showed A MAJORITY OF 90 PER CENT IN FAVOR. What could be plainer. It is true that among that 90 per cent were some of the present deserters, like Miljan; but a majority it remains.

**DOES EQUITY MAKE UNREASONABLE DEMANDS?** Equity only wants the same right for its members that everybody else has, including the Producers: the RIGHT TO ORGANIZE, THE RIGHT TO MAKE A CONTRACT INTO A REAL BUSINESS DEAL. Equity wants it specified what the actor receives and what he gives: what he gives will be 48 hours work per week for whatever salary he may receive. Equity is broad minded and knows the conditions in pictures; it does not say 8 hours a day; it knows that there are occasionally days when some actor is not needed: that time can be applied to another day or other days of the week. The Producer can arrange his schedule as he sees fit: he can call the actors from 9 A. M. to 6 P. M. or from 9 P. M. to 6 A. M. He has first choice of our time. Would not any fairminded person call that liberal? Equity does not even ask that we shall be paid for the hours spent in making up, in getting in and out of our costumes and wigs, nor for the hours spent on fittings, on tests. **EQUITY DOES NOT—I would.**

**DOES EQUITY DICTATE ITS TERMS TO THE PRODUCERS?** Equity offers OUTSIDE, UNBIASED ARBITRATION OF ANY TERMS; Equity has offered to discuss the terms over the table. It is so sure of its Righteousness that it can afford ARBITRATION, and the Producers are so sure of their Wrong that they DO NOT DARE TO ACCEPT ARBITRATION. They keep postponing the issue.

**WILL THE EQUITY CONTRACT MEAN INCREASED COST OF PRODUCTION?** Not at all, it may mean Economy, and it will mean SYSTEM instead of the present chaos of production system.

### A. E. A. STANDARD BEARER



JETTA GOUDAL

**IS EQUITY SHUT CLOSED OR OPEN?** There is as much difference between the two as there is between a LOYAL EQUITY MEMBER and a DISLOYAL ONE. A closed shop is a closed Union demanding standard wages. We have an OPEN UNION to which is welcomed anybody who acts on screen or stage.

**STAGE WORK AND SCREEN WORK.** It is true that some phases of stage work differ from screen work. It is true that the salaries are sometimes double, but the hours are TRIPLE, QUADRUPLE AND FULLY MUCH MORE THAN THAT. And, Public, we DO NOT always get our salaries sometimes you have to SUE for it or forego ONE MORE REASON WHY WE WANT EQUITY. We do not want to air all our grievances; it can be avoided, but you must believe us that they are many and serious, for if this went so our people would not be willing to suffer for the cause. Mind you we are not complaining about such hardships as are unavoidable, we are cowards, but neither are we machines, which go on and on forever.

Every law is a direct indirect result of some transgression—every violation of freedom is brought about by abuse: That is why

Equity has to step into Talking Pictures.

**WHOM WILL EQUITY BENEFIT?** Besides the Producers (and I mean this seriously), Equity will mainly benefit the lesser paid actors; on the other hand it is only fair that also for the higher paid actors a standard should be established. **BUSINESS IS BUSINESS.** On the stage Star and Chorus alike give eight performances a week, regardless of their salaries. A Ford and a Rolls are both good cars and are both needed. The prices differ slightly, maybe with good reason, maybe not; it depends on the specimen in question—anyhow there are fewer Rolls—but who ever heard of getting as much as a spare tire free of charge with either one.

**TRAITORS.** Mr. Public, what did you call during the war those who—under the pretense that they "did not think their Government had gone about it in the right way," went over to the enemy and so prolonged your struggle—what did you call those, what did you feel for them? A justified scorn, a bitter contempt that was merely an indication of your own decency. DID YOU THINK THOSE TRAITORS HAD COURAGE? Perhaps it takes a murderer COURAGE to stick a steel blade between the shoulders of an innocent passer-by—perhaps so!

Dear Readers, forgive me if I make you cry; I know it is deeply touching: our Deserters say they are only deserters because they are SORRY for the Poor Producer, that frail body of gentlemen, that pathetic group of millionaires. Forgive me, I know you are moved to tears. Other Slackers resent they were not given enough inside information. Thank Heaven for that. Some say they should have been informed in advance. Did ever any Marshal give out his plan of campaign to the ranks. Come, come, we know better.

**HALF LOADED AND ALL WET.** Mr. Public, you were told last week that we are HALF LOADED. Don't you believe it! We are 99 and a half per cent loaded and that missing half per cent covers the traitors.

Come to one of our meetings; go to the dozen or more offices that Equity has now; assist at a Labor Unions meeting and judge for yourself.

But it is true that we are "ALL WET" and we are duly proud of it. I apologize, it may not be ladylike nor aesthetic, but—it has been so awfully warm these days and we all work—time and overtime; but we also get paid time and overtime, paid in the international currency of SATISFACTION; the satisfaction of having done one's duty and having helped the other fellow. Poor scabs, they don't know what they are missing.

**HEROES—OUR HEROES.** I admit that a great part of the burden of our hardships right now is carried by the smaller people, but so beautifully, that it is impressive and inspiring. They know it is unavoidable, they know their leaders do the best they can to alleviate the weight, they have confidence, they have FAITH, they are fighting for their own ideals, their own betterment; they know that Light comes after Darkness, and they have not forgotten the song: "Keep your troubles in your own kitbag and SMILE, SMILE, SMILE."

Next to them, with them, shoulder to shoulder, fight those who contribute part of their important salaries, lump sums, the Oil to make the Equity machine run smoothly, and IT DOES THAT.

We admire the Producers for their loyalty to their Association, for standing together like a stone wall, whether they are right or wrong. We, too, are loyal to our Organization; we, too, have our stone wall. They have our respect, our Friendship: we want theirs. We need them and they need us. We want to co-operate, to work with them constructively, for the public's good; for their good; for our good.

We are standing with outstretched hands—why, Messrs. Producers, wait to accept them? A GRAND GESTURE WINS BY SPONTANEITY, and if EVERY INDUSTRY succeeds with organized labor, if you yourself succeeded by being organized, WHY should we be the exception?

**VICTORY IN 1919—VICTORY NOW.** In 1919 Equity won their battle in New York. THEN as NOW they wanted RECOGNITION, THE RIGHT TO ORGANIZE, THE END OF ABUSES, THE LIMITATION OF WORKING HOURS. WE DID NOT DICTATE THEN, NO MORE THAN WE DO NOW. WE WON THEN AS WE WILL NOW — BECAUSE WE WERE RIGHT THEN AND WE ARE RIGHT NOW!

I hope, Readers that I have been clear, that I have brought you closer to our cause, that you will give us your sympathy.

Again and again, my most heartfelt appreciation and gratitude to the Filmograph and its broadminded policy. May the daily papers follow in their footsteps, and may our Equity members for the years to come remember their friend, the Filmograph.

Yours in Equity

*Jetta Goudal*

Member of the A. E. A.,  
Actors' Equity Association.



# Berlin Waging World War Over Talkies

## American Made Films Go Silent as Patent Fight Deepens

BERLIN, July 26.—German talkie patent groups, successful in barring American talkies from being shown in Germany on Western Electric apparatus, are planning a world-wide offensive against the American producing system.

Tobis Film and Klang Film, subsidiaries of the German Electric Trust, having won a great victory in securing a permanent injunction against the Western Electric, intend to carry the fight to England, France and Austria.

The Kammergericht, highest Prussian court, today confirmed in writing the decision handed down Saturday granting a permanent injunction against the Western Electric. As a result, even "The Singing Fool," which continued to show Saturday and Sunday, was withdrawn tonight, and Berlin is again a town without talkies.

No American talkies will be shown in Germany hereafter if American producers insist on reproduction with Western Electric apparatus. So far American producers' representatives here are opposed to use of the German system because they are not satisfied with its performance.

Several newspapers fear a film crisis in Germany, and blame the situation on the struggle between the electric group in America and the electric group in Germany. An early edition of the Vossische Zeitung says a really big German talkie will not be ready before autumn.

Will Stanton has been added to the cast of "Broadway Hostess," featuring Billie Dove and Edmund Lowe.

GLadstone 8698

### — RENTALS —

C. F. KLOOSTERMAN

Licensed Real Estate Broker  
Furnished Flats and Houses

8262 Sunset Blvd. Hollywood, Calif

Speed at Reasonable Prices  
Expert Mimeographing and Typing

STENOGRAPHIC SERVICE  
OF HOLLYWOOD

415-A Taft Bldg.

GL. 6214

GR. 8367

Watch Hospital



Any watch repaired by  
\$1. Material furnished  
sold at wholesale. All  
work guaranteed 2 yrs.  
Please bring ad.  
408 S. Hwy.  
Opposite "T." Broad-  
way Dept. Store.

1

## Pathe Observes 25th Birthday In The Film Business

*Pioneer Company Enjoys Triumphant March of Progress Through Quarter of Century*

Twenty-five years ago this month, just after the Wright Brothers had made their first airplane flight and when the Floradora Sextette was the toast of Broadway, Charles Pathe, of the French company bearing his name, sent to this country J. A. Berst, with a trunk full of films in 100 to 400 foot lengths. It was the inception of the American Pathe company.

Last week this company announced a schedule of production for 1929-30 including thirty all-talking feature length productions, every one of which will have sequences in color.

Such is the march of progress that this pioneer motion picture company points to on its silver anniversary.

In the intervening years Pathe's record has been fraught with the struggles of pioneers and blessed with the prosperity that comes to the survivors. Many innovations which have had a lasting effect upon the motion pictures business were credited to Pathe during that quarter of a century. For instance, in 1910 Pathe Weekly, the first newsreel, was launched. The newsreel, more than any other factor, educated the public to motion picture entertainment. The first company to use color on film was Pathe and the concern was first to produce serials, with success so great that serials have continued for sixteen years. "Perils of Pauline," featuring Pearl White, was the first of these. It grossed more than a million dollars.

Pathe also produced the first motion picture comedies, introducing the well remembered Max Linder. The company was first also in the service of America during the war as distributor of the Allied War Review, the official war pictures of England, France and America. The vast field of amateur motion pictures was also first entered by Pathe with the Pathex camera and projector, and the Pathegrams.

The company was first also in the field of educational pictures with a producing alliance with Harvard University.

Now, with the introduction of talking pictures, Pathe was the first to introduce the variable area sound-on-film recording method, the RCA Photophone system.

Six years ago the Pathe company passed into the hands of Americans with the acquisition of controlling interest by Merrill Lynch & Co. Since that time Blair & Company has purchased that interest. In 1928 Joseph P. Kennedy, who has since been named chairman of the Board of Directors, became unofficial advisor of the company and Pathe took over the big modern studios of Cecil B. DeMille in Culver City and began the production of feature pictures on

a large scale. Up until that time Pathe had concentrated on comedies and short features in the production field and maintained a worldwide distribution organization for independent producers. William Siström is general manager of the Culver City Studios.

At the present time Pathe has under contract such outstanding stars and featured players as William Boyd, Ina Claire, Ann Harding, Alan Hale, Eddie Quillan, Carol Lombard, Robert Armstrong, Russell Gleason, and Jeanette Loff. Among the directors are Marshall Neilan, Howard Higgin, Gregory La Cava, Tay Garnett, E. H. Griffith, Leo McCarey, Paul Stein, Fred Newmeyer and Spencer Bennett.

### BACK FROM EUROPE

After a four months' trip through Europe, Roy Pomeroy, motion picture director and sound expert, is back in Hollywood. Mr. Pomeroy after visiting various continental film capitals, stated that England is maintaining a watchful waiting attitude on the talking picture situation.

### OFFICIAL REPRESENTATIVES OF FILMOGRAPH

The following are the only official representatives of Hollywood Filmograph in Hollywood:

Harry Burns  
Bert G. Bates  
Bert Levy  
Sol Solinger  
Vic Enyart  
Frank Lowry  
John Hall  
Aubrey Blair  
Harry Ray  
David Kay  
Bab Mullen  
Connie  
Lora Russ  
Joseph Kearns  
M. J. Levins  
Ed O'Malley  
Fanya Graham  
"Dad" Zanfretta  
Kenneth E. Moffett  
Mac McNeill

Anyone else representing themselves from Hollywood Filmograph are imposters. Please report them to our office without delay.

Eddie Quillan's next picture for Pathe will be "Hot and Bothered" from an original story by Leo McCarey and William Counselman. McCarey will direct.

## Every Studio Lighting Problem

Answered by

# MOLE & RICHARDSON'S

Large Family of

# INKIES!

## INCANDESCENTS

—are the magic word in the Production of Sound Pictures! INCANDESCENTS are outselling the market because Mole & Richardson Have fabricated a QUALITY LAMP FOR EVERY PURPOSE IN LIGHTING PRODUCTION!

More than 17 distinct types of lamps in the M-R Family! Lamps to solve any lighting problem—to obtain any effect—and besides M-R Lamps are

Economical—Safe—Silent—Efficient—Adequate

# MOLE & RICHARDSON

STUDIO LIGHTING EQUIPMENT

941 N. Sycamore Ave.

HO. 4033

Hollywood, California



# Australian Government Offers Film Prize

## Majority of Scenes Must Be Shot in Australia; Three Prizes Given

Phoebe Levy, Filmograph's correspondent in Australia, sent the following interesting story from Melbourne:

The offer by the Federal Government of £5000 for the best film produced in Australia by British interests between January 1, 1929, and March 1, 1930, and of second and third prizes of £2500 and £1500 respectively, should help to stimulate interest in picture-making in Australia, although it is difficult to understand why the industry has not been developed without artificial stimulus. The conditions provide that 75 per cent of the scenes shall be photographed in Australia or the mandated territories; that the capital employed shall be substantially British; and that at least 50 per cent of those employed shall be British subjects who have lived for at least two years in Australia.

There appears to be nothing to prevent the employment of foreign principals or a foreign director, and seemingly such films as those which the British and Dominions Films Corporation intends to make in Australia will be eligible for the competition. It is understood that several producers are already planning films.

The films previously made in Aus-

tralia have not been particularly good or particularly successful. In most cases the outdoor scenes have been excellent, but scenes indoors have often been poorly lighted and badly set. These are technical faults which only an experienced director with ample capital can be expected to overcome. There seems to be boundless scope for outdoor pictures of adventure no necessarily so banal as the American "Westerns." These are the cheapest to produce and they are always popular in certain theatres. There is no reason why a picture on which little money is spent should not be good. Josef von Sternberg, now one of the foremost directors of the United States, made his reputation a picture which he produced himself, "The Salvation Hunters," at a cost far less than that of some Australian pictures already made.

That outdoor photography in Australia is as good as that anywhere in the world is shown by the short films of various phases of Australian life made for the Development and Migration Commission and distributed by Metro-Goldwyn-Mayer. A new series was privately shown last week, and, as in previous films, the photography was conspicuously good. One, "Seeds of the Pioneers," showing a Boy Scout camp in the bush, gave indications of what an imaginative director and camera-man might do in

Australian outdoor drama, and another with unusual views of shipping in Sydney harbor with the city buildings in the background was equally pleasing. Other scenes in the country and on beaches show what a wide field there is for a producer who will have sufficient originality not to attempt to imitate Hollywood stories and settings. The Development and Migration Commission's films are among the best propaganda pictures produced.

### VIDA SPRAINS ANKLE

Vida, of the dance team of Manuel and Vida, which has been featured at the Montmartre during the past three months, has sprained her ankle. It is expected that she will be incapacitated for some six weeks. She is being attended by Dr. R. J. McDonald.

### WANTED! ARABS!

The Central Casting bureau is seeking an army of Arabs. They are to be used in the foreign legion picture, "The Bugle Sounds" which stars Lon Chaney. Although Hollywood is the city with many nationalities it seems that there are few Arabs to be had. The new picture is a filmization of Major Zinovi Peckoff's book on the legion. George Hill will direct the picture.

## Congratulations!

Mr. and Mrs.

Zeidman

A "farewell to bachelorhood" surprised banquet was tendered this week at the Ambassador Hotel to B. F. Zeidman, Hollywood's newest bridegroom, by a number of the stars, executives, directors and writers at the Paramount studios. Among other gifts, a chest of silver was presented to the newlyweds by Zeidman's studio co-workers. He is one of the Paramount associate producers on the executive staff of B. P. Schulberg.

Zeidman's marriage to Miss Beatrice Weinberg, of Philadelphia, came as a surprise to the film colony a fortnight ago.

Albert A. Kaufman was in charge of the banquet arrangements, and Herman J. Mankiewicz acted as toastmaster.

Helen Hayes "Coquette" closes this week at the Belasco theater and on July 28th "The Front Page" will open. The same cast that appeared in the show previously here will be used. The play will have a limited run of two weeks.

## 100% TALKIE TONITE

THIS SIGN GETS THE DOUGH — BUT

You Must Have Good Reproduction to Hold Your Patronage

## A GENNETT SYNCHRONIZER SYSTEM

Will Do the Trick

It Will Reproduce Perfectly — Hold Your Crowds Spellbound

And Bring 'Em Back Every Change

## DON'T WASTE TIME

WRITE — PHONE or WIRE Us Now

Price Will Fit Your Pocketbook and Our Terms Will Suit

## STARR PIANO COMPANY

1344 South Flower

Los Angeles, California

Phone WEstmore 2035

Gennett Synchronizer System Manufactured by Starr Piano Co., Richmond, Ind.

AN OLD RELIABLE FIRM



# Wanted BEAUTY CONTEST WINNERS

SEE

## BOB LEE

10:00-12:00 A. M.

**HOLLYWOOD GIRL CLUB  
ASSOCIATION**

1549 N. Vine Street

Bring Photos

## Betty Blanc

 1946 N. Western Avenue  
North of Franklin Avenue  
Telephone GRanite 6549

**HOLLYWOOD, CALIFORNIA**

 Shop in the Exclusive Atmos-  
phere of a Luxurious Home

 SAMPLE and ORIGINAL  
NEW YORK MODELS

 At Prices You Will Be  
Glad to Pay

## Equity Making Fine Progress

(Continued from Page 7)

sons they are going to fail is because there is increasing dissension in their own ranks. Personally, I feel quite sure that when two or three men who have grown extremely wealthy get a new point of view, recognition will be in the offing.

As I have time to collect the necessary information I will add to this report.

In the meantime I want to congratulate you on your foresight in backing up the Equity motion picture actors here in their request for the present movement, and to assure you that I never was more confident of a satisfactory outcome than I am at this moment. We are ahead of 1919 in every respect.

Very truly yours,  
PAUL N. TURNER."

### ORGANIST IS INVENTOR

NEW YORK, July 26.—William Hoffman, organist at Loew's State Theatre in New York has constructed a device, which he claims will permit any expert organist to obtain a polyphonic effect. The device consists of a rod long enough to reach the third or fourth manuals, which is attached to his head by a head band.

With little practice, Hoffman says, it is possible to play melodies on either of the upper manuals with the rod, leaving both hands free for variations, second touch effects, etc. He calls the device "The Eleventh Finger."

## Up and THE Boulevard Down

By the NIGHTHAWK

If you scintillate, even momentarily, in any of the nocturnal gayeties vibrating the floors of Los Angeles' swell cabarets and cafes, the Night Hawk will get you. He may assume the character of Puck at times, but at bottom his little gibes are not meant to be tipped with the slightest malice—allons. Oh yes—Peggy Gray, Minerva Pearson and Martha Johnston, three vivandiers of the Roosevelt Hotel Blossom room, could easily be taken respectively for Eleanor Boardman, Joan Crawford and Billie Dove. Oh look who are passing under the orange blossom arbor just as you enter the modern "Mid-Summer Night's Dream"—Janet Gaynor, Lilly Damita, Lilyan Tashman. Lupe Valez, Grant Withers (always strolling), John Barrymore, Sallie O'Neil (an Irishman's flea).

Pauline Garon (elle parle francais), June Collyer (always parked behind two columns of dimples), Betty Bronson (always young), Ruth Taylor (a blonde with a message), Gus Edwards, Charley King (Broadway's best bet) and Buster West. The handsome fellow en grande tenue—Richard Beck and his side kick, Adolph Bodner, are maitre d'hotel Sr. and Jr. and how!!

Ivan Kahn about to leave for a European vacation being noiselessly (?) entertained by Sallie O'Neil. Louella Parsons and Doc. Martin laughing their heads off at Phil Sax's "hunter and the rabbit" and Red Stanley's "heavenly hop"; Louy Tyer and his charming wife; Hunt Stromberg entertaining a party of forty in one of the dining rooms overlooking the Blossom Room, and Edmund Lowe with the inimitable Lilyan Tashman showing they are as great leaning on a table cover as they are on the screen. But let's away from the Roosevelt to Arbuckle's Plantation.

### Roscoe Jingles Bells

"Big Shot" Joe Mann (he counts with his fingers) on the verge of zooris trying to figure out the Plantation cross-word puzzle, "the five-way split" . . . Johnny Mann all by his lonesomes in a snug little corner crooning, "It's Not This Way on Spring Street" . . . Charley McDonald (trying to imitate John D. Rockefeller with lead dimes) entertaining Lupe Velez's sister right under the gun of Mrs. McDonald and can't get to first base . . . Clara Bow and Harry Richman snuggling cozily in a by path; Clara nosing a bunch of violets languidly and exchanging goo goo eyes with Harry, the mildest, meekest couple present and oh how the dreamy eyes of love change "whoopie" into "mopee" . . . Herman Spitzel wearing a yiddisher skull cap to keep from being recognized . . . Oh you, Willie Bernstein, with, some said it was Lolita Duncan . . . Elmer Rosin distinguished by being Abe Roth's partner, on the loose in the Plantation and giving the defi to all husbands . . . J. Selby sent over from Paris by Abe Lyman (this from that schmiehl, Joe Mann) . . . Irv-

ing Glasser looking like a balloon tire and anything but the once famous Izzy, at one time one of the world's greatest boxers . . . Bert Johnston, the Chesterfield of all garcons and aid-de-camp of Joe Mann—Ace Hudkins running in and out as if training for calf development . . . Ralph Arnold and the madame talking it over about Ralph's forthcoming opening of a new night club in or near Hollywood with novelties galore.

### King of Cabarets

Over at Frank Sebastian's Cotton Club, the cabaret king is making great preparations for his new "Blue Rhythm Revue" right from dear old Paris which will get under full swing Friday, July 26. Extremely bizarre costumes have been designed for this show which will be headed by Broomfield and Greeley and Carolynne Snowden. New ritzy stuff will be injected into the many turns and the spirit of "whoopie" will be ever present in the big triangle dance pavilion. Oh yes—Mrs. L. Stevens and C. F. Sexton won the dancer's cup last Sunday night while Theda Bara looked on and a big crowd cheered lustily. Martha Ritchie a knockout, singing "On Broadway."

### At Brown Derby

Ah ha—The Brown Derby, unique, fashioned after one of Paris' greatest buffet cafes—all hail to Manager De Soto. Over there sits Mildred Harris, the life of a gay party of friends. Hard by is Raymond Griffith. Then there is Wilson Mizner (volcano of humor); Henry Clive; Warner Baxter with two, including the "Cisco Kid"; Noah Beery breathing incense from his Paradise Farm; Pauline Fredericks in all her queenly beauty; Duncan Sisters (why don't they keep quiet); Eddie Kane from the "Broadway Melody" and Count de Segurola.

### Over at Henry's

Matthews Betts bolstering one of the walls, unluckily with his sky piece off; Ethelyn Claire being mistaken for Madge Bellamy; "The Squall" being rehearsed at one of the center tables with the following cast: Ye Editor, Harry Burns, Dorothy Vernon (his better seven-eights), Sol Solinger and a pair of dazzling eyes harbored by Lucille Prosser, Mr. and Mrs. Tom Thornton and Dad Zanfretta, the original Humpty Dumpty . . . Burns leaving, with water melon seeds budding from each of his ears . . . Gibson Gowland looking like Ibsen (in face only) and doing a marathon from table to table . . . Branden Hurst and Robert Frazer . . . Bobbie Wyler and Charles Klein, two outstanding directors . . . Bobbie Enyart making a cast for an upper and lower set of teeth in a hunk of watermelon (she became almost asphyxiated) . . . A stunning blonde mistaken for Edna Murphy sitting alongside a fellow that looked like and was dressed like Trotsky . . . Frank Murphy, electric wizard, and Paul Kruger, the gink that made the Vine Street Theatre famous.

## Independent Producers

BRING to life those silent pictures now dead. Synchronizing with sound and dialogue. Studio space with sound equipment available. Expert recording. Rates surprisingly low.

**Hollywood Recording Co.**

6276 Hollywood Blvd.



### SPECIAL SHOWING OF SHORT SUBJECTS

Marking their entrance into the field of short subject production, United Artists staged a special showing Thursday of the first of a series of short synchronized subjects which are being produced by Dr. Hugo Reissenfeld.

The short film, a one-reeler, is based on Tschaiskowsky's "Overture of 1812." It is in reality a symphony of picturized musical thoughts filmed under ideal atmospheric conditions.

There is not a single actor in the subject whose name has box office significance. Yet the brief film holds one spell-bound throughout its showing, so inspiring and entrancing is the musical synchronization.

The art settings, which are peerless, were evolved by William Cameron Menzies. Hugo Reissenfeld is the producer directly responsible for the film.

### Studio Players to Give Program

The Studio Players of Hollywood who hold forth at the Hollywood Conservatory of Music & Arts, 5402 Hollywood boulevard, are at present rehearsing "Stop Thief," a three-act farce written by Carlyle Moore, which is to be given at the above address on Monday evening, August 5, at 8:30 o'clock.

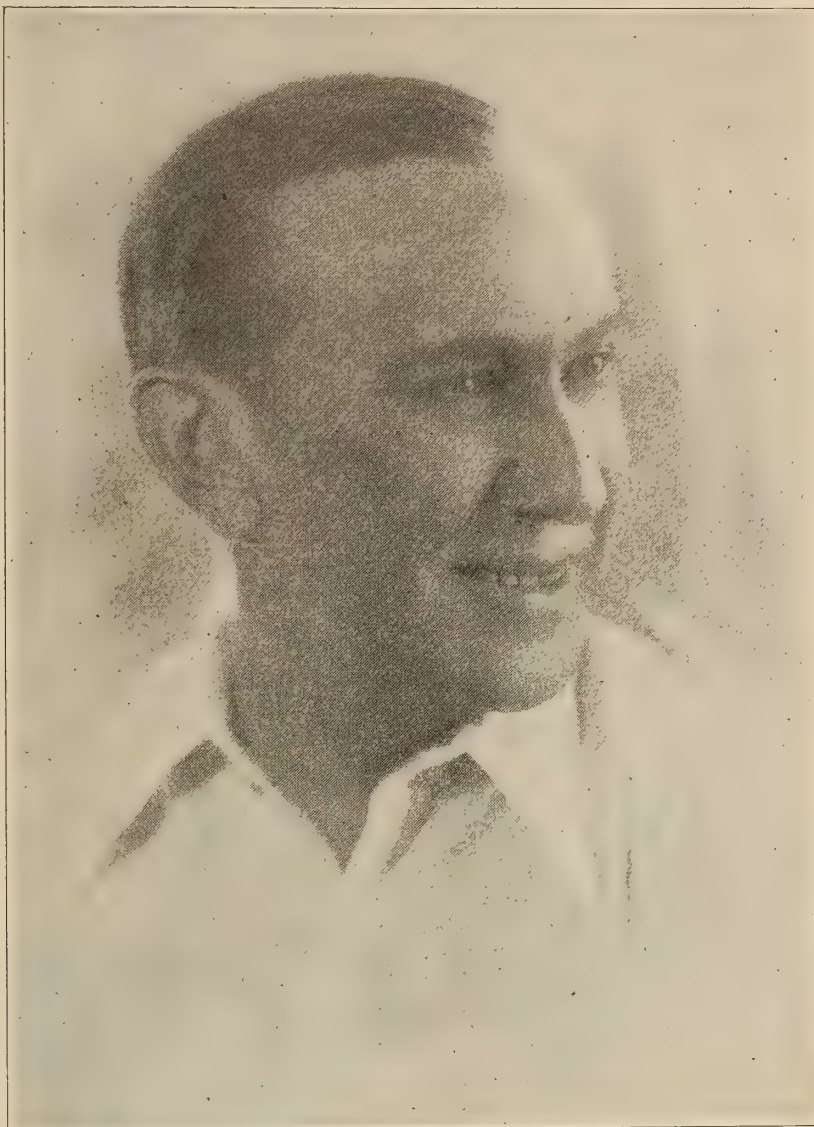
This particular Little Theatre group, made up of talented, professional theatrical people, is worthy of patronage. Their work is most pleasing and judging from past performances and the schedule of future New York successes to be given, the theatregoing public have much in store for them in the way of good entertainment.

"Stop Thief" is being directed by William Wagner, who has recently finished playing in "The Ghost Train" here. Mr. Wagner has twenty-six years of experience on the American stage as a background and his work has the sort of finish found in the larger theatres. He is working the "Stop Thief" cast hard and from rehearsals up to this point it bids fair to be a most gratifying success.

There is nothing amateurish about the productions given by the Studio Players. Much time and thought and talent goes into the production of each play. The sets are complete and convincing and are done by members of the organization who specialize in stage craft. They all work the way people work who have a definite goal in mind—their aim being to build a worthy future and to establish, as they certainly have done so far, a commendable background. It will be of interest to those who enjoy Little Theatre work particularly, to watch this interesting group of local actors.

Three screen classics, "The Four Horsemen," "The Kid" and "The Birth of a Nation" are being presented at the Filmarte Theater for the opening days of the Marion Davies benefits for the orphans of war veterans.

## James Spottswood Enthusiastic About Talking Pictures



Although it's only a matter of minutes before his nerves will have all been shattered, his hair tousled, his tie thrust behind one ear, and his reputation all besmirched—for the three acts of "Jonesy," current Franklin Pangborn offering at the Vine Street Theatre, are strenuous ones—James Spottswood is nevertheless very much the poised artist of the stage and screen—and the talkies—as he sits manipulating greasepaint into his well-tanned face ten minutes before the first curtain goes up.

Those expertly flying fingers demand little concentration, so dextrous have they become during the many years that James Spottswood has been before the footlights. So the hero of this interview is ready to give the writer all the attention she wishes.

First of all, he dismisses the talkies with a peremptory wave of one hand. He has absolutely no patience with those pessimistically inclined on this score. "Why," he exclaims, "how anyone can see some of these later talking pictures—those which have been produced by men who know their stage technique—and not be enthusiastic about their future is something I simply can't see. Imagine anyone seeing 'Madame X' and then being pessimistic about the talkies! Ruth Chatterton's acting was superb! Lionel Barrymore's direction—incomparable! Good Lord, I don't see how anyone can put on a long face and bemoan the talking

picture situation. It's inconceivable! I can't fathom it!"

Coming from James Spottswood, who is one of Broadway's foremost players, to say nothing of his local reputation, which has been considerably enhanced by "The Lady Next Door," "Jonesy," a number of talking pictures, and certain astonishingly successful sketches at the Writers' Club, such an outburst is significant. For it is not a question of climbing on the band-wagon.

Spottswood's last talking picture was "Thunderbolt," but he refers to what was left of his part in it with a grimace. Evidently the cutters used their divine prerogative for the all-important sake of brevity.

Since it is the fashionable thing these days to be in a position to choose off-handedly between the stage and the screen, Mr. Spottswood is now in the throes of making up his mind whether to go back to New York and star in Elmer Rice's new play this coming season or whether to remain here in Hollywood and see if some big break isn't coming his way. When one remembers that Elmer Rice wrote "Street Scene," one can see why the Broadway temptation is a strong one.

We inferred, however, that Mr. Spottswood is inclined to remain here and try his hand at—and his voice in—a short talking sketch or two. It doesn't matter particularly whether it's comedy or drama, for Spottswood is just as much at home in either field. He can send the

thrills cascading down your spine or he can keep the giggles gurgling up your throat. It's six of one or a half-dozen of the other!  
—FANYA GRAHAM.

## NOTICE

New sound studios ready, in the heart of Broadway, to save your time. Finest recording and lighting systems.

A music department is at your service. Theme songs and feature synchronization arranged and composed at reasonable rates.

SOUND TRANSFERRED  
FROM FILM TO DISC

**RADIOTONE STUDIOS**

1600 Broadway

New York

### CHAS. HOCHBERG

FILM EDITOR

Now available to cut any talkies.

**RADIOTONE**

STUDIOS

1845 Glendale Blvd., Los Angeles

Phone: NOrmandie 6101

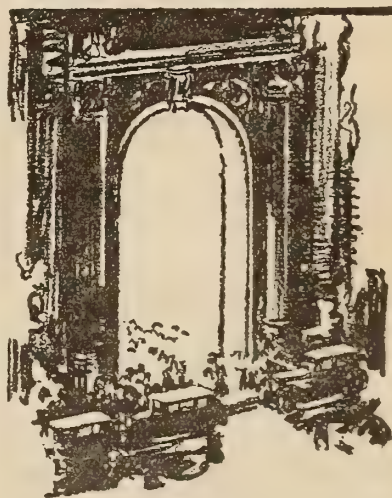
### SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

**MARIE LA MARR**  
ELECTROLYGIST

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

### THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, over-stuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Fig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

**THE HOLLYWOOD  
PLAZA  
HOTEL**

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



## KIDDIES KORNER

By BABS MULLEN

Helen Hendry, with her mother, is spending the summer in the East, where they are enjoying a vacation. Helen will return in time to enter the Conservatoire in September.

On Wednesday, July 17, Billy Haynes celebrated his 16th birthday. A large party was held in his honor. He has completely recovered from a recent nervous breakdown.

Bobby Gordon, during the illness of his mother, has been sent to the Isthmus Boys Camp. He will remain there for the summer. This camp is under the direction of Fred Windamere, well-known motion picture director.

Tommy Hicks, who appeared as a clown in the pageant at the opening of the North Hollywood swimming pool, was taken ill following the performance and has been under the constant care of a physician.

### "MIRACULOUS"

L'Utile del Popolo - Buenos Aires, Argentina



Andreas

Pavley

Serge

Oukrainsky

Ballet School

Cor. Fifth & Western

Phone DU. 0689  
Los Angeles

### GERLY

"Parfumeur to the Stars"  
Creator of

"B'LOVE"

for Bessie Love

6705 Hollywood Boulevard

### TONIGHT

in the  
**BLOSSOM ROOM**

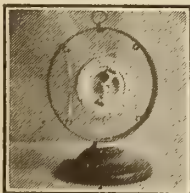
The World's Greatest  
Entertaining Orchestra

Irving Aaronson's  
**COMMANDERS**

**ROOSEVELT  
HOTEL**

PLAYGROUND OF THE STARS

## MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25

Standard  
Broadcast  
Model, list, \$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish; prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

**UNIVERSAL MICROPHONE CO.**  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
E. Langevine Co., 274 Brannon St.

## Noted Character Actor Passes Away

MELBOURNE, Australia, July 22. —Many playgoers and friends in the theatrical profession will regret to learn of the death of Mr. John D. O'Hara, the noted character actor, which occurred yesterday at his home in St. Kilda. Mr. O'Hara became ill in Sydney last week. When it was known that his illness was serious he returned to Melbourne, where he had made his home for several years since his retirement from the stage.

With an experience of more than 50 years in the theatre Mr. O'Hara was one of the veteran actors of the American stage. He arrived in Melbourne about nine years ago to play in "Lightnin'," in which he made his name as a character actor in Australia. The play, which he founded on the Reno divorce procedure, was not an especially good one, but the sound character acting of Mr. O'Hara as "Lightnin' Bill Jones," an old innkeeper, made a popular appeal, and his reputation in Australia was assured. After "Lightnin'" Mr. O'Hara played in "Kempy." He visited the United States again, but returned shortly afterwards and appeared in "The Laughter of Fools" and other plays at the Theatre Royal. He retired from the stage several years ago. During his retirement he read a number of Australian plays, and otherwise encouraged and advised Australian writers. Mr. O'Hara was fond of recalling that he began life as a newspaper reporter, and that his first chance to act was given by the manager of a touring company whose "juvenile lead" was unable to appear. Mr. O'Hara, who was born in Chicago, was twice married.

### AID TO PEARCE

Lynn Shores, former FBO director, is collaborating with A. Leslie Pearce as pictorial director for "The Delightful Rogue."

### ANOTHER RECORD FOR HOLLYWOOD

A bathing beauty parade was held at Venice, California, on July 9. Each entrant represented a different lodge of the Elks. Fifty-three girls were entered—21 of the girls were members of the "Hollywood Girl Club Association."

Nineteen cups were presented, the "Hollywood Girl Club" walking off with 14 of the cups; also the honor of the grand sweepstake proclaiming "Billie Irene Busche" the most outstanding girl and the Queen of the convention.

### "Your Home for a Year or a Day"

**Hollywood  
Knickerbocker**

(IVAR STREET JUST NORTH OF  
HOLLYWOOD BOULEVARD)

The film capital's largest  
and most beautifully ap-  
pointed residential hotel

Phone GLadstone 3171

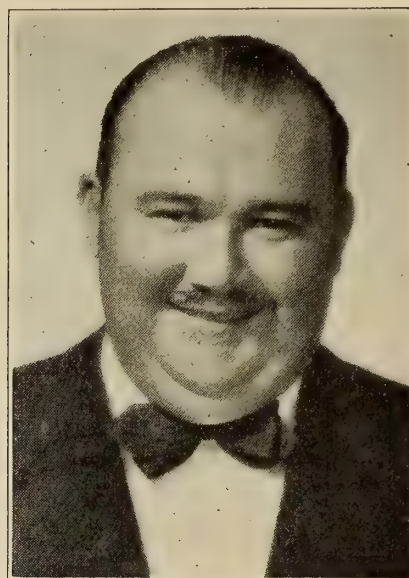
## Jolson and Whiteman To Appear At Hollywood Midsummer Jubilee

Although Al Jolson and Paul Whiteman have been friends and theatrical headliners for many years they have never played on the same bill together, and when they eventually meet professionally on the same stage at Hollywood Bowl, Wednesday night, August 7, at the Hollywood Midsummer Jubilee, the audience will witness a scene seldom paralleled. The two stars, whose combined fortunes total millions of dollars, were among the first to offer their services for the Jubilee performance, which will be the means of raising thousands of dollars to aid the Los Angeles Sanitarium, the free tuberculosis institution at Duarte, which entailed a heavy deficit last year as the result of caring for scores of afflicted persons who needed immediate professional attention.

With Jolson and Whiteman on the great volunteer program of entertainment at the Bowl, August 7, are numerous other feature attractions from the screen, vaudeville and musical world. Every act is a headliner in its respective field, it is asserted by William



Al Jolson



Paul Whiteman

### FILMING "MAVOURNEEN"

Fannie Midgley has been added to the cast of "Kathleen Mavourneen," a Tiffany-Stahl production, starring Sally O'Neil. "Kathleen Mavourneen" is a one-hundred percent sound and dialogue picture, with a number of Irish songs rendered by the star and company of Irish singers. Charles Delaney plays opposite the star and Al. Ray is directing.

### AUTHORITY ON ANTIQUES

Arthur Weigall, for many years inspector-general of antiquities to the Egyptian government, is in Hollywood for a short visit. Mr. Weigall is the author of many books, the most important being "The Life and Times of Cleopatra." He also writes an occasional novel and Paramount a few years ago made a successful film of his "Burning Sands."

COMING

**EXCELATONE**

H. M. HORKHEIMER, Pres.





## Fashions and Beauty to Vie for Honors at Agua Caliente -- August 4th

There have been many Fashion Shows but none that have had as glamorous a setting as the Revue to be staged at Agua Caliente on August the fourth. In the show place of Mexico, the dining room of the Casino which rivals even the world-famed Monte Carlo, Miss Kathryn Campbell's Fashion Revue is looked forward to with eager anticipation as the most interesting of all Mid-Summer events which have taken place in this famous Mexican resort. You may listen to an old Spanish tune and at the same time feast your eyes on a display of Beauty and Fashion which will certainly match for honors during this important event at Agua Caliente.

Hollywood, the "Fashion Center of the World" will send a bevy of beautiful models who will display to the best advantage fashions from the Motion Picture Capitol. That other cities and foreign countries are clamoring for Hollywood styles shows that the day when Hollywood will set the styles for the whole recognized world, is not far off. The Motion Picture stars are the criterion for style. They not only live in Hollywood, but they buy in Hollywood. Paris and New York firms have moved to Hollywood to supply this demand, and are designing and making new styles, manufacturing and rapidly making a new world style center right here in Hollywood.

Among the Hollywood shops represented is the Lido Gown Shop of 2103 Highland Avenue. The striking Mrs. Don Alvarado who with dark, brilliant coloring makes a stunning model will wear many of the gowns from Lido's. An unusual model in turquoise blue chiffon with taffeta caps will be shown. A Lido Red Taffeta Evening Gown will be worn by Estelle Etterre, who was sketched by James Montgomery Flagg and declared by him to be the most beautiful girl in Hollywood. Lido will also show original models in dull black and green Sport Suits.

Another shop showing at the Agua Caliente Fashion Revue is the Knit Shop, one of Hollywood's most exclusive sport line stores. Adrian Markobe, Anita Pike, Gloria Grey and Marcella Arnold will model for this shop. They will display three-piece Ensembles in all the newest shades. Ten of these smart models will be shown at the revue. There is nothing smarter for sport wear than these chic models, all of which are guaranteed not to fade or lose their original shape at any time. Carefully molded to the form by means of tucks which also prevent stretching, togs from the Kit Shop, located on the corner of Cherokee and Hollywood Boulevard, are known to be the smartest and most serviceable for all-around sport wear.

The Baker Fur Company of Holly-

wood have entered the show with a bevy of beauties who will show Fashion's latest decree in fur coats and neck pieces. Lovly Gloria Stratton will wear a grey broadtail coat with grey fox border and collar. Bula Christian has been chosen to wear a stunning black and white broadtail model. Sue Rainey wears a Military coat made from caracul in beige and brown. Hope Dare, a feature player from Universal, will display distinctive styles in fur scarfs from the Baker Fur Co., located on Hollywood Blvd..

*Jerry Vaughan announces that he will be glad to meet all of his friends, old and new, at the Actors' Equity Carnival on August 3rd. The place is the Edgewater Gables Club and the time noon until midnight—and then some!*

There is nothing more attractive than a bright, cheerful looking awning. I might also say that there is nothing more comfortable! Cool comfort is what you want, so if you haven't already ordered those Summer Awnings, do so at once. You will find a chair or two and a porch swing essential also to cool comfort. Good Awnings guaranteed to last from three to four years are made by the Vine Awning Co., 758 El Centro. Phone Gladstone 5903.

*One of the well-dressed younger actors of Hollywood is Ken Duncan, now playing in the "Front Page." Mr. Duncan wears to the best advantage an Ellison Blue Suit with White Vest—one of the very late models from McIntosh.*

### Mlle. Riviere

The removal of all superfluous hair and other blemishes from the body may be accomplished if you call Mlle. Riviere at Dunkirk 9001. This is a painless process and one that is guaranteed to be permanent. Mlle. Riviere accomplished wonders with the Electric Needle. This is a process that you can tell your friends about. If you wish, you may chat with Mlle. Riviere in French. The address is 2505 West Sixth Street, opposite the Elks' Club.

### TO WORLD'S STYLE CENTER

Twenty-five years on Fifth Avenue, New York, is the record of the Meyer Millinery Company, now located in Hollywood. When such reputable firms as this come to Hollywood from Fifth Avenue, we know that Hollywood is fast becoming the style center of the world. Right at this time Meyer Millinery has a wonderful Fall showing of chic Velvet, and Imported Felt Hats. For evening wear, there are smart creations in metallic and lace. Now is the time, too, to select a few hats for the remainder of the season, as the Mid-Summer Sale which

features smart hats at less than cost is still in progress. Take the elevator in Warner Brothers Theatre Building and get off on the second floor. Room 207.

*A traveling suit in dull black, worn with an Overblouse of pale green chiffon, a chic black hat and Silver Fox Furs, is the choice of one of the most correctly gowned women in naval circles, Mrs. R. E. Hogle, who recently left to join Lieutenant Hogle at Annapolis. Both the Ensemble and Hat are smart Lido Creations.*

### FASHION FAVORS CAPES

Capes follow fashion around the clock. They are chic on tailored costumes as well as chimmering evening gowns. Esther Ralston wears a series of caped frocks in "The Wheel of Life," an all-dialogue Paramount production starring Richard Dix, that prove the flattering grace of this mode. A chiffon afternoon frock of eggshell boasts a cape that starts from one shoulder and attains its length over the opposite shoulder. Both cape and frock are painted with mauve and rose flowers. A black net evening gown is cut in a deep oval at the back, but a small circular cape flutters from the decollete. Travis Banton, creator of Paramount wardrobe, designed these caped costumes for Miss Ralston.

### "OPULENCE OF YOUTH"

What a world of wealth the word implies! It is to be found at the Duches Beauty Parlor where a very special price is now being featured on a natural and beautiful Permanent Wave. You will save exactly five dollars on a ten dollar wave by dropping in at the Duches this week and next. Phone Gladstone 0188.

### MODERN STYLES HAD THEIR INCEPTION AMONG NATIVES

Feminism receives still another blow. The popular belief that the present mode for extreme simplicity in women's apparel is an ultra-modern gesture, was blasted with finality in an interview with Merian C. Cooper and Ernest B. Schoedsack, soldiers of adventure, who recently returned from the African Soudan, where they made thousands of feet of film for Paramount's "The Four Feathers."

Having lived and worked with the Fuzzy Wuzzy tribe of the Soudan country for more than a year, Cooper and Schoedsack tell innumerable and interesting tales of the unusual habits of this ancient tribe that existed centuries before the prehistoric Egyptians.

### Simplicity Stands Out

"The women of this tribe have dressed in the same fashion since the white man found them thriving on the east coast of Central Africa," they say.

"The simplicity of the costume does not detract from its consummate grace and streamline effects.

"When the spring season arrives the Fuzzy Wuzzy women send their husbands several thousand miles to the nearest British settlements to purchase seven yards of cotton material. It is usually red, the brighter the better.

### Women Stay at Home

"Mrs. Fuzzy Wuzzy does not go traveling with her spouse, for this tribe believe a woman's place is at home, and mean it. When the material is delivered there is no distressing labor with scissors, needles or thread. Madam simply starts wrapping the brilliant cloth about her waist, down to the ankles, then up again, splitting the ends, then throwing them over each shoulder.

"The double cape effect is very useful, for it forms a hood, and a covering for the face when walking abroad. No Fuzzy Wuzzy woman has ever been viewed by any member outside the tribe without the protecting folds of her gown-cape ensemble."

LIDO, that smartest of Hollywood Gown Shops, is featuring Kasha, Tweed and Velvet Ensembles at very interesting Summer prices. These attractive ensembles are fashion's newest edict and are made in the new length, longer skirt line. Your Fall wardrobe simply won't be complete without one of these chic ensembles, and if you feel particularly economical I certainly advise you to order right away. For correct afternoon wear, Lido is showing Georgette Crepes, Satins, Chiffons and Velvets in uneven hem lines. They are beautifully molded in line and form to the individual. You just can't help being well dressed if your gown be a Creation from the Lido Shop, off the Boulevard at 2103 Highland Avenue. Phone GLadstone 3043.

### "TANNED LEGS" WIN PART

Radio Pictures today found the best-looking pair of tanned legs in Hollywood.

The tanned legs in question belong to June Clyde, petite, brown-eyed, blonde-haired actress. The combination won her a contract to play a leading role in "Tanned Legs," an original story by George Hull, which goes into production next week.

A number of beautiful legs have paraded in and out of the casting office at R-K-O, seeking the title role in the fast-moving story of a summer resort college crowd. None were "just right" until Miss Clyde came along.

William Le Baron, vice-president in charge of production, signed the contract.

Before her legs won her fame June's singing voice won her a bit in "Side Street," which Mal St. Clair has just finished on the R-K-O lot, with the three Moore brothers—Owen, Tom and Matt—featured.

She is short. She is young. She eats asparagus with her fingers, and she is going to play in—oh, yes, that title again—"Tanned Legs."

William Fox, who was seriously injured in an auto accident last week in New York, was able to leave the hospital this week.



## Pilgrimage Play Again Shows to Thousands



Although The Pilgrimage Play has established itself as one of Southern California's most significant traditions, its rendition has never before attained the splendour which characterizes its 1929 production. Upon this Sparks Berry, its manager, and the entire gigantic cast is to be congratulated.

Each principal in the cast plays his role with unrivalled ardor, emotion, and sincerity. Ian Maclaren, who has interpreted the Christ figure in years past, is even greater this season than ever before. His work is compelling and his voice clear and resonant. He has a rare understanding of the Saviour he personifies.

The few important feminine figures

in the play are in the hands of powerful actresses. Virginia Pearson's Mary Magdalene represents one of the most effective portrayals in the presentation. Katherine Edson makes the Adulteress a vivid figure, while Mary Worth as Mary is as fine as she has always been. Nancy Jackson, Eulalie Jensen, Belle Mitchell, Arthur Clayton, James Guilfoyle, William Raymond, Gale Gordon, and Harrison King handle the remaining important roles more than capably.

Phil Whiting's direction is indeed praiseworthy. His handling of the large cast is intelligent. All in all, the effect of the Pilgrimage Play is incomparably fine.

consist entirely of children, none over the age of twelve. Dawn O'Day, the child actress of "Four Devils" fame, plays the lead opposite Leon Janney.

### Fake Movie Schools Have Tough Run

Fake motion pictures schools are having their real "dog days" in Los Angeles.

City Prosecutor Lloyd Nix is bringing down the mallet with much force this week and coupled with his efforts to abolish these "gyp joints," the studio officials are lending cooperation. Representatives of the nine major studios are assisting Prosecutor Nix and furnishing his office with information which will have much to do with the final "round up."

### Review

## "Musketeers' Sunday Night"

Presented by the Musketeers

July 21, 1929

Bringing into the limelight certain artists with real talent, last Sunday night at the Musketeers represented several hours well spent. Two sketches, several varied acts, and musical renditions constituted the evening's program.

Outstanding in the evening's entertainment was "Decency," a sketch written by Symona Boniface, who also played the leading role. The sketch is a cleverly constructed one of the sort which would lend itself admirably to a short talking picture version. Miss Boniface is indeed talented, both as a writer and an actress.

The other sketch, "The Beauty Contest," written by Madeline Blackmore, showed off Mary Mabery to excellent advantage as the wayward daughter. The skit is a tragic one. Tempe Pigott plays her part admirably.

Elanie Hammond, introduced as "The Banjo Girl," is a clever performer, whom we expect to see on a big-time circuit very shortly. She held her audience spell-bound during her all-too-short act.

Others on the program were Louis Hintze on the piano and violin, Max Asher, who, with an assistant, did some comedy and card tricks, Jack Richardson in a dog act, Wally Clark who sang some songs, accompanied by Stanley Besart, and Lurette de Wolf, who also sang some songs, accompanied by Hazel Lindorff.

As another feature on the program, Madame Bauma presented Pietro Gentile, Italian baritone, who scored highly, accompanied by Ann Gentile.

HARRY BURNS.

### NEW COMPANY WORKING

The Carlsbad Productions are working at Tec-Art Studios, shooting a production titled, "Medicine Man." Tom Santshi and Blanche Mehaffey are featured in the picture. Jack Irwin is the director. This company recently returned from the Carlsbad Caves in New Mexico, where they shot a number of scenes.

### Hecht's New Mystery Drama Is Titled

"Unholy Night" was announced yesterday by Metro-Goldwyn-Mayer as the final release title for Ben Hecht's new mystery story, filmed under the working title "The Green Ghost" and directed by Lionel Barrymore.

The new play, an all talking mystery drama, is a vivid London murder mystery solved in a strange seance, with Dorothy Sebastian as the sinister woman hypnotist of the tale, Ernest Torrence, Roland Young, noted stage star, and an elaborate cast.

The story is an adaptation of Hecht's recent fiction hit, "The Doomed Regiment."

## HOOEY

By

Bill Attie, 95% Nutty



local forecast—wet, agents gorn . . . o'kay, filmo's ad spot, carrin' de banner on de bullywood . . . 'bab'

mullen, hour straw-berry blond, says her trob'ills are little wons . . . mike slow, is work-in' fer his unkill he is doin' nuttin' . . . wile 'feedin' at de you'nill' worse'll, i ober herd de way'tress say, it dozen mat-

ter if dare are tirtteen at de tay'bil, i am nut soup'r'fishin . . . if yore wife dont lissin ter wot you gotta say, try talkin' in yore sleep . . . room 201 wanna buildin' is ware de 'fire excape' . . . peepil fum boston nut aloud on sound stages, 'y' . . . al jolson, window shop'in' lookin' at dolls . . . bill jones, pi'anna player, now workin' de cash register at de one-arm lunch . . . b.b.b. byein a box of cigars at oxshun, fordy sents . . . de ateteen day die'it is re-ducin' life . . . if you gotta give peep'ill a piece of yore mind, talk ter de 'dummy' nos'boy in front of henry's . . . i gotta bye glasses if de wimmin dont ware stockin's soon . . . 'its de or'ful truit' dat ina claire, kneeds no dobble ter do her singin . . . a dieit ter reduce xpenisis, eat 1/2pd. dry apples, den drink sum hot water . . . 'bugs after bear' press report, tort he wus caged fer a talkie . . . 'herr'berliner, reedin a sign 'families supplied' wot 4 . . . gonna go down de fire excape, bill collectors hafter me . . . n. b. fritz schmidt, local butcher is sooin his wife fer dyeworse, b'-korse she cums his shop in wen dare are a lotta cuss'timmers darein, an makes it so hot fer him dat he gotta go intwo de ice-box ter cool orf, is afraid he git pomano.

### Series of New Short Subjects

Dixie McCoy, promises the public a unique treat in the first of a series of novel short subjects that she is producing with dialogue and sound affects at the Tec-Art Studios.

The story of the first production, "A Thousand Feet of Life" is told entirely by feet and voices and not once is the face or the figure of a character seen, yet it unfolds a story as interesting and as powerful as seen in many of the big feature productions.

Ramon Romero, the writer is directing. This is his first directorial assignment and it promises a brilliant future.

COMING

## EXCELATONE

H. M. HORKHEIMER, Pres.



## Brilliant Week In Prospect At Hollywood Bowl



**EUGENE GOOSSENS**

Modern composers are going to crowd the classicists considerably on the programs of Eugene Goossens' second week at Hollywood Bowl.

Strauss, Sibelius, Respighi, Enesco and Hanson are the contemporary contenders for positions on the bills, which are the scintillate with coast premieres of new compositions, grand opera artists, a pianistic favorite, another operatic masterpiece in "concertized" form and a climacteric "popular" program on Saturday night that is expected to leave nothing in the nature of typical summer park music to be desired.

A concert pianist who has won widespread praise for her renditions of the showy Liszt concertos, Marguerite LeGrand, makes her Bowl debut on the same program, playing the difficult concerto in A major.

Presentation of the vocal and orchestral gems of "Die Walkure" is scheduled for the night of Friday, with the great Elsa Alsen singing the outstanding arias both of Brunnhilde and Sieglinde; with Paul Althouse retained for the Siegmund music after his triumph with Alice Gentle in a similar treatment last week of "Carmen," and with Tudor Williams, who has sung in operatic works at the Adriano in Rome, assisting as exponent of the sweeping Wotan measures.

A program of real week-end appeal, with lilting light opera, scintillant dance temp and spectacular overtures

to quicken the pulses, will be presented on Saturday night.

Here is the complete repertoire for the week:

**TUESDAY, JULY 30**  
Overture—Rosamunde - - - - - Schubert  
Symphony No. 1 - - - - - Sibelius  
Intermission  
Tone Poem—Thus Spoke Zarathustra - - - - - Strauss

**THURSDAY, AUGUST 1**  
Overture—Ruy Blas - - - - - Mendelssohn  
Symphonic Poem—North and West - - - - - Hanson  
Concerto in A Major - - - - - Liszt  
Soloist: Marguerite Le Grand, Pianist

Intermission  
The Festivals of Rome - - - - - Respighi

**FRIDAY, AUGUST 2**  
Great Moments from "Valkyrie," by Wagner

Soloists: Elsa Alsen, Soprano; Paul Althouse, Tenor; Tudor Williams, Basso  
Introduction Act I and Hunting Motive  
Siegmund's Love Song and Duet  
Introduction to Act II  
Brunhilde's Battle Cry

Intermission  
Ride of the Valkyries  
Final Scene between Wotan and Brunnhilde  
Wotan's Farewell and Magic Fire Music

**SATURDAY, AUGUST 3**  
Popular Program

Overture—Fra Diavolo - - - - - Auber  
Norwegian Rhapsody - - - - - Lalo  
Rumanian Rhapsody No. 2 - - - - - Enesco  
Prelude to Act III, "Lohengrin" - - - - - Wagner

Intermission  
Spanish Caprice - - - - - Rimsky-Korsakow  
Overture—William Tell - - - - - Rossini

### MAKES FOURTH TALKER

Harold Beaudine is now directing his fourth talkie for Universal, "Sunny Jim" series—Syd. Saylor, plays the part of the father, Beaudine, was formerly a Christie ace director, and since he has "hooked up" with "mike" at the big "U," they tell us he is more than making good.

## Colorart Sychrotone Offers Thirty Thousand Shares

An offering of 30,000 shares, all common stock, in Colorart Sychrotone, Ltd., a Delaware corporation, has been forthcoming this week from G. D. Bernhardt, broker. The officers of the organization are all well-known banking and motion picture executives, with widespread interests in Southern California.

Capitalized at \$10,000,000, Colorart Sychrotone, Ltd., represents an amalgamation of Colorart Pictures and other companies. The organization is equipped with the patents and contracts necessary for expansion in color and sound picture production.

Present plans indicate that the short features in natural colors will now be made with sound, with twice-a-month releases scheduled.

Feature productions, with sound and color devices, are also being considered. F. W. Murnau and R. J. Flaherty are now said to be producing the first of these.

In addition to the manufacture of pictures, Colorart Sychrotone Corporation is engaged in the construction and sale of sound reproducing equipment to theatres.

### MGM BUYS EXCHANGES

Six exchanges in Japan, Java and the Straits Settlements which have been operated by United Artists have been sold to Metro-Goldwyn-Mayer. The exchanges have handled the product of both companies and will continue to do so, but the operations will be under the direction of the M-G-M foreign department.

Included in the exchanges are the branches at Tokyo, Aomori, Kiushu and Osaka in Japan; Weltevreden in Java; and Singapore in Straits Settlements which operates all through the Federated Malay States, Indo-China and Japan.

## EARLE WALLACE

Teacher of Many of America's Most Famous Dancers and  
Dance Producer of Note

ORIGINAL CREATIONS STAGED ON SHORT NOTICE  
JAZZ OR CLASSICAL AUTHENTIC PERIOD DANCES

or  
MODERN TAP AND ACROBATIC ROUTINES

## EARLE WALLACE

STUDIOS OF STAGE DANCING

Belmont Theatre Building, First and Vermont

EX. 1196

## T-BONE RILEY

1733 CAHUENGA AVENUE

8064 Beverly Boulevard

Phone HOLLYWOOD 8398

Specializing in  
HOT CAKES WAFFLES SPAGHETTI  
CHILI CON CARNE  
CORNED BEEF HASH (Browned in Pan)  
FRIED CHICKEN and BROILED STEAKS  
HAMBURGER SANDWICHES GOOD COFFEE

## AMERICAN, EUROPEAN and ORIENTAL NOVELTIES

VALUES

VARIETY



*A Thousand Gifts of Distinction\**  
**OSCAR BALZER**

**SHOPS**

• 5510 Wilshire Boulevard  
• 6326 Hollywood Boulevard  
• 6330 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea



### Joseph Von Sternberg

Joseph von Steinberg, director of "Underworld," "The Last Command," "Thunderbolt" and other notable screen successes, today was signed to a new contract by the Paramount Famous Lasky Corporation and at the same time was granted a leave of absence and permission to accept a directorial commission of distinction.



J. von Sternberg Von Sternberg will direct Emil

Jannings in his first talking motion picture, to be filmed by Ufa in Germany's largest studios in the language of that country, it is announced by Jesse L. Lasky, first vice-president in charge of production for Paramount, who acceded to Jannings' personal request for the director's services.

Von Sternberg will leave Hollywood within a week for Berlin. The story for the production has been decided upon and the American director will complete the script preparation on his arrival abroad.

Jannings' recognition of Von Sternberg's ability was inspired by the association of the two in the making of "The Last Command," one of the outstanding of the star's American productions.

"It is with pleasure that we have granted Von Sternberg the privilege of directing Europe's greatest star," said Lasky, in his announcement. "The fact that Jannings himself insisted upon Von Sternberg is a tribute to one of our foremost directors, particularly when we consider that the production will be in the German tongue."

### Jack Donovan Has a Brilliant Party

Jack Donovan's beautiful beach home at 136 Georgina Street in Santa Monica was the scene of a gay gathering of motion picture and theatrical celebrities last Saturday night. The night being balmy, the guests foregathered in the palm-shaded patio where dancing was enjoyed in the light of the full moon while a Hawaiian orchestra played from the balconies overhead.

Rosita Duncan delighted everyone present when she played some numbers on her mouth-organ and ukelele. Her impersonations caused certain of the guests to howl with laughter.

## Jack Donovan Has Part In Novel Two-Reel Comedy



JACK DONOVAN

Mutual Productions are completing a two-reel comedy with Jack Cooper, late Sennett star; Ann Preston, Jack Donovan, Eugene Verdie, Mathilde Fiorenza, and others, in which three languages are spoken—English, Italian and Spanish; likewise songs, sound effects and music by the Ralph Nase Radio Band. The picture is called "A Husband in Name Only," and is being directed by Frank P. Donovan.

It boasts of an all-Equity cast and a union cameraman, Glen Gano. The story is Spanish and will have singing, dialogue in three tongues, sound effects, a theme song and music throughout the two reels.

This is the first time a comedy picture, since the advent of sound, has been made this way, and the experiment will be watched by many. It should prove novel in execution and have a great foreign market value, the producers feel. It is so made that most any audience can easily follow the action and understand the plot.

## Grandmother of Belle Bennett Answers Call of Great Beyond

Children thronged the funeral parlor of Strother's in Hollywood on the afternoon of July 16 to pay the tribute of tears to the memory of Mrs. James Blackburn, 76, grandmother of Belle Bennett, noted star of stage and screen.

Most of them were grandchildren of Mrs. Blackburn, others screen kiddies who had played in the film dramas of the noted actress. Miss Bennett's son, Theodore, and his wife were there, but their youngster, whose arrival cast Miss Bennett for the first time in the life role of

grandmother, was at home in charge of a governess, too young to share in the sorrow of his tearful cousins.

Mrs. Blackburn, a widow, was brought by Miss Bennett from her home in Milaca, Minn., fourteen months ago to spend her declining years at the star's Toluca Lake home. It was her first transcontinental trip since she migrated from her birthplace in Oklahoma to Minnesota as a child and both the star and her aged grandmother were interviewed and photographed at every important center en route.

Walter Wills Studio of Stage Dancing & Theatrical Booking Agency  
7016 Hollywood Blvd. GLadstone 9502

SUMMER COURSE OF SIX WEEKS BEGINS JULY 8

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

WILLS' GIRLS ALWAYS IN DEMAND

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone Fitzroy 1785

**REICHEL'S INTESTINAL BATHS**  
FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

COMING

# EXCELATONE

H. M. HORKHEIMER, Pres.

## GALEA STUDIO

1247 North Orange Drive

Phone HOLly 6683

### 25 Casting Photos \$10.00

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

## AUTO LOANS

## CONTRACTS REFINANCED

By

### BRACE FINANCE CO.

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES



# FLICKER LASHES

by Vic Enyart

Joyce Compton, the "flaming youth" of Hollywood's younger screen players, has been placed under a long-term contract by Fox Films and has been assigned to one of the most important roles of "The Sky Hawk," all-talking Fox-Movietone dramatic spectacle of the Zeppelin raids on London.

Chester Morris, well-known Broadway actor, has been selected by J. L. Warner as Dolores Costello's next leading man. He will play opposite her in the all-talking Vitaphone picturization of Elizabeth Alexander's Saturday Evening Post serial novel, "Second Choice." The script is now in preparation and when it is completed it will be given to Howard Bretherton to direct.

Kathryn McGuire is playing her first speaking role in the pictures. This favorite of the films has just signed to play opposite Hoot Gibson in "The Rambling Kid," the special he is making for Universal release.

David Burton, one of Broadway's most famous stage directors, is the latest to succumb to the lure of the talking picture. Burton has just signed a contract to direct at the Metro-Goldwyn-Mayer studios.

William Boyd and a uniform are becoming synonymous. The Pathe star's next appearance will be as a young khaki cavalier of the United States Cavalry in "His First Command," a new all-talking picture written especially for him by Jack Jungmeyer and Ray Harris.

Ann Dempster, formerly under contract to Universal Pictures, has returned to Hollywood from New York, where she had been appearing on both the stage and screen.

Miss Dempster's last local stage engagement before leaving for the East was in a number of plays at the Broadway Palace Theatre.

Leading roles are being showered on Doris Hill, red-haired Wampas Baby Star of 1929, the latest being the assignment to carry the leading feminine part in Paramount's all-dialogue filmization of Edith Wharton's "The Children."

Julian Eltinge, one of the foremost stars of both the legitimate and vaudeville stage, is the latest acquisition to talking pictures, having been signed by the Jesse Weil Productions for a series of four talking features.

Billie Dove's new address is The Pacific Ocean, near Malibu Rancho. She has turned her Hollywood house over to the gardeners and is commuting from the beach to First National-Vitaphone studios for wardrobe fittings for "The Broadway Hostess," her next starring film, while living in a bathing suit and getting an artistic "sun-tan."

Bull Montana, whose lack of beauty was so impressive that he gave up a career as an important wrestler and successfully became a well-known movie actor, has been added to the cast of "Tiger Rose."

"The Bool" is doubling in brass, for he is also appearing in one of the comedy sequences of "Show of Shows," Warner Brothers' splashy revue, which is now in the filming.

Dorothy Sebastian has been borrowed by Pathe from Metro-Goldwyn-Mayer to play the leading feminine role opposite William Boyd in "His First Command."

## BUZZING AROUND:

Harry Langdon doing a scene on an ice floe, in a temperature of 105, at the Hal Roach studio . . . Lewis Stone making an impressive talk at the Equity meeting . . . Benny Rubin, the m. c. at the Orpheum, rushing home to dinner between performances . . . Ben Lyon enjoying a bottle of pop at the lunch stand near the Hollywood Stadium . . . George K. Arthur cruising along the Boulevard with a bag of candy in his hand . . . Johnnie Morris arriving in town, having completed a long vaudeville tour, his first question was, "How did 'Innocents of Paris' go over in L. A.?" . . . Red Grange at the Sea Breeze Club as guest of honor . . . Jack Mulhall buying a frame for Sir Thomas Lipton's picture . . . Colleen Moore at the opening of "This Is College" playing at the Egan Theatre, Colleen's brother Cleve plays the lead . . . Ted Lewis seen on L. A.'s Rialto, many of his friends and admirers salute him as he passes . . . The Who's Who of filmdom attending the opening of "The Pilgrimage Play" . . . John Kennedy unpacking snow shovels, which were sent among his effects from the East, and wondering what to do with them . . . Ethel Barrymore visiting the Paramount studio . . . Ethlyn Claire waiting for a table in Henry's, we didn't see Ern Westmore, but will bet he was there . . . Time's up.

## Crone to Direct Dowling Picture

George Crone, having supervised Eddie Dowling's first talking picture, will now direct his second one.

Eddie is a well-known musical comedy star from New York's Broadway. Naturally he wants a director well skilled in screen comedy technique. And Mr. Crone should know his comedy. He was with the Douglas MacLean Productions for several years as director and supervisor of that farceur's pictures.

Dowling's new picture will be entitled "A Year and a Day." Mr. Crone is writing the dialogue for it and expects to begin casting within a few days. Several well-known film actresses are being considered for the feminine lure in the picture.

## Irene Rich Asks Fans Advice

"Which shall it be—the stage or the screen?"

Irene Rich, who recently returned from a triumphant vaudeville tour, is asking this question of not a few of her thousands of admirers in order to definitely decide on a lucrative starring contract which has been offered her by A. H. Woods, prominent New York theatrical producer.

Miss Rich's return to Hollywood to share honors with Will Rogers in the Fox all-talking production, "They Had to See Paris," was inspired by the numerous letters which appeared in the various film fan magazines asking when they could again expect to see their favorite actress, Miss Rich, on the screen.

However, the announcement that she was concluding her stage tour to make her debut in talking pictures engendered an avalanche of letters from new found admirers urging her to continue on the stage.

In order to settle the question, Miss Rich made a list of those who sent in written requests for autographed personal pictures since her return and sent a query to each name, asking that they express themselves. On their decision depends her decision for the future.

## NEW BILLS OFFERED

The Vine Street is announcing a new bill to follow "Jonesey," coming next Sunday, and the Orange Grove will bring a novelty comedy by Octavus Roy Cohen to the boards. The title, "Come Seven," promises to be fully justified by the actors, selected from the most popular of those Lafayette Players who have kept the theater goers entertained for the last fifty weeks or more at the Lincoln theater on Central avenue.

## CHARLES F. ADAMS ATTORNEY-AT-LAW

312 Warner Bros. Theatre Bldg.  
6425 Hollywood Blvd.  
Phone HOLLYWOOD 5177

## Cortlandt Studios Will Be Built At Burbank

Cortlandt Pictures Corporation, one of the largest independent producing companies in moving pictures, recently incorporated at Sacramento for \$500,000, has taken an option on property near Burbank, where its studio will probably be built. Although no definite announcement has been made by officials of the corporation as to the actual time and place of construction, production plans of the organization are specific.

According to Cortlandt J. Van Deusen, president, Cortlandt Pictures will produce feature dramas, a series of short domestic farces, and legitimate plays in Los Angeles and possibly in the East. The organization will also buy and sell play rights.

Van Deusen, an actor, director and producer of many years' experience, recently came from Indiana, where he had his own studios. Besides acting as ranking executive, he will also serve as supervising director of productions. Other executives of the newly organized company are L. F. Marsh, vice-president, a well known Los Angeles attorney, and Hunter Keasey, secretary-treasurer and general manager, for fifteen years an active theatrical impresario in the middle west.

Cortlandt Pictures Corporation now has offices in the Baine Building, 6605 Hollywood boulevard. Although it is one of the few moving picture companies authorized to sell stock in California it will remain a closed corporation, it is stated.

Laurel and Hardy are making a seven weeks personal appearance tour. They will open at the Capitol theater in New York July 27th.

## MARGARET FEALY School of Stage and Screen Acting

Address residence by letter, 7069 Sunset Boulevard,  
for interview, or telephone HEMPstead 0529.

Among former students who have achieved success are:

**DOUGLAS FAIRBANKS, SR.**

**Fred Newmeyer**, motion picture director.

**Lynn Overman**, star of "Oh, Boy, etc."

**Ernest Truax**, star of "Six-Cylinder Tom," etc.

**Erin O'Brien Moore**, star of "Street Scenes."

**Enid Markey**, lead for Duffy Players.

**Jobyna Howland**, star of Belasco "Gold Diggers."

**Maude Fealy**, leading woman for Sir Henry Irving.

**Wm. Collier, Wm. Gillette**

and many notable stars. Also road, stock, vaudeville and screen stars.



## Lupe Velez Signed by Inspiration

With Henry King and his production staff in Florida and Key West making final arrangements for locations, J. Boyce-Smith, vice-president of Inspiration Pictures, has completed negotiations with United Artists for the services of Lupe Velez in the featured role of Henry King's next Inspiration picture.

Production will begin immediately after Miss Velez completes her present engagement. In the interim Mr. King will select the remainder of his cast which will be announced upon his return to Hollywood.

## Jack Jungmeyer

STAFF WRITER  
PATHE

## GEORGE OVEY

Phone, North Hollywood 476  
Message, GLadstone 9502

Six pictures on which  
**JOSEPH JACKSON**  
worked last year were included  
in the list of box office record  
smashers compiled by the  
Motion Picture News

*Albert De Mond*

Now  
Writing Dialogue on  
HAROLD LLOYD'S  
"WELCOME DANGER"

## Paul Perez

UNDER CONTRACT  
FIRST NATIONAL-  
VITAPHONE

## DWIGHT CUMMINS

WILLIAM FOX STUDIO

SUCCESS and HAPPINESS lie in finding your job and doing it with all your might.

Most of the failures in life are due to inharmony between the man and his job.

Our Personal Service Department exists for no other purpose than to help people who are trying to find the place they are best qualified to fill.

YOURS FOR SUCCESS—

**CO-OPERATIVE GUILD, Inc.**

728 North Wilton Place

GLadstone 9657

## Will Rogers Talks Up In Meeting

"The laugh is on somebody else, not me," says Will Rogers, the quaint and lovable philosopher, now in the midst of production on his first all-talking picture, "They Had to See Paris," a Fox-Movietone, directed by Frank Borzage. Mr. Rogers found, on his arrival at Fox-Movietone City, that Winfield Sheehan, vice president of Fox Films, had ordered a special bungalow constructed for him at the main entrance. It was of Spanish architecture and called "The Hacienda," the most unique and complete edifice ever built on a studio lot. One room in "The Hacienda" is lavishly equipped with mirrors, dressing tables, shower baths, and the like, for Will to make up in.

When it was time for the picture to start, it was discovered that Rogers used no make up, hence the particular dressing room is untouched and unused as yet.

Will dresses in the living-room and keeps most of his limited wardrobs, needed in the picture, in his car.

### GOLDEN IN TALKERS

NEW YORK, July 26—John Golden, who rose to his present eminence as a New York stage producer through "Lightnin'" and "Pigs" has announced that he will make four talker productions of his stage successes this coming year. "Let Us Be Gay" now running in New York with Franine Lacrimore in the leading role, may be the first one.

A. B. Lasker, former chairman of the U. S. Shipping Board, and John Hertz, founder of the Yellow Taxi Cab Co., both of Chicago, are understood to be associated with Golden in the new producing company. New York production stage casts will be used as far as voice tests demonstrates the desirability of the players.

## The Writing Craft

"Sweetie," a musical romance of college life, is George Marion's latest effort in dialogue writing. Nancy Carroll has the leading role.

William Slavens McNutt, one of the foremost of the war correspondents, wrote the screen play and dialogue for George Bancroft's new all-talking picture for Paramount, "The Mighty."

They tried to make a coal miner out of him but he turned out to be a playwright. That is the way the publicity department of Universal leads off the biographical sketch of Charles S. Webb of New York, who is now established as a dialogue writer at the "U." His play, "Honest Lives," was produced in New York and had a successful run.

Wallace Smith, film author and artist, and Ben Hetch, co-author of "The Front Page," once had an act in small-time vaudeville, according to a statement appearing in a biography of Smith by RKO where the writer is contracted to write screen plays and dialogue. Hetch played the fiddle in the act while Smith wielded the crayon in a chalk-talk presentation. Smith has illustrated several of Hecht's latest novels.

Robert Lord, prominent scenarist of the Warner Brothers staff, is at present in New York where with Director Del Ruth he is looking over the dramatic situation in that city.

James Tynan, who recently completed the script of "The Street Singer" for RKO, has been added to the Darmour-RKO comedy staff. Tynan has a long comedy experience, having worked for Fox, Sennett, Educational and Christie.

Hal Davitt of the Darmour-Scenarist staff, has been assigned to work with the director on the set during the filming of the H. C. Witwer Record Breaker Comedies. Davitt was formerly in the Fox, Universal and Sennett scenario department.

Owen Davis, famed Broadway playwright, has been signed to a long-term contract by Fox Film Corporation. He is the author of "Icebound," "The Nervous Wreck," "The Donovan Affair" and 280 other produced plays. He is working on the dialogue for Will Roger's talker, "They Had to See Paris."

When "General Crack," John Barrymore's first all-talking Vitaphone picture, is released, two established screen writers will divide credit for the adaptation and dialogue. Walter Anthony adapted the story from George Preedy's widely read novel, "General Crack," while J. Grubb Alexander is responsible for the screen play and dialogue.

Arthur Caesar, Broadway wit and playwright, is now writing script and dialogue at Warner Bros. studio.

Harvey Thew, scenarist, will write script and dialogue for Warner Bros. He signed a new long-term contract. Having finished "Song of the West," a story of the gold rush days, "The Hottentot" and "The Argyle Case," he now prepares for screen treatment Belasco's stage success, "Tiger Rose."

"The Play's the Thing," is an old, moth-eaten adage, but it is truthfully adapted to motion pictures where the story is of primary importance in the success of every film, according to Edward J. Montague, Editor-in-chief of the Paramount coast studios, who supervised the story making of "Show Boat," the lavish, million dollar spectacle now showing at Fox's Criterion, which Universal produced. Montague, as former head of the Universal scenario department before joining the Paramount organization, is credited with much of the success of this colorful production, as his creative contributions during the preparation of the opus played a prominent part in the ultimate results, it is claimed.

Jackie Taylor and his Coconut Grove orchestra have just signed a long-term contract with the Victor Recording organization. Taylor has also added several prominent musicians to his ever-increasing orchestra.

### JOSEPH JACKSON WILL WRITE BRICE STORY

Fannie Brice's first all-dialogue picture for United Artists will be an original story by Joseph Jackson, famous young Hollywood scenarist and playwright.

Purchase of Jackson's manuscript, temporarily titled "The Champ," after a long search for a vehicle particularly suited to the talents of the New York comedienne, was announced yesterday by John W. Considine, Jr., general production executive at the United Artists studios.

Simultaneous announcement was made that Jackson has been borrowed from Warner Brothers through an arrangement between Considine and Daryl Zanuck, Warner executive, and will start work immediately at the United Artists studios on the screen adaptation of his own story.

When Jackson started writing "The Champ," which will undergo a change of title before it reaches the screen, he had in mind a comedy for a male star, but by the time he had finished it, a woman developed into the chief character. Jackson has written and dialogued several of the outstanding talking picture successes. A former newspaperman, Jackson by a coincidence returns as a scenarist to the Joseph M. Schenck organization, for which he worked as a publicity man several years ago.



## Toddling Along With the Infant

By OLIVER UNDERWOOD

It took an accident to make the industry really appreciate what a really big man William Fox is—and with what importance he is regarded by the country at large. The jolt he received when his automobile turned over vibrated through the whole country. When the shock hit the financial arteries of the country, for a moment they stopped flowing. Prices on the stock exchange in New York, which had been steady, staggered and then started to fall. Fortunately news came through that the injuries were not serious and business recovered and started upward. All day Friday the financial tickers of the country carried hourly bulletins as to his recovery, and when it was announced that he was well enough to talk business with associates the stock market went on a jamboree that created several new records even in a period where records are continually being established.

It is refreshing to get this opinion from the business minds of the country as to where the financial value of the Fox company really lies. The theatres, the producing company, the sales organization, are all enhanced because William Fox is looking after them. That is the judgment that was given. The financial brains of the country showed through their actions that in their opinion none of the Fox properties were worth as much without the genius who assembled them to run them.

William Fox has kept much in the background as far as the ordinary activities of his companies are concerned. Outsiders have been inclined to give major credit for achievements to other individuals. That the man himself is not under-rated by his own organization. Jimmy Grainger heads a sales organization that is second to none, but he knew the source of the inspiration which has caused his men to accomplish miracles in sassing seasons. His first action when he learned that his chief had not been seriously hurt was to send telegrams to the Fox organizations everywhere containing the good news. He knew that all of them felt the same as he did himself—that they were able to do big things because they were working for a big man. And that the welfare of the chief was an acute anxiety to every worthwhile person in the Fox employ everywhere.

William Fox hasn't the conceit that will make him think the tribute was deserved. It is a wonderful thing that the country at large and his own organization has this conceit for him.

It is curious how much expert help a man who doesn't need any can get. Take Sylvester Poli. When he was plugging along building up his theatre chain he got very little help. Then he sold out and retired to spend the \$25,000,000. Now look at the help he is getting in spending the money. His daughter gives him a titled son-in-law and three men sue him for \$1,300,000 all in the same week.

With exhibitors and Warner Bros. reported as withdrawing from arbitration maybe the Film Boards of

NEW YORK

JULY 27, 1929

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

## P-F-L CORPORATION SHOWS BIG PROFIT

Trade can get some new customers by getting in touch with American Sound Recording Corporation and Adolphe Menjou. Menjou sails from New York loudly complaining he hasn't a job. American Sound announces they have given him one. Menjou arrives in France and loudly complains that he hasn't a job. To the one who settles the argument we offer the Jack Noble Peace Prize, Jack Noble being the director who will direct Menjou, if Menjou discovers he has a job with American Sound.

Jim Thornton, the vaudevillian, has loaned Howard Dietz of M-G-M for personal use only with full rights to an act in connection with "The Little Show," of which Howard wrote a considerable portion. The act consists of walking to the front of the stage and bending the body forward from the waist and smiling. Thornton originated the act some years ago, and in theatre parlance it is known "as taking a bow."

Charles Pincus, veteran theatre manager of Portland, Ore., is new division manager of the A. H. Blank chain of theatres, with headquarters in Omaha.

### Belasco Play to Open August 5th

NEW YORK, July 25.—In one or another house out of town, the August dramas, harbingers of a new season in the theater, will get under way within the next few lays.

This far ahead it seems that the honor task, or whatever you want to call it, of opening the new season on Broadway will fall upon David Belasco. But it is just possible that the busy Shuberts, who are turning out shows as fast as they can be listed, will bring "The Idol," the William Farnum starring play, to town first.

"The Idol," which Martin Brown wrote, is on view at Werba's Jamaica Theater this week, and will come to the Manhattan. But it may go elsewhere first.

It is fairly certain, however, that Belasco's "It's a Wise Child" will make its Broadway bow during the week of August 5. In fact, the opening has been set for Tuesday evening, August 6.

A. R. McNichol, pioneer Canadian motion picture exhibitor of Winnipeg, has donated his second million dollars to charities.

### Paramount Group Show Earnings of Over Two Million Dollars

NEW YORK, July 26.—(Special) — Paramount - Famous - Lasky Corporation is doing a stupendous business this year. In a report just issued in New York the estimated profits of the corporation for April, May and June were given as \$2,550,000. This is 58 per cent greater than the same three months in 1928, which up to that time had provided a record for the earning of the company for the spring months. For the half year ended on June 30 the profits are estimated at \$5,112,000, which is 32 per cent ahead of the same six months in 1928.

For shareholders these estimated earnings would supply a dividend of \$1.14 a share. A year ago the earnings amounted to 78 cents a share, and two years ago for the similar three months the earnings were 76 cents a share. For the periods from December to June the earnings in 1929 are estimated at \$2.30 a share, in 1928 they were \$1.88 a share and in 1927, \$1.87. Earnings for 1927 were far ahead of any year prior to that in the history of the company.

## Erlanger and Tyler, Famous Producers, Now Partners

NEW YORK, July 26.—(Special.)—A. L. Erlanger and George C. Tyler, two of the best known theatrical producers in the world, have announced a producing partnership effective immediately, with main offices of the firm in New York City. The two men have been associated before in the production of individual plays, but it is the intention of the new firm to go into producing as extensively, perhaps, as did Klaw & Erlanger, the previous firm with which Mr. Erlanger was associated.

Six plays are announced for immediate production by the new firm in an announcement that characterizes itself as a preliminary statement. The first states that many more are to follow.

A new play for Mrs. Fiske, temporarily called "The Mixed Jury," heads the list. The play is by Fred Ballard, author of "Young America" and "Believe Me, Xantippe." It will be tried out in Baltimore and Atlantic City and will arrive at the Avon Theatre, in New York, on October 14. After her appearance in this play, Mrs. Fiske will go on tour in repertoire.

"House Party," by Kenneth Philip Britten and Roy Hargrave, will open in New York at the Knickerbocker Theatre on September 25. The cast includes Mr. Hargrave, Anne Sutherland, Harriett McGibbon and Penelope Hubbard. Philip Dunning has written "Sweet Land of Liberty," which will arrive at the Liberty Theatre on October 7. "Your Uncle Dudley," starring Raymond Hitchcock, opens in Chicago early in September.

The other plays on the preliminary list, in connection with which neither casts nor opening dates are announced, are "Travelyn's Ghost," a play by Dwight Taylor, son of Laurette Taylor, and "The Rose Bush of a Thousand Years," dramatized by Katherine Chisholm. Cushing from the story of the same name by Mabel Wagnalls.

H. B. Warner, who has been starring in talking pictures for Weiss Brothers at the De Forest Studios, will be starred in an early Fall production by the new firm, the title of which has not yet been announced.

### JACK PEPPER HURT

Jack Pepper, formerly of the vaudeville team of Salt and Pepper, had his foot crushed in New York while trying to rescue a child playing on the street. The child, with its back turned, was unaware of an approaching truck, which was moving slowly backward. Pepper, passing by, dashed underneath the truck and pulled the child to safety, but in so doing had his own foot run over.

### MIDWEST CORP. FORMED

Midwest Topeka Theatre Corporation, controlling sixteen theatres in Kansas and three in Missouri has been formed. L. M. Miller is head of the new company; G. L. Hooper, vice president; Maurice Jencks, secretary and E. C. Rhoden, treasurer.

The chain operates the Grand, Jayhawk, Orpheum, Novelty, Gem, Best, Crystal and Isis theatres in Topeka, and also have houses in Kansas City, Winfield, Welling, Liberal, Newton, Dodge City, in Kansas and in Kansas City, Excelsior Springs and Kirksville, in Missouri.



## Broadway In Person

By  
AL SHERMAN

**TERRY TURNER**, the press-agent-producer, has already put his "Insults of 1929" into rehearsal.

**GRACE GEORGE** will not only star, but turn producer as well this fall. For she's gonna put Sinjin Ervine's comedy "The First Mrs. Fraser" on for the edification of Broadwayites.

**VIOLET HEMING** and **A. E. ANSON** will be featured in Lew Cantor's new play "Soldiers and Women."

**PATSY CLARK**, the vaude warbler, has leased a home in South Norwalk, Connecticut, of all places.

**CHARLIE DORNBERGER**, who leads a mean orchestra, was first pick for the new Auditorium in Atlantic City.

**MARIA GAMBARELLI**, better known as Gamby, is back at work again training her dance troupes.

**FRANCES SHELLEY**, who's as cute as they make 'em, just made a short for Vitaphone.

**WILLIE AND EUGENE HOWARD** are gonna be back with George White in the new "Scandals."

**LARRY FAY** lost certain books the Federal government wanted and as a result the cabaret manager had to hand over \$200 to the judge.

**LILLIAN MORTON**, the mimic, is now practicing her darndest with a brand new act.

**HARRIS AND RADCLIFFE** were given long-term contracts by George Godfrey over the R-K-O circuit.

**TED GUNTHER** now has his own band together, and they're helping make the Munich Tavern popular nightly.

**ESTHER MUIR** likes tennis a whole lot, especially since Vince Richards started to teach her how.

**THE FOUR HI-HATTERS** are soon to be featured in a Publix unit.

**BUDDY LOCKE** says the best way to keep cool on hot nights is to just forget about the heat.

**JEAN LA MARR** simply won't ride in air airplane.

**BOB BENTLEY** is minus a sweetie, they say.

**LEON AND BEBE** are at the Palace with Frances Williams, but they're gonna go back to Paree, anyway.

**JAY BERNARD**, who's a real picture possibility, says he'll stick to the stage—just to be contrary.

## Leo Reisman and Orchestra Making Vitaphone Shorts

*New Recordings Being Made in New York—Present  
New Form of Audible Visualization*



NEW YORK, July 26.—Recording was started this week on the second of a series of orchestra Vitaphone shorts which Leo Reisman and his orchestra are making at the Brooklyn Studios of Vitaphone. The first of the shorts is now running on Broadway in conjunction with "On With the Show," the Warner Brothers special.

Leo Reisman's Vitaphone debut is being discussed along Broadway as an event of singular importance in the field of sound recording, for it marks a new departure in popular orchestral presentations. Reisman and his orchestra have established an enviable reputation for pre-eminence in the semi-classical rendition of jazz. Reisman himself is a product of the best conservatories of music and has made a definite impression on higher musical circles with his interpretations of jazz compositions in the modern classical manner. At the present time his orchestra is supplying the most fastidious and exclusive rendezvous in New York with its dance music and entertainment at the Central Park Casino. He was brought from Boston by the social leaders who established the Casino.

In the Vitaphone versions of his music, Reisman is attempting a new form of "audible visualization." It is expected that Reisman's method will eventually revolutionize that form of presentation. It is known as the "silhouette" method and consists in submerging the presence of the orchestra to the sound. Detail of form and figure, instruments and props, are all considered secondary to the actual sound and music of the orchestra. Even the leader himself is submerged in tones of dark, so that only his pantomime actions in conducting his orchestra are visible. The old principle of the orchestra hidden in the pit or behind foliage is carried out, Reisman believing that an orchestra should be heard but not seen—too much. Sound authorities believe that Reisman's ideas will eventually prevail in the recording of orchestra pictures.

### AT THE ROOSEVELT

Lew Brice, brother of Fanny Brice, is registered at the Roosevelt Hotel. Lew is a comedian of note and is negotiating with producers to do a talker here.

## ALONG MUSIC ROW

WITH HERMAN PINCUS

Buddy Morris, youthful executive of M. Witmark & Sons, took his marital vows recently, and a song especially written for the occasion was featured during the ceremony. The song "BECAUSE YOU BELONG TO ME," proved to be such a hit that it will be synchronized in Dorothy's Mackail's next vehicle "The Woman On The Jury."

"HUGGABLE, KISSABLE YOU" published by Bibo-Lang, ranks with the top-notch sellers and has been 100 per cent mechanical. Irving Bibo, the writer of the number will soon leave for the Coast where he will no doubt do a little them-singing. Phil Davis, who for the past twenty years was a vaudeville headliner is now professional manager for Bibo-Lang.

Abe Olman, Manager of Forster Music Co's New York office, has just gotten over a bad case of sun-burn. "He gets the blues when it rains" and gets burned when the sun shines. Why don't you make friends with the Weather man, Abe?

Charlie (Curly) Isaacson, who is quite a song plugger, has recently celebrated his seventh anniversary in the employ of Irving Berlin Inc. by having seven Berlin songs featured over seven radio stations in one day.

Miss Patricola, vaudeville headliner, not only has opened a gas station in Long Island, but has also written a song entitled "MY GRAY SKIES ARE BLUE SKIES NOW," which is published by George and Arthur Piantadosi. Well "Pat" what next?

Jack Stanley, formerly master of Ceremonies at Warner's Mastbaum in Philadelphia, is in town for a vacation. He may accept an offer which he has received and follow Horace Greeley's advice.

Harry Pease and Ed Nelson, who have been a vaudeville "standard" for the past decade, are two of the busiest song-writers in the East. In collaboration with Charles O'Flynn, they have written "WHERE THE BAB-BAB-BABBLING BROOK GOES BUB-BUB-GUBBLING BY," published by DeSylva, Brown & Henderson. "TWO PALS" published by Shapiro-Bernstein, "WE BOTH LOVE THE SAME SWEET-HEART" published by Remick, "WHERE THE BUTTERFLIES KISS THE BUTTERCUPS GOOD-NIGHT" published by Witmark, "MY MOTHER'S PHOTOGRAPH" published by Waterson, Berlin & Snyder, and were just seen coming out of Phil Kornheiser's office. The Pease-Nelson combination is also responsible for about four numbers on the A. J. Stasny catalogue. Don't be partial boys. Give the other publishers a break.

Joe Morris and Archie Fletcher are back from Europe, where they assigned their European rights to Compbell-Conelly.



# Third Dimension Films Shown in New York

## Paramount Magnafilm Viewed by Representative Group

NEW YORK, July 26.—What was hailed Thursday, by a specially invited audience, as another revolutionary development in motion pictures, comparable to the advent of dialogue films, was a demonstration by the Paramount Famous Lasky Corporation at the Rivoli Theatre of the Paramount magnafilm, which threw a picture on the screen that filled the entire width of the sage and for he first time gave proof that the efforts of scientists to develop commercial stereoscopic pictures were near fruition. The demonstration which included scenes of the seashore and a country road as well as a four-reel talking and singing feature, lasted for more than an hour and was attended by an audience of three hundred publishers, editors, bankers, scientists and motion picture executives.

### Use 56 m.m. Film

The pictures photographed on fifty-six millimeter film were projected on a screen forty feet wide and twenty feet high. Standard film is thirty-five millimeters and the normal size of a picture shown on the regular screen at the Rivoli is seventeen feet, four inches wide and thirteen feet, six inches high.

This demonstration of Paramount magnafilm climaxed experiments which were begun fifteen years ago by Adolph Zukor at the old twenty-sixth street studio of the Famous Players Company in 1914. Mr. Zukor and Edwin S. Porter, now consulting

engineer for the International Projection Company began experiments with the view to eventually developing a wide film which would give greater depth of focus than the regular film in use. The results of the experiment were burned in the fire that destroyed the studio in 1915.

### Projected on Wide Screen

The exigencies of the situation at the time forced Mr. Zukor to give up temporarily his plans for the development of a wide film that would give a full stage picture. However, Mr. Zukor did not give up his dream that some day he would be able to show motion pictures on a wide screen which would give greater stereoscopic values than those obtained in the present thirty-five millimeter film. Yesterday, he realized the fulfillment of his plans made fifteen years ago.

Paramount magnafilm has passed the experimental stage. The feature shown yesterday, "You're in the Army Now," featuring Johnny Burke, well-known vaudeville star, is now ready to be shown in the theatres. The first public showing will be given on Broadway soon. Public attention was focused on the increased entertainment value of the large screen on the night of December 6, 1926, when Paramount introduced the magnascope in connection with the showing of "Old Ironsides." The effect on the audience at the premiere of that picture was electrifying when suddenly the screen filled the entire stage width. The increased size of the picture through magnascope was obtained by the use of magnifying lenses and not from increased film width.

### Development Slow

It was then Mr. Zukor had Lorenzo Delriccio, who invented the magnascope, begin intensive experimental work on wide film. Work was carried on by Mr. Delriccio and a staff of assistants at the Paramount studios in Hollywood and New York. Just as they were perfecting their cameras and lenses for this wide film, the new element of sound projected itself into the picture. This brought forth an entirely new problem to meet. Mr. Zukor had Mr. Delriccio equip a new laboratory across the street from the Paramount studio in Astoria, L. I., and there for the last two years he has been perfecting the Paramount magnafilm which was demonstrated yesterday at the Rivoli.

Wide film in itself is not new, having been used thirty-three years ago, but Paramount magnafilm is the first wide film to be developed along commercially practical lines. A wide film was shown to the public for the first time in New York in 1896, when Professor Latham projected film two inches wide by three-quarters of an inch high, at the old Daly Theatre, Broadway and Twenty-eighth street, according to Mr. Porter. Also the Corbett-Fitzsimmons fight at Carson City and the Palmer-McGovern fight at Tuckahoe in 1898 were photographed on wide film but on account of the special machines that had to be built, none of these earlier experiments were commercially successful.

### Protect Exhibitor

Being mindful of these aspects to the early work on wide film, Mr. Zukor set down three points to be given first consideration by Mr. Delriccio in his experiments. First, there must be no change in sound equipment through the use of wide film. Second, the screen must not be so high that the balcony in the average theatre would cut off the view of the top of the screen and third, the changes in projection equipment should be kept in minimum so that the use of wide film would not put an expensive burden on the exhibitor.

With these stipulations in mind, Mr. Delriccio developed magnafilm. It is fifty-six millimeters wide and nineteen and one-half millimeters high. The sound track is on the film the same as on the standard size film. The projection equipment has been so built that it can be put on the standard projection machine in five minutes and can be adjusted to throw a picture on the screen that will fit the special requirements of the individual theatre.

At the Rivoli Theatre yesterday, the picture was twenty feet high and forty feet wide. The subjects which were demonstrated yesterday were photographed by a specially built camera, the first of its kind to be

used in a motion picture studio.

Paramount magnafilm gives third dimension to the picture on the screen, due to the increased area, Mr. Delriccio pointed out. The observer focusses his attention upon the center of action in the screen and in so doing the other portions of the picture resolve themselves into the original planes occupied by the characters or properties, Delriccio explained. Thus, the observer gets a new feeling of the relationship of planes that has not been evident on the smaller screen, where the eye of the observer could embrace the entire area.

This new area does not produce any eyestrain because it is still less than the entire angle of vision of the normal eye. Stereoscopic values are also evident in magnafilm, due to new methods of lighting that the cameraman uses for the wider angles now made possible. For the first time magnafilm will introduce an entirely new technique in the direction of motion pictures, according to Mr. Delriccio, who explained that with this new medium, the director will now be able to complete action within the angle of the lens, which heretofore he has had to show on the screen by resorting to different cuts in his action and in unusual photographic angles.

The picture shown yesterday, "You're in the Army Now," was produced at the Paramount Long Island studio. Plans are now being made to produce Paramount-Famous-Lasky Corporation, in charge of production, has already ordered the organization of a force of mechanics for the purpose of building new cameras and equipment for the Paramount studios in Hollywood and New York City.

### OPERATE IN ENGLAND

NEW YORK, July 26.—Powers Cinephone Equipment Syndicate, Ltd., of England, has been granted a franchise by the Powers Cinephone Equipment Corporation of New York for the sale of cinephone equipment in the United Kingdom. In making the announcement P. A. Powers, president of Cinephone, said that the British company had already closed a number of important installation contracts.

### HOUSTON IN N. Y.

NEW YORK, July 26. — Walter Huston has returned to New York having completed his role in the talkie version of "The Virginian" at the Paramount studios, in Los Angeles. He will be starred during the coming season in a stage production "Commodore Truncheon" produced by Arthur Hopkins. The play will go into rehearsal almost immediately.

## New York Theatre Guild Adds Four Cities

*Enlargement Plan Is Justified as Result of Experience Last Year*

NEW YORK, July 26.—(Special.)—The New York Theatre Guild has announced the extension of its subscription plan to four additional cities this coming season. Six cities were organized on a subscription basis last year and the success with which the guild shows met in all of them is the justification for the enlargement of the plan this coming season.

The four new cities to be added to the guild "road" this year are St. Louis, Detroit, Cincinnati and Washington. Those which are already established are Chicago, Boston, Philadelphia, Baltimore, Pittsburgh and Cleveland.

Of these six, Cleveland was the only place in which the subscription plan of the guild did not come up to expectations, but the box office business done by the guild productions were such as to make it list Cleveland as a good money town. Chicago has 10,000 subscribers, Boston and Philadelphia each have 6000 signed on the dotted line to pay for tickets for each production, and Baltimore and Pittsburgh each affixed 3500 to the guild rolls.

The productions scheduled for the coming year include Bernard Shaw's "The Apple Cart"; Leonhard Frank's "Karl and Anna"; Romaine Rolland's "The Game of Love and Death"; Turgenev's "A Month in the Country," and Sil Vari's "The Genius and His Brother." "Meteor," a new play by S. N. Behrman, said to have a leading character very similar to Jed Harris, the producer, will be presented by the guild in January as a vehicle for a welcome home to Alfred Lunt and Lynn Fontaine after their present London triumph.

In addition to these two performers, the guild has the following players under contract and will use all of them in productions during the coming season:

Alice Brady, Otto Kruger, Dudley Digges, Elizabeth Risdon, Elliot Cabot, Tom Powers, Glenn Anders, George Gaul, Philip Leigh, Henry Travers, Helen Westley, Earle Larimore, Douglass Montgomery, Ernest Cossart, Morris Carnovsky, Frank Conroy, Frieda Inescort, Percy Waram, Joseph Kilgour, Ernest Lawford, Brandon Evans, Judith Anderson, Pauline Lord, Ralph Morgan, Alexander Kirkland, Sir John Dunn, Jane Wheatley, Phyllis Connard, Sidney Greenstreet, Richard Barbee and Gale Sondergaard.

*If It Is Good Enough for Filmograph It Sure Should  
Be Good Enough For You*

### SARDI'S RESTAURANT

Sardi Building 236 West 44th Street New York  
Filmograph's New York Headquarters—903 Sardi Building  
And We Eat at Sardi's



# Doings in New York Studios and Nearby Cities

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>AMERICAN SOUND RECORDING CORP.</b> E. Smith Casting 34 W. 44th St., N. Y. C. Kid Komedies Corp. National Sound Pictures	Kid Stars Catherine Porter Anna Thomas Pearl Ramoy Art Landry Jean La Marr	S. Edwin Graham S. Edwin Graham Edwin Earle Graham John Noble John Noble John Noble	Edwin Earle Smith Edwin Earle Smith Edwin Earle Smith Edwin Earle Smith Edwin E. Smith Edwin Earle Smith	Phil Armand Phil Armand Phil Armand Phil Armand Phil Armand Phil Armand	Kid Komedies Series "Collegiate" Series "Bathing Beauty" Series "Show Girl" Series Art Landry Series Jean La Marr Series "La Rosita"		Preparing Preparing Preparing Shooting Shooting
<b>METROPOLITAN FORT LEE STUDIOS</b> Rayart	Al Herman-E. Gilbert Chrestian's Band Chrestian-Barnett Fred Ardath Robert Bentley Al Herman Introducing Mignon Laird Tommy Christain and Palisades Orchestra	J. S. Harrington J. S. Harrington J. S. Harrington Fred Ardath Mark Linder J. S. Harrington		Bert Cain Bert Cann  Bert Cann	"Snappy Tunes" (Reel) "Jazzmania" (1 Reel) "Pep and Personality" "Cabaret Nights" "Ankles" (2 Reels) "Melodies"	Fred Ardath Mark Linder	Shooting
Raytone Talking Pictures, Inc.		J. S. Harrington		Bert Cann	"Applause"	Garrett Fort	Preparing
<b>PARAMOUNT LONG ISLAND</b> Paramount-Famous-Lasky	Helen Morgan Lawrence-Petri-Ruggles	Rouben Mamoulian Bob Florey	Otto Brower 2nd, Ray Cozine Freddie Fleck Ed Graham	George Folsey Bill Stiner Frank Mushmore	"Gay Lady"		Finished
<b>R. C. A.</b> 24th St., 8 Lexington Ave., N. Y. Radio Pictures	Langry-La Marr	Jack Noble			"The Gobs' Follies"		
<b>VICTOR TALKING MACHINE,</b> Camden, N. J. Columbia	Mamie Smith	Basil Smith	Wm. J. Macdonald	Dal Clawson	"Jail House Blues" (1 Reel)		
<b>VITAPHONE, BROOKLYN, N. Y.</b> New York Warner Bros.	Harry Rosenthal Revene Raye  Fred. Ardath Hugh O'Connell  Jack White and His Mardid Club Orch. Bill Edison and Charles Gregory Frances Sholey and the Four Eton Boys Jack Krafts and Elsie Lamont Don Alberto and His Argentine Orchestra and Carolina Segrera Douglas Stanbury Miller & Lyles  Carlana Diamond Nan Halperin Irene Franklin Hunter-Percival Murray-Oakland	Bryan Foy Bryan Foy Bryan Foy Bryan Foy  M. Roth M. Roth Bryan Foy Bryan Foy M. Roth M. Roth Bryan Foy M. Roth Murray Roth Murray Roth Bryan Foy M. Roth	Murray Roth Murray Roth Murray Roth Murray Roth  Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn	Du Par-Foster Du Par-Foster Du Par-Foster Du Par-Foster  Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher Du Par-Foster-Rescher	"Bath & Tennis Club Orchestra" "The Piquant Seniorita" (Spanish Songs & Dances) "The Dry Days" "The Interview"  "Joe College"  "Whoopie" "Spanish Songs" "Marching Home"  "Harpist"  "Moving Day" "Satires"	Fred. Ardath	
<b>EASTERN PARAGON, N. J.</b>	Marion Haslup and Margery Whittington	Edward F. Hurley	Ray Phelps	Stewart Moss	"Bore-i-fying the American Girl" Series		
Hurley Productions, Inc.	Margery Whittington- Delores Porter	Edw. F. Hurley	Ray Phelps	J. A. D. MacDonal	"Bore-i-fying the American Girl"		Preparing
Mason Wadsworth	Meek-Haslup Marion Haslup	Edwin S. Hurley Ed. Hurley	Ray Phelps Tom De Baryshe	J. A. D. MacDonal	"Come Dawn" "Bore-i-fying the American Girl" Series	Ed. F. Hurley	Shooting Preparing

## The BROADWAY Screen

NEW YORK, July 26.—Certain types of war pictures which have made the Italian film soldier conspicuous by his total absence from all fighting sequences and even minor atmosphere, long ago were banned in the country of the patriotic Latin.

Since his edict, which has kept this brand of popular movie entertainment always on the other side of the Pyrennes, Mussolini's firm hand has lifted only once in exception—Paramount's "Wings."

Premier Mussolini has contended that since his nation played a big part in winning the World War for the Allies, the warriors who fought under the red, white and green flag should have equal credit in motion pictures with the American, British and French.

This equality will be realized in mobilization scenes in "The Gay Lady," which is being made at Paramount's Long Island studio with Gertrude Lawrence, musical comedy prima donna, in the title role. American, French, Italian and English soldiers last week spent days marching through the sound stages of Montmartre before and after the Armistice, while three bands played martial tunes and hundreds of civilians

waved flags of all nations and cheered as people do in war time.

In spite of the heat, Miss Lawrence, Charles Ruggles, Walter Petrie, Joe King and Arthur Treacher, all of whom are taking important parts in the film, carried on before the camera like the seasoned troupers they are.

It was a record week at the studio. More than a thousand extras were used in scenes for "The Gay Lady" and "Applause" and both of the huge stages were in use night and day for these two productions.

An interlude in the proceedings was furnished by Miss Lawrence Thursday afternoon when she took the entire company and technical staff to see "Show Girl" at the Ziegfeld Theatre. Luncheon was served to the company at Miss Lawrence's apartment before the performance and after the show all returned to the studio and worked all night in a Montmartre cafe where Miss Lawrence sang one of the hit numbers of the picture, "Here Comes the Bandwagon," written especially for her by Cole Porter.

Helen Morgan, Joan Peers, Fuller Mellish, Jr., and Henry Wadsworth labored under the incandescents in

a tawdry burlesque theatre scene for "Applause," while forty chorus girls went through their antics. For these scenes five hundred extras were used.

Basil Dean and Bartlett Cormack have completed the script for "The Return of Sherlock Holmes" and will be ready to go into production within the next ten days.

Monte Brice arrived this week from the Paramount Studios in Hollywood to take up his duties as director and writer of short subjects at the Long Island Studio.

Clive Brook is on his way here from Hollywood to play the title role in a dialogue film, "The Return of Sherlock Holmes," to be produced in the Long Island Studio, under the direction of Basil Dean, the noted English stage director. Dean will also direct Brook in another picture, "Escape," a talking film adaptation of Galsworthy's stage hit of the same name.

Brook, who has become one of the most popular actors in Hollywood since the advent of talking pictures, signed a new contract with Paramount this week.

### EUGENE O'NEIL MARRIES

Eugene O'Neil, playwright, was married in Paris last Monday to Carlotta Monterey, actress, it was announced by Harry Weinberg, O'Neil's New York Attorney. The couple are spending their honeymoon in Tyrol,

## NEW YORK BRIEFS

Raycol British Corporation, an English company, announces that it has an optical arrangement that will project color from ordinary black and white film.

Herbert Hoey and Bertha Kalb, both of the Eddie Small offices, are back from vacations. Herbert came back in the pink and Bertha with a beautiful burn. (Note to compositor: Don't drop that "r.")

A truck equipped with talker reproducing device, with amplification sufficiently strong to throw sound five miles is being used in Brooklyn, N. Y., to boost Fox Movietone News.

King Studios of Dallas, Tex., have developed a new fabric which can be used for decorative effects in a theatre and at the same time highly improve acoustical properties.

Ideal Films, Ltd., of London will handle the entire output of R-K-O for the British Isles by a contract just completed by Joe Schnitzer, who is abroad looking after foreign distribution for his company.



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>CHAPLIN</b> —HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA OFFICE</b> HO 7940 1438 Gower St.	Sally O'Neil Hobart Bosworth Belle Baker	George Archinbault Ralph Ince Erle Kenton	Unassigned Unassigned Unassigned	Unassigned Unassigned Unassigned	"The Broadway Hooper" "Hurricane" "The Song I Love"	Norman Springer	Preparing Shooting Preparing
<b>JAMES CRUZE</b> HE 4111	All-Star	Walter Lang	Vernon Keyes	Ira H. Morgan	"Soul of the Tango"	Arturo S. Mom	Preparing
<b>DARMOUR</b> 5823 Santa Monica Blvd. (Darmour Casting) GL 1794	Mickey McQuire Alberta Vaughn and Al Cook	Al Herman Al Herman	F. H. Clark F. H. Clark	Jim Brown Jim Brown	Mickey McQuire Series "Record Breakers"	E. V. Durling E. V. Durling	Preparing Shooting
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. HOLLY 2806	Collins-Dent	Stephen Roberts	Ralph Nelson	Warren-Hyer	Untitled	The Staff	Shooting
<b>FASHION FEATURE STUDIO</b> HOLLY 2911 1154 N. Western	All-Star	George W. Gibson	M. E. Fulton	Ed Esterbrook	"Fashions News"	The Staff	Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Eddie Buzzell Irene Bordoni Marilyn Miller Fairbanks Jr.-Young Richard Barthelmess Mulhall-Wilson	Mervyn LeRoy Clarence Badger Jno. Francis Dillon Eddie Cline Frank Lloyd Wm. Beaudine	Bill Goetz John Damery Val Paul Unassigned Eddie Marin Unassigned	S. Deene Sol Polito D. Jennings Unassigned Ernest Haller Unassigned	"Little Johnny Jones" "Paris" "Sally" "Forward Pass" "Young Nowhere's" "Dark Swan"	Adelaide Heilborn Hope Loring Harvey Gates Bradley King	Shooting Shooting Shooting Preparing Shooting Preparing
<b>FOX</b> —HO 3501—HO 3000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	Lenore Ulric All-Star J. Harrold-Murray Norma Terris Gaynor-Farrell Moran-Percy Will Rogers Tracy-Clarke	Allan Dwan Raymond Cannon Marcel Silver David Butler James Tinning Frank Borzage Kenneth Hawks	William Pummell G. Hollingshead Clark Murray Sidney Bowen Ad Schaumer Wm. Tinning Lew Borzage Max Gold	Harold Rosson Dan Clark Charles Van Engle Ernest Palmer Charles Clark L. W. O'Connell	"Frozen Justice" "Why Leave Home?" "Married in Hollywood" "Sunny Side Up" "Words and Music" "They Had to See Paris" "Big Pine"	Robert S. Carr Harlan Thompson Andrews Dennison Sidney Mansfield	Shooting Shooting Shooting Shooting Shooting Shooting Shooting
<b>MACK SENNETT</b> GL 6151 4204 Radford Ave. N. Hollywood—GL 6155	Andy Clyde Hill-Gribbon	Mack Sennett Mack Sennett	Dave Stafford Babe Straford	John Boyle John Boyle	Untitled Untitled	Smith-Rodney The Staff	Shooting Shooting
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Joan Crawford Lon Chaney Love-King John Gilbert All-Star All-Star J. Nugent-E. Nugent	W. S. Van Dyke Jack Conway George Hill Charles Reinher Lionel Barrymore Lionel Barrymore Wm. De Mille E. M. Hopper Brabin Jacques Feyder Clarence Brown	Red Golden Arthur Rose Frank Messinger Tory Bacquee W. Ryan E. Taggart Clarence Bricker	Clyde de Vinna Harold Westrom Ira Morgan Percy Hilburn Merritt Gerstad P. Marley Wm. Daniels	"Trader Horn" "Jungle" "The Bugle Sounds" "Road Show" "Olympia" "13th Chair" "Twelve Hours of Love" "Kempy" "The Ship From Shanghai" "Jealousy" "Navy Blues"	Richard Schayer Thalberg-Butler A. P. Younger Bess Meredith Clara Berenger Elliott Clauson Beranger J. Nugent-E. Nugent	Shooting Shooting Preparing Preparing Shooting Shooting Shooting Preparing Preparing Shooting
<b>METROPOLITAN</b> 1040 N. Las Palmas Christie (Evelyn Egan, Casting) GR 3111	Greta Garbo Wm. Haines-A. Page Harold Lloyd Caddo Prod. Will King All Colored Louise Fazenda	Mal St. Clair Howard Hughes Phil Rosen Wm. Watson Wm. Watson	Clarence Bricker Charles Dorian Lloyd-Anderson A. Schawmer Art Black Art Black	William Daniel Henry Sharp Lundin-Kolher Gus Peterson Gus Peterson	"Welcome Danger" "Front Page" "Father's Advice" "The Lady Fare" "Faro Nell"	Hans Kraly Staff Octavus Roy Cohen	Shooting Preparing Shooting Shooting Preparing
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	George Bancroft Maurice Chevalier All-Star All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton Victor Schertzinger Frank Tuttle	Archie Hill George Hippard Geo. Yahalem Russell Mathews	J. Roy Hunt Victor Milnor Charles Lang Unassigned Al Gilps	"The Mighty" "The Love Parade" "Behind the Makeup" "Youth Has Its Fling" "Sweetie"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ. Robson-Baker Marion, Jr.-Heath- Lloyd-Corrigan	Preparing Shooting Preparing Preparing Preparing
<b>PATHE</b> —EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Clara Bow George Bancroft Evelyn Brent Richard Dix Dennis King All-Star All Star	Richard Wallace John Cromwell Louis Gasnier Melville Brown Ludwig Berger William Wellman Edward Sutherland	Artie Jacobson Unassigned Unassigned Henry Hathaway Unassigned Unassigned Unassigned	Harry Fischbeck Unassigned Unassigned Edward Cronjager Unassigned Unassigned	"The Sat. Night Kid" Untitled "Darkened Rooms" "The Love Doctor" "The Vagabond King" "The Lost God" "Pointed Heels"	Lee-McNutt-Jones Gibbs-Baker Gibbs-Baker Rudolph Friml Russell-Abbott Brackett-Ryerson- Weaver	Preparing Preparing Preparing Preparing Preparing Preparing
<b>REKO</b> —HO 7780 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All Star Gary Cooper	Lothar Mendes Richard Wallace	Unassigned Unassigned	Unassigned Unassigned	"The Children" "Medals"	Wharton-Anderson Barrie-Farrow	Preparing Preparing
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	Armstrong-Gleason Constance Bennett	Tay Garnett E. H. Griffith	Bob Fallows E. J. Babbie	Arthur Miller N. Brodine	"Oh, Yeah!" "Rich People"	James Gleason	Shooting Shooting
<b>ROACH</b> —EM 1151 1 P. M. to 3:30 P. M. Casting, Joe Collum	Bebe Daniels LaRoque-Le Roy	Luther Reed A. Leslie Pierce	J. F. McCloskey Johnny Burch	Bob Kurlie Jack McKenzie	"Rio Rita" "Delightful Rogue"	Bolton-Thompson Wallace Smith	Shooting Shooting
<b>TEC-ART</b> —GR 4141 5360 Melrose Mascot Prod. Pickwick Prod.	All-Star Laurel and Hardy Harry Langdon Our Gang Charlie Chase	James Parrott Lewis Foster Robert McGowan Warren Doan	Jack Roach Lloyd French Hal Sanstrom Hal Sanstrom	George Stevens Art Lloyd Art Lloyd George Stevens	"The Sniffles" Untitled Untitled Untitled	Robert McGowan	Shooting Preparing Shooting Preparing
<b>TIFFANY-STAH</b> OL 2131 4500 Sunset Blvd. Sid Algiers	All-Star Lia Tora Jobyna Ralston Raymond McKee Unassigned	Richard Thorpe Julio De Moraes Frank O'Connor Roland Asher Hal Yates	B. McEveety Jack Richardson Jean Yarbrough	Ray Riese Blake Wagner Lewis Physioc	"King of the Congo" "Mary, the Beautiful" "Calliope" "Cutie and the Beast" "Here's Your Hat"	Harry Sinclair Drago	Shooting Preparing Preparing Preparing Preparing
<b>TELEFILM STUDIO</b> OL 2111	Sally O'Neil Mae Murray Leo Carrillo Betty Compson Leo Maloney	Al Ray Unassigned James Flood Victor Saville	Buck McGowan Unassigned L. Anderson M. K. Wilson	Harry Jackson Unassigned Unassigned	Kathleen Mavourneen "Peacock Alley" "Mr. Antonio" "Woman to Woman"	Frances Hyland	Shooting Preparing Shooting
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Shuessler GR 5111—GL 4176	Fanny Brice	Unassigned	Unassigned	Unassigned	"Overland Bound"	Beebe-Kain	Shooting
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Kingston-Merrill Paul Whiteman Arthur Lake Ted Carson Ken Maynard Laura La Plante All-Star Joseph Schildkraut	Henry McRae Paul Fejos Sid Neufeld Joe Levigard Harry Brown Emmett Flynn Harry Pollard Reginald Barker	Jay Marchant Ansel Friedberger John Roach Fred Franks Mac Wright Ray Flynn Robert Ross Joe McDonough	Unassigned Unassigned Unassigned Welford Cline Oswald Joe Warrington Unassigned Unassigned	"Tarzan the Tiger" "King of Jazz" Untitled "Badge of Courage" "Golden Breeze" "One Rainy Night" "Tonight at Twelve" "Mississippi Gamblers"	Edgar R. Burroughs	Shooting Preparing Shooting Shooting Shooting Shooting Preparing
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd. VITAGRAPH—OL 2136	Frank Fay George Arliss Lupe Velez Pauline Frederick Walter Wolf Delores Costello	Michael Curtiz Al Green George Fitzmaurice Archie Mayo Ray Enright Howard Bretherton	Saum-Shaw Lee Silvey G. Hollingshead Fred. Fox William McGann Scotty Beale	Bill Rees Lee Garmes Tony Gaudio Jim Van Trees Unassigned John Stumer	"Under a Texas Moon" "Disraeli" "Tiger Rose" "The Sacred Flame" "Golden Dawn" "Second Choice"	Gordon Rigby Lloyd Censar Julian Josephson	Shooting Shooting Preparing Preparing Preparing Preparing



NEW ISSUE

# Colorart Sychrotone Corporation, Ltd.

A DELAWARE CORPORATION

Capitilization \$10,000,000

ALL COMMON STOCK

**PRESENT OFFERING: 30,000 Shares—Par Value \$10.00**

This stock is all common stock, and enjoys full voting power. Dividends are exempt from present Normal Federal Income Tax.

No Funded Debt

Fully Paid and Non-Assessable

No Preferred Stock

## TRANSFER AGENTS

**Los Angeles Investment Trust Co.**  
LOS ANGELES, CALIFORNIA

**United States Corporation Co.**  
DOVER, DEL.

## REGISTRARS

**Metropolitan Trust Co. of California**  
LOS ANGELES, CALIFORNIA

**United States Corporation Co.**  
DOVER, DEL.

Mr. Burtis U. Cain, President of the Colorart Sychrotone Corporation, Ltd., has summarized recently in a letter to us:

**BUSINESS:** The Colorart Sychrotone Corporation, Ltd., is engaged in the production and sale of talking and sound pictures in natural colors, as well as black and white. Also in the manufacture and sale of such mechanical equipment as herein-after described.

**HISTORY:** The public has witnessed during the past year the most dramatic revolution in the whole amazing history of motion pictures. The silent picture, which in past years has produced billions of dollars in revenue, has almost ceased to exist. Not only Hollywood, but the whole world, has accepted the talking picture with unprecedented enthusiasm. With few exceptions, only sound pictures are being made.

Of more than 20000 theatres in the United States, about 4,000 have been wired for sound reproduction. The remaining 17,000 theatres are feverishly demanding sound equipment. They must have this equipment or go out of business. But this is not all. Sound pictures in natural colors—a logical and inevitable development—are completing the revolution, and are crystallizing popular favor for this final and permanent form: pictures in their natural colors with improved reproduction of sound.

**THE CORPORATION:** The Colorart Sychrotone Corporation, Ltd., at present contains in its structure, contracts and other assets, all the elements essential to a major picture organization, i.e., talking and sound equipment, amplifying, recording, reproducing and electrical patents and patents applied for, facilities for the making of pictures in natural colors through contracts of the highest value, a third dimensional process of scientific verity and mechanical simplicity, talented writers and players technical men of wide experience and directors of world note. In short, Colorart Sychrotone is a producing and growing institution, already an important factor in the motion picture industry, strong in personnel and structural foundation.

**REPRODUCING AND SOUND EQUIPMENT:** The original feature of the Sychrotone equipment owned outright and controlled by us, is a perfected synchronizing and reproducing apparatus for the transmission of sound and voice to the screen in motion picture houses. It is mechanically complete, efficient, and extremely economical. Experts consider it the equal of any competitive apparatus in point of mechanical quality, compactness and effective performance. Furthermore, it sells to exhibitors at a price so low that its adoption by the majority of unwired theatres throughout the world is anticipated as fast as deliveries can be made. The Sychrotone assembly is fully protected by patent applications.

**PRESENT PRODUCTION:** The Colorart unit of this corporation has been in production for over three years, producing and releasing an average of one picture every two weeks. The first super-feature, in an augmented program, is being made under the direction of F. W. Murnau and R. J. Flaherty. Distribution of Colorart short subjects is handled through Tiffany-Stahl Productions, Inc., who now operate thirty branch offices in America alone.

**PURPOSE OF ISSUE:** The purpose of this issue is to provide additional working capital for expansion and development, and to make possible public participation in the enterprise.

**LEGAL COUNSEL:** The Hon. Edgar C. Levey, Attorney; Dowd and Kemper, Attorneys, Los Angeles; Thos. J. Salter Attorney.

**LISTING:** It is the intention of the Corporation to make application to list securities on some of the prominent curb and stock exchanges of the United States. **RESUME:** The advent of talking and color pictures has created a condition in the motion picture industry that enables the profitable expansion and operation of a concern such as this one, and its ultimate development into a major producing and distributing company, with resulting healthy profits to investors.

## OFFICERS AND DIRECTORS

**BURTIS U. CAIN**.....President  
Capitalist  
Director International Steel & Iron Co.  
**AUBREY M. KENNEDY**.....Vice-President  
Formerly Director General Essanay, Universal, Goldwyn  
and American Motion Picture Companies  
**HOWARD C. BROWN**.....Treasurer  
Secretary and Treasurer Colorart Pictures, Inc.  
**CURTIS F. NAGEL**.....Vice-President  
President Colorart Pictures, Inc.

**DAVID E. FULWIDER**.....Vice-President  
Banker, Lawyer  
**MERVYN R. DOWD**.....Secretary  
Dowd & Kemper, Attorneys  
**M. A. PATTERSON**.....Director  
Banker  
**CHARLES E. HAMMEL**.....Director  
Banker

## ADVISORY BOARD

**GEORGE DALE THOMPSON**, Banker  
**CHARLES R. CURRIER**, Investment Broker, Boston, Mass.  
**F. W. MURNAU**, Motion Picture Director  
**DAVE H. THOMPSON**, Chairman Advisory Board  
Bank of Italy (Hollywood Branch)  
**RAINE BENNETT**, Motion Picture Producer

**CLAUDE FLEMMING**, Stage and Sound Director  
**E. O. GURNEY**, Motion Picture Executive  
**W. C. ALDOUS**, Picture Laboratory Specialist  
**BURTON KING**, Motion Picture Producer  
**V. M. BITZ**, Sound Engineer  
**THOS. J. SALTER**, Attorney

WE OWN AND OFFER NOW, THIS BLOCK OF SAID ISSUE,  
AND ARE SPONSORING ITS SALE

**G. D. BERNHARDT**  
INVESTMENT SECURITIES

James Oviatt Building  
VAndike 0791

617 South Olive Street  
Los Angeles, Calif.

This information, while not guaranteed, is derived from official statements and other sources we believe to be authentic, and on which we relied for the purchase of this security.

An invitation to the Motion Picture Fraternity and its Allied Interests to participate in the initial offering of the common stock of the Colorart Sychrotone Corporation, Ltd., at the original offering price of \$10.00 per share.

TEAR OFF HERE AND RETURN AT ONCE

To: G. D. Bernhardt,  
Stocks and Bonds,  
617 So. Olive St.,  
Los Angeles, Calif.

Gentlemen:

I am willing to be shown why you recommend COLORART SYNCHROTONE CORPORATION, LTD., Stock as the outstanding investment on the market today.

Name.....

Address.....

City.....



QUITY OFFERS  
A GREAT

**CARNIVAL**

AT SEASHORE  
SATURDAY

# **HOLLYWOOD** *filmograph*

AUG. 3, 1929

Vol. 9

No. 31

*Published*



*Weekly*



*Kathleen  
Clifford*



**ARTISTS...  
DIRECTORS...  
WRITERS...**

You are cordially invited to call and  
have a chat with me at my new office

6607 Sunset Boulevard  
(Near Hollywood Athletic Club)  
Telephone HO. 6863

**Demmy  
Lamson**

**Billy  
Joy**

**WM. H. PLANT**

MOVED TO NEW OFFICES  
6607 Sunset Boulevard

**Publicity**



Fair and  
Impartial

# HOLLYWOOD filmograph

The Voice of  
the Industry

VOL. 9

SATURDAY, AUGUST 3, 1929

NO. 31

## Producers Agree To Meet Equity Officials

## Five Thousand Hear Strong Arguments

### SIX STARS ASK FOR CONFERENCE BETWEEN PRODUCERS AND EQUITY--- MET FRIDAY

Hollywood Filmograph, in last week's issue, made the prediction that before 72 hours had turned on the dial, the producers would announce their willingness to meet with Equity as the first move in adjusting their differences.

Friday of this week this prophecy came true.

It was on Thursday morning at ten o'clock that a representative of Filmograph met a representative of the producers by appointment. On the same day, but three hours later, the announcement was given to the press of the nation that they were ready to seat themselves elbow to elbow with Equity and "talk things over."

A committee representing the Association of Motion Picture Producers conferred Friday afternoon with a committee of the Actors' Equity Association. It goes without saying that the only thing under discussion was the demand of A. E. A. for Equity contracts in the motion picture studios.

This meeting is the first sign of peace following eight weeks of strenuous activities on the part of Equity. The bombshell was a letter received by the producers from six actors and actresses. They urgently requested the producers to meet with Equity and hear their story.

The letter follows:

"Although we, the undersigned, do not agree with all the particulars of the demands made upon you by the Actors' Equity Association through its president, Frank Gillmore, and having the best interest of all actors and of the motion picture industry at heart, we feel these interests can best be furthered by a meeting between a committee appointed by the president of your association and a committee appointed by the president of the Actors' Equity Association.

"We respectfully urge your favorable consideration. We have ascertained that this conference will be entirely agreeable to the president of the Actors' Equity Association.

"Awaiting your reply,

"Sincerely yours,

"Conrad Nagel, Lois Wilson, Edmund Lowe, Noah Beery, Louise Dresser and Ralph Forbes."

It matters little whether this letter was drafted because certain producers had suggested such an "out." The fact remains that it is a move in the right direction. The producers immediately issued a statement as follows:

"The letter signed by six motion picture artists engaged in the Hollywood studios, is self-explanatory and the producers' committee has agreed to meet a committee representing the Actors' Equity Association on Friday, August 2."

Since June 4th Equity has been waging a bitter fight for recognition of its contract.

Hollywood Filmograph started a vigorous campaign for ARBITRATION and it seems that at last our efforts have been rewarded.

The deadlock should be broken before many days pass and peace again shall prevail in an industry which is upon the threshold of great prosperity.

#### MEETING WEDNESDAY NIGHT

Five thousand shouting followers of Equity jammed the Legion fight arena on Wednesday night and cheered the speakers until the rafters of the building reverberated with the echoes.

The meeting started with the singing of the National Anthem and then the official cheer leader lead the singing of the official Equity song. The usual opening ceremonies took place and after Frank Gillmore had shouted the war cry of A. E. A. the speakers were introduced. It was the general consensus of opinion that Wednesday night's program did not set any high standards that heretofore had not been reached. The speeches were very much along the same lines as those which had been given before. The press came in for the usual "punch in the nose" and the "scabs" were hissed and booed as per schedule.

Numerous letters and telegrams supporting Equity were read by the chairman and the announcement of additional donations to the relief fund brought prolonged cheers.

#### Some Fine Speakers

Louis Wolheim, Emma Dunn, Lot-tie Pickford, Paul Turner, James Young, J. W. Gillette, Major Pease, Clark Silvernail, George Arliss, Patrick O'Hay, and Sam Hardy spoke on the program. They all received similar receptions.

The suspension of William Orlamond was lifted, Pres. Gillmore announced, and the audience applauded wildly.

The rumors that Ethel Barrymore had renounced Equity were spiked by Mr. Gillmore. He said that Miss Barrymore had called him to state that she would rather renounce her own children than to throw Equity aside.

Jetta Goudal came in for her usual reception and several of the speakers paid her a high tribute.

#### George Arliss There

George Arliss made the outstanding speech of the meeting. "We do not regard the producers as scoundrels," said Mr. Arliss. "This is not a personal matter. It is a fight against the producers as a whole. This is an association of actors who desire the right to regulate the lives of its members. We want to bring this industry up from a state of chaos which the producers have failed to do. There has been mismanagement and gross waste. It is NOW OR NEVER! We are in this fight and we must stick to the finish."

#### Tells of Walkout

J. W. Gillette, president of the Los Angeles Musicians' Union, tendered a check for \$1000 donated by his organization and said that they would aid Equity at any and all times. He spoke of the walkout this week of 100 musicians of the Symphony Orchestra at the Hollywood Bowl. He explained in detail that the walkout was caused because a \$3.50 per day non-union man had been doing the work of a skilled laborer who was to receive \$12.50 per day. He denied that Equity had anything to do with the walkout. "There will be no sympathy

concert in the Bowl until the crafts that belong there are represented," said Mr. Gillette. His donation announcement was received with a mighty demonstration.

"A national razzberry" against unfair films was advocated by one of the speakers and this epigram seemed to be the keynote of the evening.

The next Equity meeting will be held on next Wednesday evening, August 7th, at the Legion fight stadium.

#### HOLLYWOOD BOWL BOARD OF DIRECTORS TELEGRAPH GREEN

Word has reached us as we are about to go to press, that the Hollywood Bowl Association's Board of Directors telegraphed Wm. Green, President of the American Federation of Labor, appealing to him to try and adjust the present labor union trouble that forced them to discontinue their concerts last Tuesday night owing to the fact that there was a non-union man handling the switchboard on the bandstand.

It is said by the Board that since the Bowl does not come under the heading of a theatre, they feel that it is not right to hold them to the Union scale rating and ask the ban be lifted so that the Concerts can proceed without interference. In the meantime volunteer musicals are being staged.

The consensus of opinion is that President Green will rule, since an admission is charged to the concerts and that the musicians employed belong to the Union, that the Hollywood Bowl will have to abide by the ruling and place a Union electrician in charge or discontinue their concerts for the season. This, of course, is just a matter of opinion and it remains to be seen what Mr. Green will do in the event that the message reaches him in New York.



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

HOLLYWOOD 6024

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

M. J. LEVINS, Business Manager

New York Headquarters: 236 West 44th Street

Vol. 9

Saturday, August 3, 1929

No. 31

## SPEAKING THEIR LINES

In the good old days when an extra with a beard down to his belt buckle could take the part of the Volga Boatman it mattered not whether the lad could speak a word of the Russian language. If he looked the part—all was well and the paymaster doled out his \$10 per day without a murmur. But—ah, how times have changed!

Many non-Equity extras have filed complaints with Filmograph, declaring that they have been the subject of serious abuses in the present crisis. After a careful checkup of the situation and a conversation with officials at Central Casting, we found that things were not so bad as they had been painted.

Those who have not affiliated themselves with Equity and are still accepting work at Central Casting are the ones who are making complaints about scarcity of work. The Equity members, of course, are refusing work.

Only about 400 of the regularly employed 4000 extras can speak in the native tongue of the countries represented in the various talkies. There are 11,000 registered players at Central Casting. When one stops to consider the small percentage being used in this new art it is rather astounding. Many extras listing themselves as linguists turn out to be anything but that. It is therefore a problem for the bureau to account to producers who need specific talent. The Equity situation has certainly been no God-send to Central. The fact is, the majority of those who can talk fluently in native tongues are affiliated with A. E. A. Supplying the demand of the producers, then, becomes a greater problem than ever before and adds to the seriousness of the Equity situation—at least from the standpoint of the producer.

The situation, in fact, has become so serious that casting directors have gone down into the foreign quarters and asked merchants to leave their places of business to take proffered parts.

There is a scarcity of \$5 calls for mobs these days. The market price has advanced considerably and seems destined to mount higher as the days go on.

Imitators are a thing of the past as far as talkies are concerned. You may have a great Irish brogue, but it had better be the real thing when the ultra-sensitive "mike" is attuned to your vocal chords.

In former days Central Casting had daily calls for large mobs. Not so today!

"Speak your part," is the battle-cry, and woe be unto the thespian who fails to respond with the proper guttural.

## Columbia Starts New Pictures

Dialogue and motion picture rights to Edward Doherty's famous story of New York night life, entitled "Murder on the Roof," have been purchased by Columbia Pictures. The story which ran serially in the Liberty Magazine for ten weeks and was considered the best circulation builder since "Wings" proved so popular with Liberty's 5,000,000 readers that Doubleday Doran is publishing it in book form in the fall. "Murder on the Roof" will be brought to the

screen as one of the company's most pretentious specials of the new season.

\* \* \*

Sally O'Neill's first production for Columbia under her newly signed contract will be "The Broadway Hooper," an all-talking-singing-dancing special production of a jazz stepper on the Great White Way, played against the colorful background of theatrical life both before the curtain and behind the scenes. George Archainbaud, now handling the megaphone on Columbia's "The College Coquette," will direct the new vehicle immediately upon the completion of his current assignment.

## Let's See--Who's Who

### Alice Calhoun

The ever-popular Alice Calhoun, whose charming personality has earned her a lasting popularity on the screen, has just broken the "talkie" ice. Which means that now that she has proven her additional merits over the microphone, she will undoubtedly be in great demand for future talking productions.



Miss Calhoun's first talkie was "Bride of the Desert," a Trem Carr production, which Duke Worne directed. She played the leading feminine role and is said to have handled it with the talent and experience commensurate of a trouper.

Every now and then a flaming meteorite of a new player streaks cross the screen heavens, only to be relegated to obscurity a season later. Yet there are certain players for whom the public constantly clamors, realizing their innate worth as artists. Miss Calhoun is of the latter category.

### Edward Sutherland

Advanced production plans for one picture, and a slightly delayed starting date for a second, have changed

Paramount's directorial assignment list. A. Edward Sutherland instead of Richard Wallace will direct Clara Bow's next starring picture, "The Saturday Night Kid." Wallace will direct "Medals," the James M. Barrie story, in which Gary Cooper is to be starred.



The Bow picture is the one that has been set back for a week. The Cooper picture is the one advanced. The changed schedule made it impossible for Wallace to function as had been planned.

"The Saturday Night Kid" is from an original story by George Abbott and John V. A. Weaver. The adaptation is by Lloyd Corrigan and the dialogue by George Marion, Jr., Paramount's noted title writer. James Hall has the leading role in support of Miss Bow.

Sutherland has just recently completed direction of "Fast Company," featuring Evelyn Brent, Jack Oakie and Richard "Skeets" Gallagher. Wallace's most recent production was "River of Romance," with Charles "Buddy" Rogers and Mary Brian.

United Amusements, Ltd., of Montreal have found a way to pay for talker equipment for their fourteen houses—a public sale of stock.

### Bobby Vernon

With eleven years of constant work at the Christie studios behind him, Bobby Vernon, whose following as



a comedian runs paramount with that of any of his rivals, is free-lancing.

So many years of comedy antics before the cameras have placed Bobby Vernon in an enviable position today. He is accepted as a strong box office bet throughout the country by virtue of his originality on the screen.

Nor does the entrance of the talkies in any way lessen the bright prospects. He first entered the professional field via the stage and is therefore able to cope with talking pictures on two counts.

Therefore, now that Bobby is free-lancing, it is expected that he will be signed shortly to play a featured role in an all-talking picture where his long years of experience will render themselves invaluable. Producers are not prone to permit available talent to escape unnoticed.

### Armand Kaliz

Appearing this week at Loew's State in "Twin Beds," Armand Kaliz, long time feature player, needs no



introduction to either fans nor industry. Alfred Santell, who directed "Twin Beds," a First National-Vitaphone all-dialogue production, which opens August 3, found excellent material in Kaliz who also possesses a wonderful recording voice. Kaliz has appeared in a number of outstanding attractions, among which include "Fast and Furious," "Stolen Bride," "Temptations of a Shop Girl," "That's My Daddy," "Love Mart," "Wife's Relations," "Woman's Way," "Devil's Cage," "Lingerie" and many others.

In "Twin Beds" Kaliz is given an excellent opportunity to portray his excellent training and is one of the outstanding characters of the production.

Artie Folz plays the part of Betty in the Educational Comedy, "Biff, Boom, Bang," a Jack White production, which is going the rounds of the local houses.



# Paul Turner Makes More Recommendations

## Speaks at Equity Meeting Wednesday Evening — Forecasts Early Victory

Paul N. Turner, counsel for A. E. A., read the following letter at Wednesday's Equity meeting and in which he included additional recommendations:

Hollywood, California.

July 29, 1929.

Actors' Equity Association,  
Attention, Executive Secretary  
and Council,  
45 West 47th Street,  
New York City, New York.

Dear Paul Dullzell and Gentlemen:  
The following is additional to my report of July 18, 1929:

**ORGANIZATION:** Some new committees have been appointed, and throughout an entirely satisfactory measure of efficiency has been maintained.

**MEETINGS:** These continue to be well attended and enthusiastic.

**MEMBERSHIP:** On July 18 I reported an excess of 1500 new members. On Friday last, the 26th, we passed the 2000 mark, and the average of new membership is from 50 to 60 per day.

**HELP AND AID:** This committee, as well as the Finance Committee, are rendering efficient service. The demand on the Help and Aid Fund is not so great as it would be, through our securing outside employment for our members. The difficulty in making extensive plans in this direction is due to the fact that the present controversy may terminate at an early date, and this limits the number of positions which will be open to our members. Naturally employers do not wish to take on help who are likely to leave in a short time.

**SUSPENSIONS:** Since July 18, the following new suspensions have been announced: Emilee Melville, Hugo Saxon, Winifred Harris, Joe Brunnell, Charles Sellon, E. J. Ratcliffe, and Chorus Equity: Diane Verne, Sadie Campbell, Teddy Lura and Harriet Finke.

I am quite sure that the longer the lawyers of the producers investigate into the law covering the Marshall case, the stronger will be their advice not to deal with Equity members.

**NON-UNIONISTS:** In the report of July 18, Mr. Gillmore and I recommended that applicants for admission to Equity who are at present working in pictures, should be admitted after August 1 only on the following conditions: Day workers not to be admitted until four months after application, and upon payment, not only of initiation fee and dues, but also an amount equal to the amount of their earnings since June 5, 1929; term contract workers not to be admitted for one year, and to pay in addition to initiation fee and dues, double the amount of their earnings since June 5, 1929; all others not to be admitted for one year, and to pay in addition to initiation fee and dues, an amount equal to their earnings since June 5, 1929. In view of the fact that a certain number of

persons affected have not been, and are not in and around Hollywood, and are in distant places on location, Mr. Gillmore and I suggest that your previous resolution be amended to provide that in exceptional individual circumstances, and in his discretion the president may extend the date beyond August 1.

**INFORMATION:** There has been a very satisfactory increase in our avenues of information during the past ten days, both in the matter of quantity and quality.

**PRODUCERS' LIST OF NON-EQUITY PEOPLE:** I have checked these lists with our best posted members, and find few names of any importance.

**PRODUCERS' ATTITUDE:** There has been a slight change, and an occasional expression of opinion of a very few of the producers appears in the papers. None of them which I have seen have given any reason why Equity should not represent the actors when all the other crafts are represented, nor why the producers feel it unwise to arbitrate any difference as to working conditions.

**CHANGE IN CONDITIONS:** We are fortunate in having a very fair check on the actual situation in the various studios. In my previous report, I said:

"The casting has become increasingly difficult. The producers recognize that the talking pictures are on trial. They dare not risk bad spots. Without our people and with the difficulty in getting script, many of them are sweating blood. I don't think the real pinch with them has come yet."

I feel that I can say with authority that with some of the studios, a real pinch has actually arrived, or is in the immediate offing. It is a fact that the number of companies shooting with complete and satisfactory casts is decreasing. It is a fact that several stories which have been worked on for a long period of time, and were ready to shoot, were actually shelved during the last ten days on account of casting difficulties. In these cases the tests showed that the silent screen non-Equity actors could not, and did not fill the bill.

I had the figures handed me today of a large producing unit and according to this report (which while I believe to be accurate, I do not believe to be representative of the conditions in all studios), there was 33½ per cent less shooting going on than at any time within the last one hundred days. While I do not believe that production throughout all the studios has been diminished to this extent, I do believe that many of the producing concerns whose production has been reduced not more than 20 per cent or 25 per cent, are putting out a class of pictures which are going to cause them considerable regret.

There has been a decided increase in the number of producers who feel that this controversy should be settled. I think the change of heart is due, not only to better understanding of Equity and its past record, but also to some extent because of internal differences, arising in part from the fact that some producers

are various of the producers switching, but this applies to newspapers as well; not Los Angeles newspapers, but local newspapers. We now note in these a definite trend in our favor which did not exist in some of them before.

Altogether, it seems to me that my predictions in my previous report are being substantially verified.

**LOYALTY:** The loyalty of our group as a whole is simply magnificent. You may recollect that in 1919 at about this time we faced a very serious crisis—so serious a one in fact, that that there was much unofficial talk in the Council regarding the advisability of stopping hostilities. I am very glad to say that no such situation exists here, and that while there is a very small percentage among those who have been hard hit who take it rather badly, the great mass of our members are active, confident, and enthusiastic. No matter what may be the ups and downs of their personal feelings day by day, they know that Equity has never lost a real battle, and isn't out to lose this one.

**LABOR:** Daily conferences continue, and in my last report I said: "It is my opinion that labor here will respond in that degree which will be necessary to secure for us recognition and a fair agreement."

I repeat that statement. As you probably know, labor has begun to bite, and 17,000 organizations are receiving from Los Angeles preliminary requests to take appropriate action, and we are advised that necessary follow ups are arranged for. Labor matters are proceeding strictly according to plans on file to which please refer.

I beg to report my entire confidence in a favorable result.

Very truly yours,  
PAUL N. TURNER.

### HAD SINGING PART

Katherine Courtney, well known screen player, sang a grand opera aria in "Married in Hollywood," the Marcel Silver production for Fox which features J. Harold Murray and Norma Terris. Miss Courtney has already appeared in several talking pictures, but this is the first in which she had the opportunity to sing.

### JACK DONOVAN ENTERTAINS

Jack Donovan entertained last Saturday night at his beautiful beach home in Santa Monica with another of his enjoyable Saturday evening affairs. During the course of the evening, Julie Keller, who is the leader of the largest harp orchestra in the world, played several selections, accompanied on the violin by Enrico Godfield. Madame Zuruba, lyric soprano, rendered several numbers also, which met with the enthusiastic appreciation of the assembled guests.

### POTEL HAS PART

Vic Potel, an old timer in pictures, portrays "Nebraska" in Paramount's all-talking-singing picture, "The Virginian." Vic was formerly comedian with the old Essanay comedies.

### PLENTY OF CHORINES

"It is all nonsense to say the extra girls are gone from Hollywood," says Millard Webb, directing Billie Dove at First National. "I am using the same girls in this Dove picture as I used two years ago in 'The Affair of the Follies,' starring Miss Dove. The only difference is that they were just 'extra girls' then. Now they are highly trained chorus girls, dancing and singing as perfectly as legitimate chorus ladies."

Webb says talking pictures have developed the extra girl as well as the star. "The girls who were ambitious and far sighted knew that there was no place left in the industry for anyone who had little to offer. Just as the stars went to work to perfect themselves for the microphone, so did the chorus girl. Her work demanded that she dance and sing in the chorus. The featured player must dance and sing solo. Hence, one had as much to worry over as the other. The answer is that I can show at least half the same extra girls of two years ago, in my picture, now in my chorus as dancers."

The director is responsible for "Gentlemen of the Press and for 'Glorifying the American Girl," made in New York.

## Telefilm Starting Heavy Schedule

With more than thirty completed pictures turned out already this season, and with many others scheduled for immediate scoring and recording, Telefilm Pictures Corporation announce a strenuous outlay of work for the next few weeks, according to Bill Lecky, managing director of sound establishment, now making and recording a number of independent releases.

Herman Fowler of the Fowler studios is just completing a series of one-reel subjects, said to be most unusual and unique in sound and picture direction.

A 100 per cent all dialogue with sound has just been completed by Harry Weber, titled "Dark Skies," an eight-reel production with Shirley Mason, Tom O'Brien, Joe Swickard and others.

Leo Maloney is now completing another all-dialogue, starring himself with Aileen Ray, Jack Perrin, Lydia Knott and others, including "Bullet" the dog.

Mr. Lecky also announced that Christian Pictures are making a series of single-reel subjects, as well as Ben Wilson, who is working on his first sound serial.

William J. Craft, who recently completed "No, No, Napoleon." Reginald Denny's last Universal picture, is working on the script for a new production to be begun in the near future by that company.



# Midsummer Jubilee to Present 25 Acts

## Wed. Night's Program Will Be Witnessed by Thousands

Everything is in readiness for the Hollywood Midsummer Jubilee at Hollywood Bowl on Wednesday night, and with an aggregation of twenty-five stellar acts one of the most remarkable programs of its kind ever staged will be presented patrons of the event.

Every seat in the great Bowl amphitheatre will be sold when the curtain arises at 8:30 p. m. Wednesday on the all-star show, it is anticipated by William Koenig, who is in charge of arrangements. With only a few days remaining before staging of the Jubilee, a rush at the box-office at headquarters for the event at 682 Hollywood Blvd., at all recognized ticket agencies, at motion picture studio ticket depots and at leading department stores ticket offices is now in progress and a complete sell-out is expected at an early date, according to Koenig.

Following is a complete program to date of the affair, which is being presented for the Los Angeles Sanatorium at Duarte. Additional headlines it is expected will be added before Wednesday night. Those scheduled thus far are Paul Whiteman and his band; the Los Angeles Grand Opera Chorus; Belle Baker; Marion Harris; Charles Irwin; the South Pasadena American Legion Prize Winning Drum Corps; a Song Writers' Unit featuring Nacio Herb Brown and Arthur Freed; Dave Dryer. Fred Fisher, Lew Alter, Greer Yellan, Herbert Sprothart and D. Snell.

Each of the leading film studios will contribute an entertainment unit featuring outstanding stars. The Metro-Goldwyn-Mayer unit, under direction of Cliff Edwards and Sammy Lee will feature artists, including the Duncan Sisters, Fannie Brice, Armida, Jack Benny, Nita Martan, Charles King, Cliff Edwards, Sammy Cantor, J. C. Nugent, Carlotta King, Lew Brice, the California Steppers, Joyce Murray, Dudley Chambers and the Rounders, Bennie Rubin, Eddie Nugent.

Paramount studios as its offering will present two large dancing ensembles—one featuring James Hall, singing, and the other a red-head specialty number will introduce Clara Bow, Baclanova, Moran and Mack (the "Two Black Crows"), Elsie Janis, Dennis King, Lillian Roth, and Helen Kane and Jack Oakie.

Universal's presentation will be Paul Whiteman and his band.

Warner Brothers' entertainment presentation will feature a Larry Ceballos dancing spectacle with his 100 famous beauties, Louis Silvers and his 125-piece Vitaphone orchestra. Frank Fay, Winnie Lightner, Marilyn Miller, Dick Henderson, Jimmie Clemens, Vivienne Segal and Nick Lucas.

Notable also will be the Fox presentation for the all-star Jubilee entertainment. It will feature George Jessel, a chorus of dancing beauties from "Whoopie." Sharon Lynn and David Percy, Walter Catlett, George Mac-

Farlane, Stepin Fetchit, Frank Richardson, Richard Keane and Marjorie White and a J. Harold Murray song presentation.

### COMEDY OF COLLEGE LIFE WILL OPEN

"Sky Full of Moon," a comedy of college life by Walter Browne Rogers, opens at Theatre Mart on Monday, August 5, for one week.

The cast includes Beth Laemmle, Claude Gillingwater, Jr., Idene Browne, Betty Boyd, Maybeth Carr, Eleanor Flynn, Aileen Carlyle, Winston Miller, Charlotte Wynn, Gloria Blacton, Stephen Carr, Harris Ashburn, Lorayne Du Val, Elaine St. Maur, Russell Simpson, Frank Doakes, Henry Doakes.

The play is ably directed by the author, Walter Browne Rogers.

### INSTALLS REPRODUCERS

The busiest electric company in the country is in charge of installing Pacent Reproducers for the many theatres that have contracted for this medium priced talking picture device. Otto K. Oleson Company of Hollywood, the first that first introduced the art of sun arc lighting for theatre openings, is in charge of all installations of Pacent in Southern California.

Oleson admits that Pacent keeps him busy. There are still but a small percentage of theatres not equipped for sound reproduction. Pacent is working day and night installing many of them which means that Oleson is making a small fortune.

Oleson states that the small theatre equipment that Pacent has just put on the market will revolutionize the small theatre talkie field.

Johnny Mack Brown, one of the screen's most popular juveniles, has been signed for the romantic lead in "Hurricane," Columbia's thrilling story of the sea and the first all-talking marine drama of the screen. Written by Norman Springer, author of "The Blood Ship," the new Columbia special production brings together for the first time the three greatest names identified with unusual sea vehicles—Hobart Bosworth, the star; Ralph Ince, the director, and Springer, the author.

### NEW BOOK FOR FANS

"How I Broke Into the Movies," a book containing sidelights on the careers of sixty screen stars, has made its appearance in the book stores. Hal C. Herman, who is well known in motion picture circles, is responsible for the publication.

A full-page portrait and an individual autobiography by each of sixty stars make up the tome, which is in its second printing. A total of 10,000 copies have already been sold.

## Meet Deputy Sheriff Paul Whiteman!

Citizens of Los Angeles County can throw away their shotguns, call in the watch-dogs and sleep in safety; there is no danger. Sheriff William I. Traeger and his force of some 700 deputies feel a sense of added security and are sternly facing the oncoming hordes of outlawry. The force has been strengthened by the addition of a stalwart deputy in the person of Professor Paul Whiteman, the well-known musician.

The ceremony marking this momentous event took place in the swagger log cabin headquarters of the Paul Whiteman Band on the big Universal Studio lot, the date being Tuesday, July 30, 1929, a date that will go down in history. Sheriff William I. Traeger personally bestowed the official badge and gravely instructed the appointee in the serious responsibilities connected with the office. Arthur Shadur, former deputy and studio manager at Universal, now a booking agent, was prominently present. Business Manager Gillespie was in personal charge of the event. Dr. Paul Fejos, who will direct the Whiteman picture, was among the guests. Jack Wallace, chief of police at Universal, a retired Los Angeles lieutenant, congratulated the new deputy and instructed him to be ready to respond to any calls. Deputy Whiteman announced himself ready for any and all emergencies.

In a neat little speech of acceptance, Deputy Whiteman thanked Sheriff Traeger for his confidence and the honor involved, feelingly expressing the belief that his reputation as a band leader stood second to the opportunity to serve the citizens of Los Angeles County as a guardian of peace and public order.

## Chevalier Plans Journey Abroad

NEW YORK, Aug. 2.—France's favorite son is to return for a visit to his home land.

Maurice Chevalier, idol of the Paris music halls, will leave the Paramount studios in Hollywood the first week in August, shortly after the finish of production of his current starring picture. The vehicle is "The Love Parade," the talking screen's first original operetta, being filmed under the direction of Ernst Lubitsch. Chevalier will remain in the French capital for a month or more and will return here the first of October to the Paramount studios at Astoria, Long Island, where his third American-made all-talking film will be produced.

The noted French entertainer is reticent about his plans upon reaching Paris but lets it be known that it is probable he will appear in a revue, possibly at the Folies-Bergere.

### McKENZIE PLAYERS CLOSE

The Robert McKenzie Players, after a very successful season, have closed for the summer. The McKenzie family, raised in the theatre, entered motion pictures, where papa, "Bob" McKenzie, and daughter, Ella, were unusually successful in the comedy field. At 15, Ella tipped the beam at 225 pounds, all fun, her rollicking humor helping to success many a weak comedy.

The call of the road caught Mr. and Mrs. McKenzie, and for the past two seasons California inland and coast cities have generously rewarded the work of the McKenzie Players.

### LAUGH PROBLEM HAS BEEN SOLVED

The greatest problem for the talking picture experts, how long to wait for the audience to laugh, has been solved, according to Wesley Ruggles, who is directing Ronald Colman in "Condemned" for Samuel Goldwyn.

"However none of us can claim any credit for it," said Ruggles for we didn't solve the problem, the audience did it for us.

"No two audiences will laugh at a screen joke the same length of time. So when we first started the talkies we worried exceedingly over how long to stop the action and dialogue so that the audience wouldn't miss the next few lines. As a compromise, we stopped the action for a few seconds and then went ahead, whether the audience had laughed or not.

"Experience is proving that our fears were groundless. In order not to miss any of the dialogue audiences are teaching themselves not to laugh out loud. Instead they 'choke off' their tendencies and are on their toes for the next line. Following the present trend, in a few years the so-called 'belly laugh' will be forced out of existence but the audiences will enjoy their pictures just as much."



The JOAN OF ARC of EQUITY

---



JETTA GOUDAL



# Some Beautiful Girls and Wild Cowboys



*Above—Mae Murray, an impression by John Decker. Miss Murray will dance at the Equity Carnival Saturday, August 3.*



*Joyzelle is much in demand these days. In her recent picture with Fox this charming little dancer had one of the feature roles.*



*Left—Pauline Wagner, who has the lead in "Alias the Bandit," a Universal production.*



*Below—Carmel Myers, who plays a featured role in "The Broadway Hooper," a Columbia production.*



*Leo Maloney does a talker scene in "Overland Bound," Presidio Productions new feature*



# Some Photographic Personalities

STEP RIGHT UP, LADS AND MEET  
SOME OF THE FOLKS!



*Darryl Zanuck, supervising executive of Warner Bros., who has had charge of some of their greatest productions*

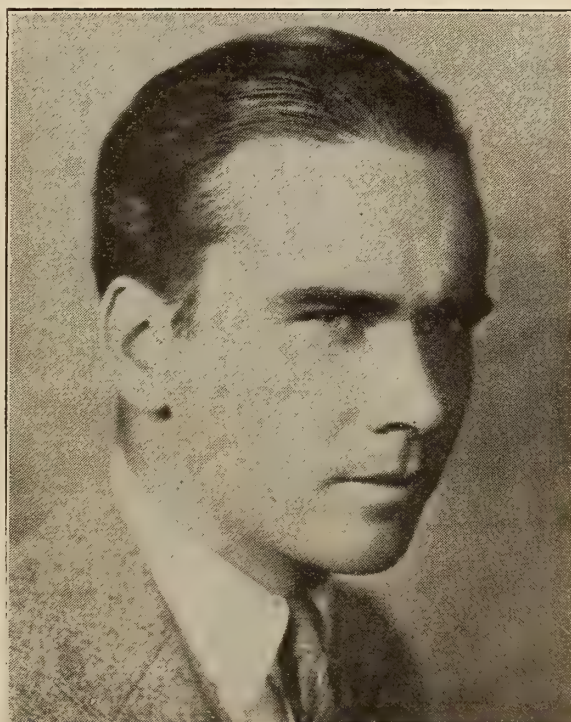


*Mal St. Clair is preparing "Night Parade," an R-K-O production*

Look Pleasant, Please  
and  
Watch the Birdie!



*A thoroughly successful vaudeville tour having been completed, Eddie Borden is now planning to devote himself exclusively to talking pictures. He is under the personal management of Harry Weber.*



*William K. Howard was the director of "The Valiant," recently shown at Loew's State. The critics praised the production*



*Bob Curwood, famous Universal star, has just returned from a personal appearance tour which brought him in contact with many of his most ardent fans. Curwood hopes to start working very shortly.*



# First National Vitaphone Breaks Records

## Summer Schedule Over the Top — 20 Pictures in All-Dialogue Cycle

All past records for summer production at First National-Vitaphone Studios have been broken this year, with twenty all-dialogue pictures included in the present cycle of screen offerings.

The eleven huge sound stages are all in use, and every facility at the big plant is taxed to its utmost to care for the increased activity there. One single item, indicating the extent of the production work, is the fact that more than three thousand extras were used in a single week at the studio and on various nearby locations.

Many of the present productions, in addition to being all-dialogue, are being made in Technicolor. On one day this week, half of the Technicolor cameras in Hollywood were on a single set at the Burbank Studios—that of "Sally," the musical comedy starring Marilyn Miller.

The pictures now in production at First National-Vitaphone are:

"Sally," starring Marilyn Miller, directed by John Francis Dillon, with Alexander Gray, Pert Kelton, Joe E. Brown and Ford Sterling in the cast.

"Young Nowheres," starring Richard Barthelmess, directed by Frank Lloyd, with Marion Nixon, Bert Roach, Duke R. Lee, Anders Randolph and Jocelyn Lee.

"Little Johnny Jones," with Eddie Buzzell, Broadway stage favorite, in the title role. Directed by Mervyn LeRoy, with Alice Day, Edna Murphy, Robert Edeson, Wheeler Oakman, Lew Dunbar and Donald Reed.

"The Forward Pass," with Douglas Fairbanks, Jr., and Loretta Young co-featured. Directed by Eddie Cline, with Guinn Williams, Dorothy Gulliver, Phyllis Crane, Bert Rome, Lane Chandler and the U. S. C. football team.

"The Broadway Hostess," starring Billie Dove, directed by Millard Webb, with Edmund Lowe, Norman Selby, J. Farrell MacDonald and Cissy Fitzgerald.

"The Woman on the Jury," starring Dorothy Mackaill, directed by William A. Seiter, with Sidney Blackmer, Edmund Burns, Alice Day, Myrtle Stedman and Robert Wayne.

Among the pictures about to start or in preparation for the near future, are "No, No, Nanette," from the musical comedy of that name, with Bernice Claire in the title role; "Playing Around," Vina Delmar's story starring Alice White; "The Dark Swan," Ernest Paschal's story, featuring Lois Wilson; "Lilies of the Field," starring Corinne Griffith; "The Furies," featuring Leatrice Joy; "Son of the Gods," starring Richard Barthelmess; "The Queen of Jazz," starring Dorothy Mackaill; "In the Next Room," a mystery play with an all-star cast; "Loose Ankles,"

## UNIMPORTANT INTERVIEWS

(With Self-important People)

By BERT LEVY



Miss Jous Joy, Broadway's most celebrated dramatic star, who has written many books on fashion and etiquette, arrived in our midst yesterday and said: "After many years of study in fashion I do not hesitate to say that it is correct to take off your hat when going to bed."

from the late Sam Janney's stage play of that name; and "Song of the Flame," the famous operetta.

The pictures recently finished, and now being edited, are:

"Footlights and Fools," starring Colleen Moore; "A Most Immoral Lady," featuring Leatrice Joy; "Paris," the screen version of Irene Bordon's successful stage play, with Miss Bordon starred; and Jack Buchanan, the stage star of England, playing opposite her.

In addition to the production activity, three new departments have recently been organized to care for the musical pictures on the year's program. These are the First National-Vitaphone Vocal Academy, directed by Norman Spencer and his aides, where voices are trained for pictures; the dancing horus, directed by Larry Ceballos, and including about seventy girls under contract; and the Vitaphone orchestra directed by Leo Forbstein.

## Lowell Sherman

Although the report has not been authenticated, we are fairly certain that Lowell Sherman is to direct Mae Murray in "Peacock Alley," a Tiffany-Stahl feature now in preparation.



"Peacock Alley" will be the first feature length production on which Lowell Sherman wields a megaphone. He has already directed shorter films, to mention not at all

his years of directorial and starring experience on the legitimate change.

One strong testimonial as to his ability is "Top o' the Hill," the Helen Mencken play at the Mayan. It was Sherman who prepared that for the stage. He also directed "The Guardsman," in which he himself starred last season at the Figueroa Playhouse.

And Lowell Sherman is also a veteran of the screen. In addition to being a splendid actor before the cameras, he understands the technique which is so vitally necessary behind them. Because of this, "Peacock Alley," featuring as it will Mae Murray, should prove of Tiffany-Stahl's finest attempts of the current season.

Certain of the dinosaurs had secondary brains in their necks.

Modern man has most of his brain in his pocketbook.

## Columbia Director



George Archainbaud, who is directing "The Broadway Hooper," a Columbia special. This director has numerous box office successes to his credit.



# Hollywood and Beverly Hills Society News

## Picked by Bert Levy

Mr. and Mrs. Toma Mona (Pansy Montaigne, famous beauty of the screen) entertained unexpected guests at their forty-two-room beach cottage last Sunday. Holme Brue, the most popular idol of the films, and his fascinatingly beautiful wife, Virginia Flare, suddenly dropped in on the Monas out of a clear blue sky. The Brues were flying with a party of guests in their new twelve seater green and gold monoplane and were on their way to visit the Bussell Gimpsons (also favorites of the screen colony) when they ran out of gas while lazily droning 5000 feet above the Mona beach cottage. Nothing loth, the Brues and their guests parachuted down to the Mona abode just in time for supper. After a bounteous repast, served in the expensive cottage library, the guests swam and danced for awhile on the Monas' exclusive beach after which they all parachuted back to their monoplane (which had been left parked in the sky) and proceeded on their way to the Gimpsons.

Mona Eliza, the desperately good looking, inspiring heroine of many successful films of night club life, honored her mother, Mrs. Herman Feingold, and her aunt, Mrs. Rachel Potmutter, at The Moe Mart last night. Green and blue carnations featured the table decorations. Mona's table, glittering with cut glass and rich silver, was placed by the large window looking out on the busy boulevard. The music was supplied from a radio across the street. Among Mona's invited guests were:

Mesdames and Messrs.—

Billie Dove	Elinor Boardman
Gloria Swanson	Ruth Harriet Louise
Mary Pickford	Janet Gaynor
Joan Crawford	Norma Shearer
Norma Talmadge	Mae Murray
Bebe Daniels	Marion Davies
Ruth Roland	Corinne Griffith

Most of the invited guests sent sincere regrets. They being kept away from Mona's charming function by the necessity of their attendance at important Equity meetings. A complete list of the guests who graced Mona's festive board is given herewith and their presence can be vouched for.

Mrs. Herman Feingold and Mrs. Rachel Potmutter—the mother and aunt, respectively, of the hostess. Needless to add, a miserable time was had by all.

Kate and Annie Mooney, the excruciatingly famous and funny team of vaudeville sisters, have arrived in Hollywood to start work on their ten-year film contract with Abe Cigash and have taken up their residence in the inclusive Beverley Hills section. The Mooneys have announced that they have decided to locate here permanently with a two weeks' notice clause, and have commissioned some of the best architects to design for them a purely Spanish patio surrounded by a semi-modern dwelling

in early English style. They have already bought a wrought-iron gate for the living room which they picked up at an antique store for a ridiculously extravagant price. The Mooneys have toured all over the Keith-Orpheum time in an twin-seater fast pursuit plane which has a special built-in compartment to carry their wardrobe trunks. Kate and Annie have steadfastly refused to travel by trains. They consider railroading to be positively out of date and are devotees of the air. On their arrival in Los Angeles yesterday they were met by a delegation of film stars at the Southern Pacific Depot when they stepped off of "The Chief." The Mooneys' film contract calls for one super-special picture (to be made consecutively) in ten years, the girls reserving the right to play vaudeville dates in between.

Maurice Shoolkind is probably the busiest associate executive in the film industry. He has been known to be engaged in momentous conference for days on end, and of late he has only been seen dancing at The Coconut Grove and The Blossom Room every evening instead of every day and night. Maurice was married last Wednesday and immediately after the ceremony he was called into conference and has not been able to see his bride since.

Dale Sumner, the screen's most ardent and handsomest lover, who is playing a few vaudeville dates between pictures, sends me a Philadelphia paper in which he was "interviewed" by Betty Post, who is famous as the snappiest writer in modern journalism. Betty must be really marvelous to get Dale to talk, for it is an established fact that he hates to talk about himself. Dale is a great thinker and revels in Chaucer, Byron and Neil O'Hara, but, to quote the words of Dale as given to Betty:

"Vaudeville is just 'slumming' to me, but I have reluctantly consented to play a few weeks in order that my millions of devoted fans may be gratified by getting a close-up of me—their idol—in their home cities. I am really doing this to oblige my public, for I am sacrificing thousands of dollars difference between my picture and vaudeville salaries. But apart from the great financial loss, I am lonesome away from my beloved Hollywood. I miss my palatial Italian villa surrounded by extensive grounds in Beverley Hills. I miss my trophy and saddle room, my collection of antiques, my dogs, ponies, swimming pool and my herd of elk which graze so peacefully in my meadows surrounding my golf course on my estate. I cannot spare much time for this rather banal vaudeville business, for my producers are clamoring for more pictures to appease the public

demand. No, I will never marry. I love only my mother—the best and only mother in the wide, wide world. There is no woman in the world that is good enough to be my wife." Poor Dale! Everyone in Hollywood misses him so. Last night the residents of Beverley Hills held an indignation meeting and resolutions were passed demanding his (Dale Winter's) return. But rumor hath it that Mr. Sumner will not return until the Equity versus Producer matter is settled. It is well known that Dale Sumner is peacefully inclined and refuses to give his sympathy or support to either side in the dispute.

Kitty Upright Grand, Bumart's ace scenarist, honored Sylvia Coen (pronounced Cone), the forty-second cousin of Maurice Shoolkind, famous motion picture executive, with a luncheon at The Moe Mart last Monday night. Those who enjoyed Miss Grand's hospitality were, in addition to Miss Coen (pronounced Cone):

Misses—  
Ruth Goings  
Katherin Strickland  
Jackie Fowler  
Reevie Arch

Last Tuesday night Sylvia Coen (pronounced Cone) honored Kitty Upright Grand with a return lunch at The Moe Mart. Among those who enjoyed the hospitality of Miss Coen (pronounced, etc.), in addition to Miss Grand, the guest of honor, were:

Misses—  
Ruth Goings  
Katherin Strickland  
Jackie Fowler  
Reevie Arch

Last Wednesday night Ruth Goings honored Sylvia Coen (pronounced Cone) and Kitty Upright Grand with a return luncheon at The Moe Mart. Among those who enjoyed the hospitality of Ruth, in addition to the guests of honor were:

Misses—  
Katherin Strickland  
Jackie Fowler  
Reevie Arch

Last Thursday night Katherin Strickland, Jackie Fowler and Reevie Arch joined in honoring Sylvia Coen (pronounced C-O-H-E-N), Kitty Upright Grand and Ruth Goings with a return luncheon at The Moe Mart. Among those who enjoyed their own splendid hospitality were:

Misses—  
Kitty Upright Grand  
Sylvia Coen  
Ruth Goings  
Katherin Strickland  
Jackie Fowler  
Reevie Arch

Each and every one of our charming little guests will honor each other once a month for love's (and publicity's) sweet sake.

The exotic beauty of the screen, Miss Nora Alley, who has not been seen in the films for the last seven years, has been much in demand for

tests (both photographic and sound) recently. The doctors say she has come through the tests all right. The X-ray plates show conclusively that Nort is in no danger of Sinus trouble and that her lungs are sound.

It is not generally known that the perfectly stunning Mertie Osgood has a rare literary gift. Mertie was to have been Roland Gilbert's leading lady, but withdrew at the last moment in order to devote herself to her writing. Miss Osgood is the author of several successful best sellers and, in addition, she is the author of many of the season's smashing dramatic hits. This clever motion picture star-authoress has a great literary vogue in many of the towns in Czecho-Slovakia as well as along the Siberian Railroad, but as yet none of her books or plays have been read or seen in these United States or other English-speaking colonies.

It is only the very intimate friends of the irresistible Loie Lotta who are privileged to hear her exquisite mezzo-soprano voice raised in song, for it is only in the deep privacy of her innermost boudoir that she dare give way to her impulse to sing. The friends of Loie will never forget the wonderful impression she made when she doubled for Geta Robin in the coughing scene of "Camille." The public are frantic about Loie on the screen, but it is a great pity that they are not allowed to hear her voice. A little bird informs me that Miss Lotta is under exclusive contract to the Metropolitan Opera Company of New York, and they are going to star her in "Carmen" in 1936. In the meantime, under the terms of her contract, Loie is debarred from singing in the State of California.

We are thrilled to learn that Pondy Gast, New York's most celebrated painter and illustrator, is in our midst. Pondy has been commissioned by Flo Ziegfeld to come to Hollywood in search of the golden girl of beauty who will be featured in his next Follies. Mr. Gast is broken-hearted to find that none of the girls in California measure up to his standard of beauty and he is afraid that his search will be in vain. Pondy is the three hundred and fifty-first artist-illustrator who has succeeded in persuading Flo Ziegfeld to allow the use of his name in an alleged beauty quest for publicity purposes.

Alan Hale, who is being featured in "Sailors' Holiday," a new Pathe all-dialogue comedy, appeared with Louis Mann on the stage in "Friendly Enemies" for two seasons. It was his portrayal of the German spy in this play that won for him the role of the German father in "The Four Horsemen."



# A Real Darling of the Screen



JEAN DARLING

*This little miss scintillated with the stars of "Our Gang" comedies for over two and one-half years. She appeared in four talkers. She is now available.*



# Pictures...Reviewed and Previewed

## Preview

### "College Life"

Previewed at the Belmont Theatre on Vermont Street.

Metro-Goldwyn-Mayer all talkie production.

Directed by Sam Wood.

Dialogue by Al Boasberg and James Fisher.

Photography by Leonard Smith.

Cast: Elliott Nugent, Robert Montgomery, Sally Starr, Polly Moran, Max Davidson, Phyllis Crane, Dorothy Den and Cliff Edwards.

We are fain to declare that according to our appraisal, "College Life" is pre-eminently the best celluloid effusion of its type we have ever previewed. It makes "Wild Party" look like a stray piece of tissue paper in a cyclone and is commendably free from any vicious phase of scholastic life that exists only in the mind's eye of potboiling scenarists. The sequences are wholesome, snappy, clean cut and just chock full of rapid-fire episodes and laughter-stirring persiflage. The wise cracks come so fast at times that the auditors are almost stifled with convulsive merriment.

The songs and glee-club numbers are melodiously rendered, and are among the salient features of this excellent film. The plot lies on the surface, clustering around the college life of two pals that have almost come to the parting of the ways over a dashing, live wire brunette who plays hot and cold with almost every student she vamps. Eddie and Biff (two pals), get hep to her in the end when she swings her Candy Kid on them—Master Bruce—and they ditch their snarl—don their grid togs, and win a hot battle for U. S. C. against Stanford. The football game is a darb, most of the big plays being shown in detail.

Elliott Nugent (Eddie), and Robert Montgomery (Biff), two newcomers to the screen, were "wows" as the two pals, both clearly evincing a decided flair for comedy. They are sure to go far in the talkies, and both have wonderful personalities. Sally Starr, as Babs, snapped into her first picture with a click that easily presages an early leap into stellar heights. She is a dead ringer for Clara Bow, and has all Clara possesses, plus a more winsome personality and a better modulated voice. Look to your laurels, Clara—look to your laurels!!

Polly Moran was great as the college cook, nuts on the football stuff and Max Davidson was killing as a yiddisher clothier that carried a bunch of college I. O. U.'s. Sam Wood's directing was masterly; in fact it was almost a classic and Smith's photography was of the highest class. Don't miss this wonderful picture. It's a scream and should go over big in cities and sticks alike.

ED O'MALLEY.

## Preview

### "Song of Spain"

#### "In a Persian Market"

#### "The Days of Ali Baba"

#### "In a Chinese Temple"

Previewed at the Marquis Theatre, Melrose Avenue.

Produced by the Color Art Synchronone Corp.

Curtis F. Nagel and Howard C. Brown, Producers.

Made at Tiffany Stahl Studios.

Los Angeles witnessed the first public demonstration of synchrotone color art pictures last Thursday evening at the Masqu's Theatre, under the auspices of the producers, Messrs. Nagel and Brown. Among the auditors was Charley Chaplin, who was a keen and interested spectator and who, after the projection, enthusiastically declared the triple combination of motion, color and sound was a unique and wonderful achievement in motion pictures. The four films screened were all two reels, but the Color Art Synchronone Corporation has made arrangements with F. W. Murnau to make a big feature picture co-directing with Robert Flaherty.

The "Song of Spain," a sort of gypsy-camp effusion, displayed the new art at its best. The coloring was exquisite and the music of a strolling band of players sitting cross-legged on a lawn synchronized perfectly with every detail of motion. Even the words of a gypsy soprano rang out distinctly and the voice of those that had talking parts articulated clearly. The directing and photography were of a piece with the excellent ensemble of this delightful little gem.

"In a Persian Market" fairly sparkled with all the iridescent tints of the famous Iran rugs and was truly a banquet for the eye. "In a Chinese Temple," which boasted an intriguing, ironical plot, the auditor was regaled with the wondrous floral beauties of the celestial kingdom. "The Days of Ali Baba" was the most pretentious of the four films, embodying a romance rippling with thrilling adventures. The modulating of colors of the desert twilight, and the ineffable grandeur of a Sahara sunset were sensuous charms long to be remembered. Yet withal, the tones of voice and music synchronized perfectly. Truly indeed—The Color Art Synchronone is the last word in moving pictures and is sure to create a sensation in cinema realms.—ED O'MALLEY.

## PLAN TALKER COMBINE

Plans are being made in New York for a world-wide talker equipment combine to ovoid patent litigations. Conferences are being held in which it is reported there are representatives of Western Electric, RCA Photophone of the American companies, and the leading German and English companies. An exchange of patent rights is understood to be the basis on which the combine will be formed.

## Preview

### "Why Bring That Up?"

Previewed at the West Coast's West Lake Theatre.

Featuring Moran and Mack, the Two Black Crows.

Paramount All-Talkie Production.

Directed by George Abbott.

Photography by J. Roy Hunt.

Dialogue by George Abbott.

Music directed by Bakaleinikoff.

Cast—Moran and Mack, Evelyn Brent and Harry Green.

Moran and Mack, the famous Two Black Crows, scored a signal triumph in "Why Bring That Up?" when they fluttered on the silver sheet for the first time at the West Coast's West Lake Theatre last Monday night before a packed and highly enthusiastic house. This duo of ethiopian monarchs dovetail nicely into a well-built vehicle that not only furnishes them with ample scope for their famous, drawl banter, but also gives them opportunity to pull off some straight stuff.

The finale, where Moran at the hospital—brings back the injured Mack to consciousness by tearfully sobbing a line or two of their popular "the early bird," is one of the most heart-gripping scenes ever depicted in motion pictures. The plot brings the two comedians into an early stage partnership. Their manager, Irving (Harry Green), soon has them in easy land, with five-figure-bank deposits. Just as they are about to build their own theatre, Moran falls for a scheming chorine, Bett Ray (Evelyn Brent).

The gudgeon hangs plenty of "ice" on his lady love, to his ruination. Then when Mack intervenes and spikes Betty's scheme, in steps her man, who crowns him with a heavy vase. This brings Moran to his better self and the two partners are soon reconciled at the hospital.

The picture is replete with the funsters' patter which keeps the audience in explosive bursts of laughter. Harry Green proves an inexhaustible fountain of yiddish humor, his unctuous work, however, never lapsing into caricature. He is movieland's best Jewish comedian. Evelyn Brent's Betty Ray is a consummate bit of "gold-digging" guile—a gem in its way and about stamps her the "big shot" in the "talkies."

Just a bunch of footage clipped out of the ensemble rehearsals and Director Abbott has about swung one of the best films of the present season. Photography excellent in every detail. And oh—what a knockout "Why Bring That Up?" should prove at the box office.—Ed O'Malley.

After a brief rest from heavy roles, Noah Beery has returned to villainy in "Golden Dawn," the Hammerstein operetta which Warners are making as an all-color feature with Walter Woolf in the leading role. Beery is a dyed in the wool heavy and comes to a satisfactory and well deserved end. In "Under a Texas Moon," likewise for Warners, he played a sympathetic comedy part.

## Review

### "The Jade God"

At the Vine Street Theatre.

Presented by Franklin Pangborn.

"The Jade God," the Franklin Pangborn stage offering which opened at the Vine Street Theatre Sunday night, belongs to that group of theatrical productions which are branded—for better or for worse—as mystery dramas. In this instance, it happens to be slightly for the better.

Franklin Pangborn has been securing some excellent players to take part in his productions. In "The Jade God," we find such capable artists as Theodor von Eltz and Margaret Wycherly, to say nothing of the delightful-to-look-upon Helen Ferguson.

But it is Theodor von Eltz who acquits himself most admirably. As John Derrick, his interpretation is indeed more than commendable. Both Miss Wycherly and Miss Ferguson do excellent work.

Theodore Lorch, as Martin, the servant, proves himself to be surprisingly good when it comes to dialect. George Riggs handles a difficult Arabian role with ease, while Rose Tapley's eccentric comedy interpretation is vivid.

Walter Downing's Inspector Burke is a typical official, while Cyr Forrest as Peters and Mildred Golden as Jean Millicent complete the cast.

"The Jade God" is the sort of play which is suitable for these summer evenings. It has thrills enough to keep its audience alert, but it requires no enervating mental exertion. Pangborn's selection is a suitable one.

HARRY BURNS.

1 1 1

Production of a two-reel comedy in sound, entitled "Lucky Boys," has been started at Universal under the direction of Dick Smith.

## BALLET MASTER



Earle Wallace, American Ballet Master, who has evolved several new unusual dance creations soon to be filmed.



# Theatre, Vaudeville and Melody

## TIN PAN ALLEY NOTES

Cliff Edwards, "Ukelele Ike," is one of the busiest lads on the M-G-M lot. "Lil Clifflie" is hopping from picture to picture, dragging along his ol' uke and barely taking time to munch his morning oatmeal. Since "College Life," Cliff has made pictures without a break and now William Nigh has signed him to play "Joe Lundeen," the song-lugging hooper, in "Lord Byron of Broadway." Edwards just completed "Marianne" with Marion Davies.

\*\*\*

Nacio Herb Brown and Arthur Freed, composers of "Singin' in the Rain" and "Wedding of the Painted Doll," will introduce several brand new tunes in "Lord Byron of Broadway."

\*\*\*

Guy Bolton left Hollywood this week for London. He goes to England to open "Rio Rita," having written its libretto. His work for Paramount's "The Love Parade" was his first work for the screen. He is the author of fifty produced plays and musical shows. He plans to return to Paramount November 1 to start writing under the terms of a new contract just signed.

\*\*\*

And still they come!

David H. Broekman, formerly of the Philharmonic Orchestra, New York, has been signed as musical director by the Universal Pictures Corporation. He will have charge of arranging and writing scores for all Universal pictures and will fill the post left vacant by the resignation of Joseph Cherniavsky, who will leave September 1. Broekman is a musician, conductor, arranger and authority on foreign copyright.

\*\*\*

British International has decided to make an all-talkie, singing and dancing version of "Cinderella." Production has started and the version will be entirely up-to-date.

\*\*\*

Eddie Leonard's picture, "Melody Lane," lead the shows of Milwaukee last week with a gross of \$8200.

## AROUND THE SHOWS WITH THE OLD VAUDEVILLIAN

(After the Style of K. C. B.)

### The Orpheum Bill

The Orpheum's Headliner

This week is one of the

Most charming little

Artists it has ever

Been the writer's

Good fortune to

Enjoy. Her name is

Little Mitzi—and I

Say to everyone I meet,

For Heaven's sake

Don't miss her.

So charming, so unspoilt,

So genuine and what a

Personality. She is

Eight years old—too

Young to have developed

Conceit or any other

Of the unpleasant

Attributes possessed by

Some adults connected

With the stage. She

Is a genius. She is

Well supported by a

Good bill including

Diehl Sisters and McDonald.

"Smokescreen," a dramatic

Sketch quite unsuited to

Orpheum vaudeville.

Corinne Tilton, a tried

And true vaudevillian.

Joe Keno and Rosie Green.

Paul Whiteman's Rhythm Boys.

Kane and Ellis, and

Lita Grey featuring the

Chaplin name.

Countess? Sonia closed

The show in place of

The McDonald Trio who

Failed to arrive.

1 1 1

"The Squealer," Mark Linder's powerful melodrama of love and regeneration, which recently completed a successful run on Broadway, is the latest well known stage vehicle to be acquired by Columbia Pictures, as one of the new season offerings. It will be made into an all-talking special production with singing and dancing as one of its important features.

### Loew's State Bill

The writer has not, in

Many years of trouping,

Witnessed such consistently

Good shows as presented

Week after week at

Loew's State.

Fanchon and Marco, unlike

Some managements, do not

Boast of their prologues

Or presentations. They (F&C)

Casually hand out each week

Superb productions that are

Unequaled anywhere else in

The world—yes! I said "the

World."

Nowhere else have I seen

Ensembles of such youthful,

Well-dressed, well-behaved and

Perfectly disciplined performers,

Who attend strictly to their

Job of entertaining the

Public with—

Decent material.

The State stage shows are

Evidently carefully rehearsed

And censored. One never feels

Nervous about the quality of

Gags, dances or business to

Be offered. Rube Wolf is a

Finished craftsman. The writer

Dislikes a non-musician

Conducting an orchestra.

Wolf is not in that class.

He is a fine musician and

Has a right to lead a band.

The old vaudevillian never

Goes to Loew's State without

Feeling he would like to

Go back-stage and thank

The boys and girls

For their earnest

Efforts to please.

Bert Levy speaking.

I thank you.

1 1 1

### LASKY TO CONTROL SAENGER THEATRES

NEW YORK, Aug. 1.—Paramount-Famous Players-Lasky Pictures Corporation today announced that it had made arrangements to acquire, by exchange of stock, all of the issued and outstanding preferred stock and at least 90 per cent of the Class A common stock of Saenger Theatres, Inc., with headquarters in New Orleans.

The Saenger Company owns and operates theatres in eleven southern states, Central America and the West Indies.

### Review Hillstreet

What threatens to be an engrossing story of the United States Marines, turns out to a rather maudlin hodge-podge in "From Headquarters," the feature film attraction at the Hillstreet Theatre the past week . . . As a redelict and as a deserter from the marines, because of upholding a woman's honor, Monte Blue gets by without any too distinguished a characterization . . . It is the type of role over which there can be little enthusiasm, simply by virtue of the constant state of inebriation demanded by the character . . . This guy is so besodden that he even hates himself . . . And it goes on for fully 90 per cent of the picture . . . Only in the last few minutes does our hero get back to a clean shave, and then it seems to us a bit too late . . . At any rate it is a fair program offering . . . The talkie sequences are inspired, and the marines go into a huddle to lift up the lags by singing their "dedicated to the marines" song . . . Guinn Williams, Eddie Gribben, Henry B. Walthall and a number of others do passably good work . . . Ethlyne Claire is a vision of loveliness and deserves better opportunities.

Of the RKO stage show Kramer and Boyle, a blackface and a straight, tickle the risibilities. They take a jab at everything, and everything topples to laughter. The boys are a corking comedy team with no end of humor . . . Among the many other features are Jane Green and Herman Kenin and his Syncopators in a pot-pourri of song and jazz, the Colleano Family, an eccentric sensational comedy acrobatic gorup, and several other equally interesting acts.

1 1 1

### EDDIE LEONARD AT PANTAGES

Eddie Leonard, minstrel man supreme, whose "Ida, Sweet as Apple Cider" is one of the few ever-popular songs, stage favorite for years as the successor of Primrose and Dockstader, will be seen and heard as the star of "Melody Lane," Universal's all-dialogue and music picture, which opens at the Pantages Theatre Saturday for a limited engagement.

1 1 1

### "TEMPERANCE TOWN" TO OPEN IN N. Y.

"A Temperance Town" Morganstern's and Short's modernized revival of Charles Hoyt's satire, will open in New York on August 19 with a cast including Carlton Macy, Charles Williams, Conrad Cantzen and Joe

COMING

## EXCELATONE

H. M. HORKHEIMER, Pres.

MORE STARS  
THAN THERE ARE  
IN HEAVEN  
SINGING  
TALKING  
DANCING

METRO GOLDWYN MAYER'S

"HOLLYWOOD  
REVUE of 1929"

TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>

GRAUMAN'S CHINESE THEATRE



# The MOVING MOVIE THRONG

By John Hall

Hollywood's Equity-Producer battle is highly educational.

Every published statement from the picture producers is alive with what Mr. Henry Ford and our other great industrialists will consider exceedingly informative industrial data.

"Hollywood," a weekly magazine, official organ of the Academy of Motion Picture Arts and Sciences, taking its authority from "a banker whose intimacy with the film industry entitles him to speak with authority," says: "There are twenty-five actors for every part. Five or six thousand actors who have had screen credit in Hollywood. The studios won't use five hundred a day. They can't. There are 13,000 extras listed and work for 700. No argument was ever won by labor under those conditions, simply because loyalty won't stand up against starvation."

That's official, and it is furnished gratuitously by the producers via the Academy and its official magazine.

The statement contains elements sickeningly familiar to all labor leaders and political economists. The frank official admission that there is kept available in the motion picture field a supply of labor several times greater than the demand, and that STARVATION among the workers is a POSSIBLE lethal weapon has its own grisly significance.

To Mr. Ford and his fellow great industrialists the news from Hollywood will recall labor conditions of the rack and thumbscrew days when capital and labor wars dotted our fair land with miniature revolutions legally termed "strikes." It will recall to them the days when our "trusts" imported shiploads of laborers, flooded the labor market and actually starved to submission scores of thousands of striking workers; the days when old reliable "Supply and demand" dominated American industrial life.

The "Banker whose intimacy with the film industry entitles him to speak with authority" has done more than that: He has spoken with more than astonishing frankness. In pointing to the impending STARVATION of the men and women of Equity, by suggestion, he brings to mind a silk-gloved, chilling brutality sternly frowned upon by American business men. Though the hidden menace be far from his mind, his WORDS, as printed in the official magazine of the Academy, must stand for themselves. Maybe he shouldn't have done it; but the fact remains. We must be governed by the facts as we find them.

From the same official magazine: "Talk of an eight-hour day is silly. We can't put actors on a par with carpenters or electricians or other trades . . . The talk of overwork is nonsense. Players under contract work only 60 per cent of the time they're paid for. They loaf the rest."

This statement, we are informed by

"Hollywood," comes from "The head of one of the great studios."

In this statement Mr. Henry Ford and other great business men are going to find cause for astonishment. They are going to learn that they don't know much about handling workers and their working time. By utilizing but 60 per cent of the time of their highest paid workers some two-score Hollywood picture producers have made themselves multi-millionaires! Think of it; men like Ford, advocating a five-day week, suddenly discover that Hollywood producers use but 60 per cent of the time of their highest paid workers—and become multi-millionaires doing it!

Again this is official. Its source is absolutely authentic, beyond all question. It is an impartial report with the stamp of official accuracy, published in an official motion picture magazine. The system has produced in the film industry one of the largest groups of multi-millionaires in the entire industrial structure of the United States.

"Talk of an eight-hour day is silly," says "The head of one of the great studios!" This statement is made in face of the fact that the entire extra list of 13,000 is employed on an eight-hour basis, being paid for all overtime. The "five or six thousand actors who have had screen credit in Hollywood," the men and women and children who play the important supporting parts, as a general rule, are employed by the week WITH NO LIMIT to their working hours. "Talk of an eight-hour day is silly" leaves us a bit confused.

"We can't put actors on a par with carpenters or electricians or other trades" seems to bespeak a mental twist our leading economists and labor leaders, and the business world in general, will find slightly ambiguous. "On par" might mean many things. Economically, the Hollywood actor would give much to be "on par" with the artisans. They (the artisans) work regularly, with stabilized pay, eat regularly, own their homes and automobiles—and toil eight hours a day. The actor is lucky if he eats regularly. The unionized mechanic certainly refuses to be "on par" with the actor. Again the fact refusing to be ignored. Ask the mechanics. They know.

Again: What is meant by "Actor"? The high-salaried featured players and stars under permanent contract who "work only 60 per cent of the time" are apart from the herd, a class by themselves, generally financially independent, and so professionally entrenched that they usually DICTATE their working hours. Producer fear of losing these immensely valuable "box office" big ones to rival producers gives the players a leverage familiar to all who work in pictures. Their popularity with the public is what makes millionaires of the pro-

ducers. The enormous salaries they receive, in the last analysis, are not salaries. What they receive from the producers is a carefully calculated percentage of what their pictures EARN.

Logic unerringly points the fact that the Hollywood "actors" who "work only 60 per cent of the time" are, in fact, partners with the producers, actually sharing profits from the pictures in which they appear. The "salary" of the star or featured player, as every Hollywood player knows, is part of the overhead of the particular picture or series of pictures featuring or starring the artist. His studio unit carries its own staff, all charged to his (or her) pictures. Usually, if three of the pictures fail to show a profit—there is a player looking for a job. A producer gambling beyond that would be considered a fit patient for Patton, one of California's biggest insane asylums, now entirely without any motion picture producers.

Lest the outside world gain the impression that permanently employed lesser contract players average 40 per cent of their time on the golf links it is suggested that "fans" drop them a line and ask them about it. If a company is employing ten production units, the lesser player is subject to call for any one of them; in other words, he has ten places to work. If he can meet this requirement and loaf 40 per cent of his time—things at his studio are a bit sluggish.

From all of which one must gather the impression that the "boloney" is a bit ripe. It is a nice war, so far. Frank Gillmore and his executive assistants are hitting fair, scrupulously avoiding socking below the belt. Valiant spirits like Jetta Goudal, Lewis Stone, Reginald Denny, James Kirkwood, Joe E. Brown, all notables, and a host of others, fight fair, with dignity and the grim determination to battle until victory—clean victory—is theirs.

The statements from official sources published in the official magazine, accepted as expressions of sincere opinion, must be taken at face value.

If the producers, in their own official magazine, are going to supply the ammunition needed by Gillmore and his army, there is much reason to believe that Mr. Gillmore, by exerting his well known power of repression, will bear up under the same. For this service he owes them a letter of thanks. If they will go on making statements like those published in "Hollywood" magazine, his cause will grow and grow until its resulting momentum will automatically carry it to complete victory.

"Red Coat's Romance," a two-reel picture of the Northwest Mounted Police, starring Ted Carson and directed by Josef Levigard, has gone into production at Universal.

## NOTICE

New sound studios ready, in the heart of Broadway, to save your time. Finest recording and lighting systems. A music department is at your service. Theme songs and feature synchronization arranged and composed at reasonable rates.

SOUND TRANSFERRED  
FROM FILM TO DISC  
**RADIOTONE STUDIOS**  
1600 Broadway New York

## CHAS. HOCHBERG

FILM EDITOR

Now available to cut any talkies

**RADIOTONE**  
STUDIOS

1845 Glendale Blvd., Los Angeles

Phone: NOrmandie 6101

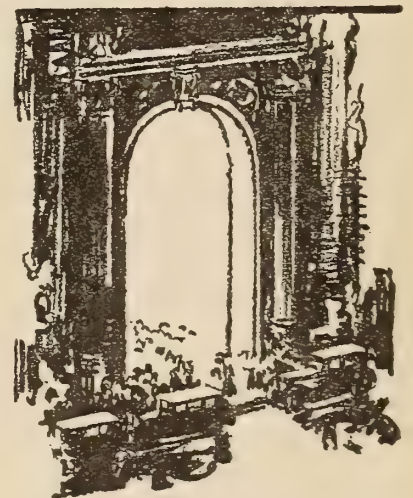
## SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

**MARIE LA MARR**  
ELECTROLYGIST

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

## THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp . . . these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

**THE HOLLYWOOD  
PLAZA  
HOTEL**

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



# Equity's Fight

*From a Legal Standpoint*

By Charles F. Adams,  
Attorney-at-Law

## THE AMENDED COMPLAINT

In filing an amended complaint Equity has more closely connected the producer—Warner Brothers' Pictures, Inc.—with the violation by Tully Marshall of his contract with Equity. The amended complaint sets forth the acts of Marshall and the acts of Equity by which a contract between Marshall and Equity is alleged to be consummated, by which Marshall agrees with Equity to refrain from working in any talking and—or sound motion pictures, if and when non-members of Equity are employed in the making of any such picture; that Warner Brothers, Inc., knowing that Marshall was a member of Equity and that by his contract with Equity he had agreed not to work in any such picture, nevertheless induced and persuaded Marshall to breach his said contract with Equity and to enter into a contract with Warner Brothers' Pictures, Inc., contrary to his contract with Equity; that Marshall was induced to do so by deception and falsehood and intimidation and that he was told that if he did not sign with said producer he would be unable to procure employment with any other motion picture producing company; that the said producer was a member of the Association of Producers made up of all the leading motion picture producers and that Marshall would be blacklisted by them if he did not sign the contract offered to him by said producer. This complaint is much stronger than the original one.

It is grounded upon the theory of the inviolability of contracts; that the law protects all rights secured by a third party who by intimidation and coercion causes one of the parties to that contract to violate that contract to the detriment of the other party thereby leaves himself liable to damage in an action for damages, or to be enjoined in an action for an injunction.

If the court should construe membership in Equity to be such a contract and the acts of the defendants to be an unlawful interference with the rights created and vested by this contract, then Equity will achieve its objective by judicial procedure. If the court should hold otherwise, then the rights of the parties will have to be settled in the field of industrial strife.

While I do not believe in socialism generally, there are times when it would appear for the public welfare, for our government to provide the judicial machinery necessary to do justice between capital and labor, rather than leave the matter to the arbitrament of industrial warfare, which like all other forms of war, does not necessarily determine the justice of the cause but rather the superior endurance of the victor.

Of course, such judicial determination would be subject to abuse and hampered by constitutional rights

which we could not afford to jeopardize. Yet when we analyze the trend of government, we find more and more regulation and protection—which means less personal liberty.

Individual liberty is not looked upon nor judicially construed as it has been in the past—the effect upon public welfare is now the crucible test.

Just as international relationships are changing, so are our rights in our relation to one another. Nations have always proclaimed—as an excuse for war—that they could not arbitrate their sovereignty. Capital's right to exploit industry is being continually curtailed. Organized labor's prerogative of declaring strikes is on the wane.

Capital and Labor generally are yielding before an enlightened public opinion, yielding their individual claims in favor of principles of justice and fair play. Justice does not consist of making one class the judge of its own cause. Selfishness has been and always will be a bar to the attainment of justice.

In attempting to obtain a judicial determination of its contract rights, Equity has taken a unique step in the annals of industrial contention. Let us hope that in this case a precedent shall be established, by which the door shall be opened to the settlement of industrial disputes, based upon the rights of parties to freely and fairly contract with each other and have their contractual rights determined by a disinterested tribunal.

We need to establish confidence in our courts. Any step in that direction is a distinct contribution to constructive government. Whatever the decision of the court of final appeal may be is right. It must be so. One must remember that the courts have their limitations. They cannot give protection which the law does not give. But by the decision of the courts we find out what the law is and if it is not what it should be, then it is our right and duty to change it.

This action is in the right direction. The time will come when disagreements of this nature will be settled largely by such procedure.

## NEW HEARST REEL

Hearst Metrotone News, the new sound news reel to be made by the publishers' organization, will have its first release on September 28, according to an announcement made in New York this week. M-G-M will handle the distribution.

"The Jade Box," a ten-episode talking serial, featuring Louise Lorraine and Jack Perrin and directed by Ray Taylor, has gone into production at Universal. The story is an original by Fred Jackson and is a mystery adventure. Others in the cast are Francis Ford, Wilbur S. Mack, Leo White and Monroe Salisbury.

## Wheeler Oakman Is Signed For Feature

Wheeler Oakman, stage and screen star, has been signed by Universal for an important role in Mary Nolan's all talking starring picture, "The Shanghai Lady."

Miss Nolan and Oakman are the only two assigned as yet to the picture which is from a stage play by John Colton, John Robertson will direct.

## PRODUCING ON COAST

Lester Bryant and George Gatts, noted Chicago and New York producers, are to begin extensive producing operations on the coast. David Golden, general stage director and brother of John Golden, is now rehearsing Edna Hibbard in "The Door Between," a three-act comedy by Vincent Lawrence, author of "In Love With Love" and "Two Fellows and a Girl," and others.

Edna Hibbard will have two famous leading men, Kenneth Thompson and Richard Tucker of stage, screen and talking picture fame.

"The Door Between" has its coast stage premiere at the Geary Theatre in San Francisco, August 5, and some time in September will play one of the leading downtown theatres of Los Angeles.

Bryant and Gatts will follow this up with other productions, it is said.

## TOM REED GAINS

### BIG PROMOTION

Tom Reed has been appointed assistant to C. Gardner Sullivan, supervising scenario chief of Universal Pictures Corporation, according to an announcement today by Carl Laemmle, Jr., general manager.

Reed's promotion comes as a result of exceptionally meritorious work, first as a title writer, then as a scenario writer and dialogue expert.

The entire undertaking of preparing "The Three Godfathers" by Peter B. Kyne for the talking screen was recently completed by Reed, who did the adaptation, continuity and dialogue.

Reed's new duties will be as Sullivan's assistant and story editor. He assumes his new post at once.

Lester Lee, writer and producer of vaudeville sketches, and J. Leo Meehan, director of all the Gene Stratton Porter Productions, form a great team at the Gramercy Park studio of RCA Photophone. Lester figures out business in stage technique and then Meehan shows how it can best register in pictures, and the results have been satisfying both; better than that, the powers that be. They are making tabloid musical comedies of collegiate life.

## When A. E. A. First Saw The Light Of Day In California

Back in the musty pages of Pacific Coast history we find many interesting things. One historical event which holds the attention of the motion picture industry at the present moment is the organization of Equity in Los Angeles. James Neill, well known to all of us, has given Filmograph a clipping from the Los Angeles Times of March 20, 1915, and included in a column written by Grace Kingsley we find a note giving a few of the details of the first Equity meeting in Southern California.

Equity first sent its ambassadors as far west as Kansas City, from which point others were dispatched to San Francisco. After the seed of the organization had been successfully planted in both places the leaders turned their lights on Los Angeles. A telegram was sent to James Neil by the late William H. Crane, Francis Wilson and Howard Kyle. They urgently requested Mr. Neill, then a player at the Morosco Theatre, to summon together as many of the stage actors and actresses as possible for a meeting. Oliver Morosco, then the leading producer, took an active interest in the project and aided Mr. Neil in his activities and instructed Kenneth McGaffey, his publicity director, to give the meeting all possible notice in the press. Mr. Neill states that Cecil De Mille, D. W. Griffith, Thomas H. Ince and Oliver Morosco authorized him to announce that they would appear at the meeting and speak in favor of Equity. Mr. Morosco was, however, the only one who appeared. He spoke highly of the organization.

The first artists to sign as members of A. E. A. in Los Angeles were James Neill, Frank Richer, Fred Kelsey and several others whose names cannot be recalled at this time.

James Neill has been a staunch supporter of Equity since that time and standing shoulder to shoulder with him as a loyal member is Edythe Chapman, his charming wife.

The following is the short announcement which appeared in the Times of March 20, 1915:

### ACTORS' TALKFEST

The Actors' Equity Association is to meet in San Francisco on or about July 9. Francis Wilson is president, Bruce McRae is corresponding secretary and Henry Miller recording secretary. James Neill has been asked by the association to interest motion-picture actors in the meeting. Among the membership are included George Arliss, Digby Bell, Frank Craven, Wilton Lackaye, George Nash and other noted actors.



# Pacific Northwest Section

ANDY GUNNARD, Representative

Savoy Hotel, Seattle, Wash.

Mr. Earl Crabb, division manager of the Fox West Coast Theatres, held the first division meeting at Seattle on Tuesday, July 30. All managers and other department heads from the entire Northwest division were gathered at the round-table to discuss the many subjects that go to make a greater movie season, and to better the entertainment for the theatre going public. Two Western Electric experts, Mr. Jones and Mr. Cook, gave talks on acoustics and the operation of Sound Projection machines. The following managers and department heads attended: From Portland, Ore., Mr. Floyd Maxwell, Marc Bowman, E. E. Marsh, William Fitzhenry and George Couche; from Pendleton, Larry Goux; from Astoria, Edgar Hart; from Olympia, Hal Raleigh and Ed Zabel; from Bremerton, Jules Riseman; from Wenatchee, H. A. Sobottka; from Yakima, Hal Gillespie; from Bellingham, Art Hile and E. T. Mathen; from Aberdeen, Cecil Gynne; from Centralia, Mr. Charles; from Everett, Billy Hartford. Seattle department heads included Mr. Earl Crabb, Sid MacDonald, Lou Golden, Angus McRae, Mr. Meager, Edward Fitzgerald, J. C. Bowles, Mr. McFarland, H. H. Robertson, James Clemmer, Al Finklestein and Al Rosenberg.

Harry Taylor, formerly Midwest Division manager for Universal, has been promoted to the position of assistant general sales manager. We congratulate him and wish him good luck.

Morgan A. Walsh, Western District sales manager for Warner Bros., is visiting Seattle.

It is very amusing to be in the neighborhood of the Seattle Theatre at Pine and Ninth streets and hear the outcoming theatre crowds laughing and relating bits of dialogue and attempting to describe some of the laugh provoking scenes from the "Cocoanuts" in which the Four Marx Brothers keep the crowded house in a laughing uproar.

At the preview of "The Street Girl," R-K-O's first all-talkie held at the Orpheum Monday night which was attended by about three hundred and fifty people composed of theatre managers, exchange managers and various motion picture people.

Ruth Mix and her Rodeo Revue open at the Orpheum Theatre Saturday, August 3.

## EXPANSION PROGRAM

Fourth Avenue Amusement Company, which operates 51 theatres in Kentucky and Indiana, has made plans for the invasion of the Ohio territory. The company will build a \$1,000,000 2000-seat house in Hamilton, Ohio, and also enter other Ohio cities. About \$3,000,000 will be spent in the expansion program, according to Fred J. Dolle, president of the chain.

## Seven Companies Are Working at Warners

Passing the half way mark in the greatest production program in their history. Warner Brothers now have seven all-talking pictures in the process of filming and recording.

Included among the pictures now being made are several road shows, specials, and all color films, while the extravagant musical revue is taxing the talent and services of practically every department.

"The Show of Shows," the pretentious musical extravaganza, has a brilliant cast of over one hundred outstanding stars of stage and screen. Darryl Zanuck, associate executive, is personally producing it. The entire studio directorial staff and the group of twelve contract song writers are contributing their individual talents. Three prominent dance directors are staging the numbers.

## Cartoon Subjects Shot In Color

NEW YORK, Aug. 2—Maurice A. Chase, president of Empire Productions, Inc., announces the acquisition by his company of six novelty cartoons in natural colors, synchronized with music and sound effects.

David Broeckman wrote the scores and directed his seventeen-piece orchestra at the recording studios.

Empire will release the subjects shortly. All of them are completed, the titles being "Boney's Boner," "Wanderin's," "An Egyptian Gyp," "Kriss Krosses," "A Pikin' Pirate" and "Hector Hectic." The pictures will be booked through Empire's franchise holders and to chain theatres direct.

Empire recently completed its first production in the East, "The Wishbone," with Franklyn Farnum. This picture is being released as a part of 26 subjects known as "Empire Talkies."

## Gives Fine Performance



The splendid performance of Barton Hepburn in "Dynamite," Cecil DeMille's special, now playing at the Carthay Circle, has drawn the favored attention of Los Angeles critics. A great future is predicted for this young actor.

## Harry Weber Has Many On The Job

These are busy days in the offices of Harry Weber of the Hollywood Bank Building. He has signed Jack Dempsey to start August 3 in Dallas, Texas, on the Inter-State Circuit for four weeks on a \$5000 per week guarantee and a percentage of the shekels that flow into the box office while he is touring the circuit.

Irene Rich begins September 14 on a seventeen-week tour at the Palace in New York.

Baclanova is in St. Louis this week, the beginning of a fifteen-week tour.

Theda Bara opens in Newark, New Jersey, August 31, for a tour of the RKO Circuit.

Ben Bard will hold down the master of ceremony position opening August 7 at the Los Angeles Orpheum Theatre.

Grace Valentine & Company, which includes Huntley Gordon, have been booked for next week in Oakland in a sketch.

Aileen Pringle is rehearsing an act that Mr. Weber has booked.

Estelle Taylor is slated to open September 14 at the Coliseum in New York and follows this by going into the Palace Theatre on Broadway.

Belle Bennett was signed to Metro-Goldwyn-Mayer contract which calls for \$3500 per week.

Hallam Cooley put his signature on the dotted line for an eight months' contract at Universal.

Moria Marvis was signed by Fox, while the Three Girl Friends' contract was accepted by Metro-Goldwyn-Mayer, and just as a parting word, let us say that Lita Grey Chaplin, who is also under the Henry Weber managerial wing, is this week showing at the Orpheum here.

This, of course, is just part of the Henry Weber activities on the coast, while his organization offices in New York, London and Chicago are likewise hotbeds for activity of singing artists for both the stage and screen.

## "KID GLOVES" ON SCREEN AT HILLSTREET

Conrad Nagel, in the role of a slick gangster, is featured with Lois Wilson in the Vitaphone talking picture, "Kid Gloves," at the Hillstreet Theatre this week. Prominent in the supporting cast are Edna Murphy, Tommy Dugan, Edward Earle, John Davidson, Richard Cramer and Maude Turner Gordon. Directed by Ray Enright, the story is credited to Fred Myton, with adaptation by Robert Lord.

Presenting the joy and the fun of the sidewalks of New York, and conveying with scene, song, dance and action the vivid life and spirit of Gotham, "Skyscrapers," with a cast of 25 principals, headlines the R-K-O stage show. Among the featured players are Jack and Kay Spangler, Buddy Page, Cooper and Clifton, Rosemarie Marson, Ray Colman, eight Broadway flappers, and Zeke Lee's ten deckhands, a New York jazz band aggregation.

Production of "Alias the Bandit," a two-reel chapter of the Pioneer Kid series, has been started at Universal under the direction of Jack Nelson. Bobby Nelson is starred.



# PRODUCER - EQUITY

## Has Will H. Hays Become the Mediator in the Conflict?

WITH the arrival here of Will H. Hays, rumors were that the producers would finally get together. We have always stood firm that there would be a way of settling the Producers-Equity controversy because of the iron clad contract entered into between the producers and the allied arts that are connected with the making of motion pictures. When it is taken into consideration that the pact signed by the studios affected the industry in such a manner that if a general strike was called the whole country would be thrown into a state of disorder, theatres would be closed, and would actually force the allied unions to stand as a single unit against the producers.



Will H. Hays

Wil H. Hays, realizing that this agreement was such that it could be broken by either side in WRITING without even the formality of giving any warning, came to the Coast although a statement had been given out that he decided to remain in the East instead of coming here for his annual July visit. He appeared on the scene and although he hasn't made a single statement to the press, Hollywood Filmograph felt that it was only a matter of time until the agreement herewith reprinted would not be permitted to be broken by the UNIONS as it would be suicide for the motion picture industry.

The various UNIONS have been begging Frank Gillmore, President of the ACTORS' EQUITY ASSOCIATION, to permit them to call out their men. The first move made in that direction happened at the HOLLYWOOD BOWL. This, the "EQUITY" organization had nothing to do with. In fact FRANK GILLMORE was just as much surprised when it happened as were the BOWL Board of Directors, but it did show what could be done. If this was a slight sign of what was in store, PEACE was the only thing that would stop the allied UNIONS from forcing the issue, and such a diplomat as WILL H. HAYS knew what this all meant, and naturally discussed the matter with the producers and now PEACE LOOMS ON THE HORIZON and HOLLYWOOD FILMOGRAPH feels that it is only fair to give the true facts to all concerned.

FRANK GILLMORE at all times has fought this battle for EQUITY in a gentlemanly manner, and pleaded for the members to remember they are ARTISTS and to not allow anything to creep into this controversy that might make a personal issue of it. Evidence of the fairness of FRANK GILLMORE came to light when some of the members proposed to make a demonstration at the opening of Cecil B. De Mille's picture, "DYNAMITE," at the Carhay Circle Theatre. A WARNING WAS SENT OUT THAT ANY MEMBER TAKING PART IN A DEMONSTRATION AGAINST MR. DE MILLE AT THE OPENING OF THE PICTURE WOULD BE 'SUSPENDED' and nothing happened, most of the

members didn't attend the opening, but there was no demonstration.

NOW THAT THIS AGREEMENT BETWEEN the PRODUCERS and THE UNIONS WILL STAND AS AGREED AND IT LOOKS LIKE PEACE IS AT HAND. It is only right to tell some of the high lights of what EQUITY proposes to do when this strike is settled. Charles Miller, who is in charge of the Actors' Equity Association here, was responsible for forming 45 committees which carried on this fight. Every chairman that he appointed has remained in charge throughout the struggle and now that it is about to be settled, SATURDAY'S EQUITY CARNIVAL will turn into a JUBILEE. When the agreement is finally brought about, EQUITY proposes to continue its RELIEF FUND work for the ACTORS. There will be built an ACTORS' HOSPITAL which will be operated by TRUSTEES made up of ACTORS with the exception of those responsible for the legal handling of the business a secretary and manager who will look after the welfare of the ACTORS which, of course, will fall into the hands of Charles Miller. He has been an actor-director all of his life. His greatest directorial work was with the late Thomas H. Ince during the years of 1915 to 1917 when he directed at Inceville. It was his thorough understanding of the theatrical and motion picture business that made it possible for him to understand the producers' problems as he has. He has been a great help to FRANK GILLMORE and the ACTORS' EQUITY ASSOCIATION, and doubly so to PAUL N. TURNER, the attorney, who has served

EQUITY for the past 16 years. The suit against WARNER BROS. and TULLY MARSHALL for violating a contract with EQUITY was filed by I. B. Kornblum who has acted as EQUITY'S attorney here for some time and is still looking after their interests. The following printed agreement states clearly the pact that so far has kept peace inside of the motion picture industry:

### RULES OF PROCEDURE Under MOTION PICTURE AGREEMENT Of November 29, 1926

The following rules are adopted by the Internationals' Committee and the Producers Committee representing all the signatories to the above agreement

as of the 14th day of December, 1926, their purpose being to establish the principle of co-operation and adjustment, it being understood that they are subject to amendments or additions as occasion may arise.

1. The Internationals' Committee may appoint agents, delegates or officers who shall have authority in dealing with the separate managements of the studios of the Producers as may be expressly delegated to them by the Internationals Committee. The relations of the Unions with the Producers and with the separate managements of their studios in matters affecting wages, hours of labor or working conditions are to be carried on exclusively through the Internationals Committee. Except where the organic

## IS ANOTHER JUBILEE

Paul N. Turner, counsel for the Actors' Equity Association, in an exclusive interview granted a representative of the Hollywood Filmograph Thursday, reiterated the persistent stand taken by Equity leaders and augmented considerably the prediction that "the end of the struggle is in sight."

During the course of the last two Equity meetings in the Legion Stadium, Frank Gillmore and Mr. Turner said upon several occasions, "In our opinion, the end is in sight." When asked Thursday to explain his reasons for making this assertion, Mr. Turner said:

"You will remember that I have said, 'In my opinion the end is in sight.' We are the telephone central of all that goes on. Mr. Gillmore and myself are persons of long experience in situations such as the present one. We have fairly accurate information as to how our people stand and we also know how the producers feel. I have always tried to place myself in the position of the other fellow and we have figured beforehand just what the various situations would be if certain things happened. We know what will happen if production is cut down.

"When we say that we believe the end is not far away we mean just that. Putting all things together in relation to past experiences we see every indication pointing to an early termination of the struggle. Unless the producers are willing to make a tremendous sacrifice of money and jeopardize the future of talking pictures by putting out a second or third best product, you can quote me again as saying 'I think the end is in sight.'"

Because the word has been broadcast by certain individuals that the delay in settlement of the present strike is much longer than that experienced in the 1919 fight, Mr. Turner was asked to explain the reason for this so-called condition.

"Many people have been mistaken

in their statements about the 1919 fight," he said. "Some had the idea that it started on August 6. That is an erroneous idea for it began, the same as it did here, by the people of Equity refusing to sign anything but Equity contracts along about the end of May or the early part of June. That condition continued up until some time around the first or second week of August. Up to that time there was absolutely no difference in the position of Equity members compared to the conditions existing here. It was then that the actual closing of the theatres began and the struggle lasted exactly four weeks and two days. It must be remembered, however, that the worry and strain through which our people went was spread over a longer period of time and lasted from early June until September."

Dwelling at some length upon the "weapons" which Equity leaders are said to have up their sleeve, Mr. Turner carefully explained the contracts signed by the electricians, painters, cinematographers, carpenters and musicians. The result of his statement indicated quite clearly that the studio workers could close down the studios overnight should they desire to do so. He did not state, however, that such a plan was contemplated and on the contrary left the impression that peace would be brought about quickly and surely without such drastic action.

He said, "The contract between the workers in the studios and the motion picture producers is a contract between the local unions and individual employers. That contract was originally made in November, 1926, expired in November, 1928, and was extended for three years from 1928. One clause in that contract provides that either the Union or Producers may withdraw from the contract at any time upon giving notice to the chairman of the International committee."

The important issue of arbitration



# Y PEACE LOOMS

law of a union does not permit such procedure.

2. The Internationals Committee and the Producers Committee shall each select a chairman. Communications to either Committee may be addressed to its chairman.

3. The Internationals Committee and the Producers Committee shall each appoint or select a secretary, or some other agent designated for the purpose who shall have an office in Los Angeles. Grievances, requests or other matters arising out of the agreement which have failed of immediate adjustment at any studio shall be reported by each side to its own secretary or agent who shall confer with the secretary or agent of the other side. Each secretary or agent shall

make an independent inquiry into the facts and report them to the Chairman of his Committee with his suggestions or recommendations.

4. The Chairmen jointly may order a hearing on any subject either before or after it has been brought to the attention of the full Committees, to be held at such place and time and by such person or persons representing their committees as they may decide. Any person affected by the decision of such person or persons shall have the right of appeal to the Committees for their further action.

5. Each Committee may make its own rules as to alternates and other matters affecting its own organization or functions.

6. Additions to or amendments of

the rules may be made from time to time by the joint action of a majority of each Committee by vote or agreement in writing. Any of the foregoing rules or any rule hereafter adopted may be cancelled and thereby made of no further effect by vote of, or written agreement of, a majority of either committee, notice of the same being given in writing to the Chairman of the other Committee.

Agreement made this 29th day of November, 1926, between such persons, firms or corporations engaged in the production of motion pictures as may become parties hereto by signing this agreement or a copy hereof (hereinafter called the Producers), and the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, the International Brotherhood of Painters, Decorators and Paperhangers of America, The United Brotherhood of Carpenters and Joiners of America, The International Brotherhood of Electrical Workers, and the American Federation of Musicians (hereinafter called the Unions).

WITNESSETH:

1. The Unions shall select a committee of five members who shall be presidents of International or National Unions affiliated with the American Federation of Labor (referred to hereinafter as the Internationals Committee), which shall represent the Unions in questions arising between the Unions and the Producers at the several studios of the latter.

2. The Producers shall appoint a committee of five members (hereinafter called the Producers' Committee), to meet with the Internationals Committee, at regular intervals and otherwise at the joint call of the chairmen.

3. The Internationals Committee and the Producers Committee shall jointly hear or consider all requests or grievances or other questions affecting wages, hours of labor or working conditions in the studios of the Producers which have failed of local adjustment, and any other matters as to which such joint consideration will tend to avoid misunderstandings, or will tend to improve the condition of the industry and of its employees. Any officer representing a union, or any Producer, shall have the right to be present at a hearing in the subject matter of which the interests of his organization are specially concerned, or to bring before the committees sitting jointly any question which in his judgment requires consideration or adjustment.

4. The Internationals Committee and the Producers' Committee acting jointly may make rules for the local adjustment of requests or grievances, for arbitration or, hearing of, requests or grievances before or after they are acted on by the Internationals Committee and the Producers' Committee, or similar matters of procedure.

5. Any Union or any Producer may withdraw from this agreement upon duplicate written notice mailed to the chairman of the Internationals Committee and also to the chairman of the Producers' Committee. As to the

parties hereto not so withdrawing this agreement shall terminate at the expiration of two years from its date unless sooner renewed.

IN WITNESS WHEREOF, the parties hereto have caused these presents to be signed by their duly authorized officers as of the day and year first above written.

International Brotherhood of Painters, Decorators and Paperhangers of America, by George F. Hedrick, Per Chas. E. Lessing; United Brotherhood of Carpenters and Joiners of America, by John Flynn, General Representative; International Brotherhood of Electrical Workers, by James P. Noonan, Per A. W. McIntyre, Rep.; American Federation of Musicians, by Jos. N. Weber, President; International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, by Wm. F. Canavan, President; Universal Pictures Corporation, by R. H. Cochrane, Vice-President; Metro-Goldwyn-Mayer, by N. M. Schenck, Vice-President; Fox Film Corporation, by W. R. Sheehan, Vice-President; First National Pictures, Inc., by S. Spring, Sec.-Treas.; Famous-Players-Lasky Corporation, by Eleck John Ludvich, Secy-Treas.; FBO Studios, Inc., by J. I. Schnitzer, Vice-President, E. B. Derr, Treasurer; Producers Distributing Corporation, by F. C. Munroe, President; Warner Brothers Pictures, Inc., by Albert Warner, Vice-President; Educational Film Exchanges, Inc., by E. W. Hammons.

EXHIBIT

MOTION PICTURE INTERNATIONALS' COMMITTEE

Los Angeles, Calif., Nov. 13, 1928.

Mr. Ben Simmons, Bus. Rep., Local 1692 U. B. C. & J. of A. 8111 Santa Monica Blvd., Los Angeles, Calif.

Dear Sir and Brother:

Enclosed please find copy of the agreement entered into by the Motion Picture Internationals Committee and the Producers' Committee under date of Oct. 16, 1928.

Among the members of your respective organizations there may be some who will be inclined to criticize the action taken, but a careful analysis of the situation with comparison to the present conditions with that of two years ago, the futile struggles for recognition during the preceding years and the present standardized wage and working conditions without prejudice or discrimination, the remarkable growth of the organizations concerned and their established relations with the Studio managements, all of this must convince the majority that your International Officers have acted wisely and for the best interests of both your Local and the Labor Movement of the southern Pacific coast.

It is understood that from time to time such matters affecting wages and conditions, which may have proven unjust and inequitable, will be adjusted by the two Committees. By continued observance of good faith and fair dealing by the membership, with the same splendid co-operation by your local officers as has prevailed in the past, our future is assured and founded upon a solid basis of mutual confidence.

At this time permit me to once more express my sincere appreciation of your co-operation with this office during the trying times of the past two years, and also in the officers and loyal members of your local who have withstood the attacks of the impatient and hysterical, as well as the agents of those who were opposed to an agreement of any kind. It was this co-operation and loyalty, combined with the constant efforts and support of our International officers, which brought about order out of chaos, and will give guarantee against the conditions under which we suffered prior to Nov. 29th, 1928.

With kindest regards and best wishes for both yourself and local, I am

Yours fraternally.

(Signed) F. CAROTHERS, Secretary.

INTERNATIONALS COMMITTEE.

(Continued on Page 26)

## LEE IN SIGHT?

as discussed quite fully with Mr. Turner. He stressed the point that equity stands ready and willing to try as it did at the outset of the battle to meet the producers upon common ground and arbitrate any differences that might arise as to the conditions of employment.

"The proposal that we have made," said Mr. Turner, "is that arbitration regarding individual working agreements shall be conducted by the American Arbitration Association. This is a country-wide organization having its principal headquarters in New York City and while it is more particularly manned by persons having the employers' outlook, we have used this board for so long that we are entirely satisfied with it. In fact, I can tell you that we very rarely have a case of arbitration but what some important employer acts as umpire."

"Speaking of arbitration and the present Equity contract, I can only say that the paper was drawn after careful consideration of every problem of the industry. All sides were considered including actors, authors and directors and people employed by producers. At the same time we recognized the changing conditions in the industry. We have met the present situation as well as we possibly could and if there is anything in it that appears inequitable we will certainly be most willing to leave it to arbitration for settlement. Mind you, I don't believe there is anything unfair about it but we have agreed to abide by arbitration."

Strict compliance by producing companies with each and every clause of the Equity contract was discussed to and con and Mr. Turner stated definitely that the day worker must be considered first, last and all the time.

"If there is anything close to our hearts it is the day worker," said Mr. Turner.

"We look upon day workers, their

development, cultivation and happiness as more important to the producer than any one thing for it is from the ranks of those people that the stars are to come."

Claims that the association is attempting to force eastern actors upon the producers as a result of the talkers, were refuted quite vigorously by Mr. Turner.

The "deep silence" of the producers which has been so lambasted of late is in truth not a fact. Go-between conferences are being held almost daily according to inferences dropped by Mr. Turner. While the producers themselves have not personally bargained with Equity it is true that many interested parties are conferring with the association leaders and are believed to be carrying back to the higher powers complete reports of the situation as it now exists.

The working schedule of 48 hours per week will not be changed by Equity ruling, he said.

"Equity does not intend to tell the producers how to run his business," said Mr. Turner. We are only interested in the carrying out of the contract which a member makes with the producer. We never have and never will interfere with what pictures the producers make or when they make them."

There is perhaps no one who has had such a varied experience with the ups and downs of Equity as has Mr. Turner. For many years he has heard the trials and tribulations of the actor. He has kept his ear close to the ground and knows conditions in the present fight better than anyone else. In all of his years of experience in Equity strikes and arbitrations he has never yet been wrong in his predictions and he seems to have no qualms at present concerning the ultimate result.

The attitude of Mr. Turner should be most heartening to the profession. Everything in his being seems to breathe his firm belief that "the end is in sight."



# PROGRESS

H

W

duces  
tered



Will

the p  
time  
mitted  
motion

The  
beginning  
of the  
CIATI  
their n  
that di  
LYWC  
"EQUI  
ing to  
GILLM  
prised  
BOWL  
did sho  
was a  
store, l  
that w  
fr

and



# PRODUCER - EQUITY PEACE LOOMS

## Has Will H. Hays Become the Mediator in the Conflict?

WITH the arrival here of Will H. Hays, rumors were that the producers would finally get together. We have always stood firm that there would be a way of settling the Producers-Equity controversy because of the iron clad contract entered into between the producers and the allied arts that are connected with the making of motion pictures. When it is taken into consideration that the pact signed by the studios affected the industry in such a manner that if a general strike was called the whole country would be thrown into a state of disorder, theatres would be closed, and would actually force the allied unions to stand as a single unit against the producers.

Will H. Hays, realizing that this agreement was such that it could be broken by either side in WRITING without even the formality of giving any warning, came to the Coast although a statement had been given out that he decided to remain in the East instead of coming here for his annual July visit. He appeared on the scene and although he hasn't made a single statement to the press, Hollywood Filmograph felt that it was only a matter of time until the agreement herewith reprinted would not be permitted to be broken by the UNIONS as it would be suicide for the motion picture industry.

The various UNIONS have been begging Frank Gillmore, President of the ACTORS' EQUITY ASSOCIATION, to permit them to call out their men. The first move made in that direction happened at the HOLLYWOOD BOWL. This, the "EQUITY" organization had nothing to do with. In fact FRANK GILLMORE was just as much surprised when it happened as were the BOWL Board of Directors, but it did show what could be done. If this was a slight sign of what was in store, PEACE was the only thing that would stop the allied UNIONS from forcing the issue, and such a diplomat as WILL H. HAYS knew what this all meant, and naturally discussed the matter with the producers and now PEACE LOOMS ON THE HORIZON and HOLLYWOOD FILMOGRAPH feels that it is only fair to give the true facts to all concerned.

FRANK GILLMORE at all times has fought this battle for EQUITY in a gentlemanly manner, and pleaded for the members to remember they are ARTISTS and to not allow anything to creep into this controversy that might make a personal issue of it. Evidence of the fairness of FRANK GILLMORE came to light when some of the members proposed to make a demonstration at the opening of Cecil B. De Mille's picture, "DYNAMITE," at the Carthy Circle Theatre. A WARNING WAS SENT OUT THAT ANY MEMBER TAKING PART IN A DEMONSTRATION AGAINST MR. DE MILLE AT THE OPENING OF THE PICTURE WOULD BE 'SUSPENDED' and nothing happened, most of the

EQUITY for the past 16 years. The suit against WARNER BROS. and TULLY MARSHALL for violating a contract with EQUITY was filed by I. B. Korbblum who has acted as EQUITY'S attorney here for some time and is still looking after their interests. The following printed agreement states clearly the pact that so far has kept peace inside of the motion picture industry:

### RULES OF PROCEDURE Under MOTION PICTURE AGREEMENT Of November 29, 1926

The following rules are adopted by the Internationals' Committee and the Producers Committee representing all the signatories to the above agreement

as of the 14th day of December, 1926, their purpose being to establish the principle of co-operation and adjustment, it being understood that they are subject to amendments or additions as occasion may arise.

1. The Internationals' Committee may appoint agents, delegates or officers who shall have authority in dealing with the separate managements of the studios of the Producers as may be expressly delegated to them by the Internationals Committee. The relations of the Unions with the Producers and with the separate managements of their studios in matters affecting wages, hours of labor or working conditions are to be carried on exclusively through the Internationals Committee. Except where the organic

law of a union does not permit such procedure.

2. The Internationals Committee and the Producers Committee shall each select a chairman. Communications to either Committee may be addressed to its chairman.

3. The Internationals Committee and the Producers Committee shall each appoint or select a secretary, or some other agent designated for the purpose who shall have an office in Los Angeles. Grievances, requests or other matters arising out of the agreement which have failed of immediate adjustment at any studio shall be reported by each side to its own secretary or agent who shall confer with the secretary or agent of the other side. Each secretary or agent shall

make an independent inquiry into the facts and report them to the Chairman of his Committee with his suggestions or recommendations.

4. The Chairmen jointly may order a hearing on any subject either before or after it has been brought to the attention of the full Committees, to be held at such place and time and by such person or persons representing their committees as they may decide. Any person affected by the decision of such person or persons shall have the right of appeal to the Committees for their further action.

5. Each Committee may make its own rules as to alternates and other matters affecting its own organization or functions.

6. Additions to or amendments of

the rules may be made from time to time by the joint action of a majority of each Committee by vote or agreement in writing. Any of the foregoing rules or any rule hereafter adopted may be cancelled and thereby made of no further effect by vote of, or written agreement of, a majority of either committee, notice of the same being given in writing to the Chairman of the other Committee.

Agreement made this 29th day of November, 1926, between such persons, firms or corporations engaged in the production of motion pictures as may become parties hereto by signing this agreement or a copy hereof (hereinafter called the Producers), and the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, the International Brotherhood of Painters, Decorators and Paperhangers of America, The United Brotherhood of Carpenters and Joiners of America, The International Brotherhood of Electrical Workers, and the American Federation of Musicians (hereinafter called the Unions).

### WITNESSETH:

1. The Unions shall select a committee of five members who shall be presidents of International or National Unions affiliated with the American Federation of Labor (referred to hereinafter as the Internationals Committee); which shall represent the Unions in questions arising between the Unions and the Producers at the several studios of the latter.

2. The Producers shall appoint a committee of five members (hereinafter called the Producers' Committee), to meet with the Internationals Committee, at regular intervals and otherwise at the joint call of the chairmen.

3. The Internationals Committee and the Producers Committee shall jointly hear or consider all requests or grievances or other questions affecting wages, hours of labor or working conditions in the studios of the Producers which have failed of local adjustment, and any other matters as to which such joint consideration will tend to avoid misunderstandings, or will tend to improve the condition of the industry and of its employees. Any officer representing a union, or any Producer, shall have the right to be present at a bearing in the subject matter of which the interests of his organization are specially concerned, or to bring before the committees sitting jointly any question which in his judgment requires consideration or adjustment.

4. The Internationals Committee and the Producers' Committee acting jointly may make rules for the local adjustment of requests or grievances, for arbitration or, hearing of, requests or grievances before or after they are acted on by the Internationals Committee and the Producers' Committee, or similar matters of procedure.

5. Any Union or any Producer may withdraw from this agreement upon duplicate written notice mailed to the chairman of the Internationals Committee and also to the chairman of the Producers' Committee. As to the

parties hereto not so withdrawing this agreement shall terminate at the expiration of two years from its date unless sooner renewed.

IN WITNESS WHEREOF, the parties hereto have caused these presents to be signed by their duly authorized officers as of the day and year first above written.

International Brotherhood of Painters, Decorators and Paperhangers of America, by George F. Hedrick, Per Chas. E. Lessing; United Brotherhood of Carpenters and Joiners of America, by John Flynn, General Representative; International Brotherhood of Electrical Workers, by James P. Noonan, Per A. W. McIntyre, Rep.; American Federation of Musicians, by Jos. N. Weber, President; International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, by Wm. F. Canavan, President; Universal Pictures Corporation, by R. H. Cochran, Vice-President; Metro-Goldwyn-Mayer, by N. M. Schenck, Vice-President; Fox Film Corporation, by W. R. Sheehan, Vice-President; First National Pictures, Inc., by S. Spring, Sec.-Treas.; Famous-Players-Lasky Corporation, by Elck John Ludvich, Secy-Treas.; FBO Studios, Inc., by J. I. Schnitzer, Vice-President, E. B. Derr, Treasurer; Producers Distributing Corporation, by F. C. Munroe, President; Warner Brothers Pictures, Inc., by Albert Warner, Vice-President; Educational Film Exchanges, Inc., by E. W. Hammons.

### EXHIBIT MOTION PICTURE INTERNATIONALS' COMMITTEE

Los Angeles, Calif., Nov. 13, 1928.  
Mr. Ben Simmons, Bus. Rep.,  
Local 1692 U. B. O. & J. of A.,  
8111 Santa Monica Blvd.,  
Los Angeles, Calif.

Dear Sir and Brother:

Enclosed please find copy of the agreement entered into by the Motion Picture Internationals Committee and the Producers' Committee under date of Oct. 10, 1928.

Among the members of your respective organizations there may be some who will be inclined to criticize the action taken, but a careful analysis of the situation with comparison to the present conditions with that of two years ago, the future struggles for recognition during the preceding years, and the present standardized wage and working conditions without prejudice or discrimination, the remarkable growth of the organizations concerned and their established relations with the Studio managements, all of this must convince the majority that your International Officers have acted wisely and for the best interests of both your Local and the Labor Movement of the southern Pacific coast.

It is understood that from time to time such matters affecting wages and conditions, which may have proven unjust and inequitable, will be adjusted by the two Committees. By continued observance of good faith and fair dealing by the membership, and the same splendid co-operation by your local officers as has prevailed in the past, our future is assured and founded upon a solid basis of mutual confidence.

At this time permit me to once more express my sincere appreciation of your co-operation with this office during the trying times of the past two years, and also in the officers and loyal members of your local who have withstood the attacks of the impatient and hysterical, as well as the agents of those who were opposed to an agreement of any kind. It was this co-operation and loyalty, combined with the constant efforts and support of our International officers, which brought about order out of chaos and will give guarantee against the conditions under which we suffered prior to Nov. 29th, 1928.

With kindest regards and best wishes for both yourself and local, I am,  
Yours fraternally,  
(Signed) F. CAROTHERS, Secretary,  
INTERNATIONALS COMMITTEE.  
(Continued on Page 26)

## IS ANOTHER JUBILEE IN SIGHT?

Paul N. Turner, counsel for the Actors' Equity Association, in an exclusive interview granted a representative of the Hollywood Filmograph Thursday, reiterated the persistent stand taken by Equity leaders and augmented considerably the prediction that "the end of the struggle is in sight."

During the course of the last two Equity meetings in the Legion Stadium, Frank Gillmore and Mr. Turner said upon several occasions, "In our opinion, the end is in sight." When asked Thursday to explain his reasons for making this assertion, Mr. Turner said:

"You will remember that I have said, 'In my opinion the end is in sight.' We are the telephone central of all that goes on. Mr. Gillmore and myself are persons of long experience in situations such as the present one. We have fairly accurate information as to how our people stand and we also know how the producers feel. I have always tried to place myself in the position of the other fellow and we have figured beforehand just what the various situations would be if certain things happened. We know what will happen if production is cut down.

"When we say that we believe the end is not far away we mean just that. Putting all things together in relation to past experiences we see every indication pointing to an early termination of the struggle. Unless the producers are willing to make a tremendous sacrifice of money and jeopardize the future of talking pictures by putting out a second or third best product, you can quote me again as saying 'I think the end is in sight.'"

Because the word has been broadcast by certain individuals that the delay in settlement of the present strike is much longer than that experienced in the 1919 fight, Mr. Turner was asked to explain the reason for this so-called condition.

"Many people have been mistaken

in their statements about the 1919 fight," he said. "Some had the idea that it started on August 6. That is an erroneous idea for it began, the same as it did here, by the people of Equity refusing to sign anything but Equity contracts along about the end of May or the early part of June. That condition continued up until some time around the first or second week of August. Up to that time there was absolutely no differences in the position of Equity members compared to the conditions existing here. It was then that the actual closing of the theatres began and the struggle lasted exactly four weeks and two days. It must be remembered, however, that the worry and strain through which our people went was spread over a longer period of time and lasted from early June until September."

Dwelling at some length upon the "weapons" which Equity leaders are said to have up their sleeve, Mr. Turner carefully explained the contracts signed by the electricians, painters, cinematographers, carpenters and musicians. The result of his statement indicated quite clearly that the studio workers could close down the studios overnight should they desire to do so. He did not state, however, that such a plan was contemplated and on the contrary left the impression that peace would be brought about quickly and surely without such drastic action.

He said, "The contract between the workers in the studios and the motion picture producers is a contract between the local unions and individual employers. That contract was originally made in November, 1926, expired in November, 1928, and was extended for three years from 1928. One clause in that contract provides that either the Union or Producers may withdraw from the contract at any time upon giving notice to the chairman of the International committee."

The important issue of arbitration

was discussed quite fully with Mr. Turner. He stressed the point that Equity stands ready and willing today as it did at the outset of the battle to meet the producers upon a common ground and arbitrate any differences that might arise as to the conditions of employment.

"The proposal that we have made," said Mr. Turner, "is that arbitration regarding individual working agreements shall be conducted by the American Arbitration Association. This is a country-wide organization having its principal headquarters in New York City and while it is more particularly manned by persons having the employers' outlook, we have used this board for so long that we are entirely satisfied with it. In fact, I can tell you that we very rarely have a case of arbitration but what some important employer acts as umpire."

"Speaking of arbitration and the present Equity contract, I can only say that the paper was drawn after careful consideration of every problem of the industry. All sides were considered including actors, authors and directors and people employed by Producers. At the same time we recognized the changing conditions in the industry. We have met the present situation as well as we possibly could and if there is anything in it that appears inequitable we will certainly be most willing to leave it to arbitration for settlement. Mind you, I don't believe there is anything unfair about it but we have agreed to abide by arbitration."

Strict compliance by producing companies with each and every clause of the Equity contract was discussed pro and con and Mr. Turner stated definitely that the day worker must be considered first, last and all the time.

"If there is anything close to our hearts it is the day worker," said Mr. Turner.

"We look upon day workers, their

development, cultivation and happiness as more important to the producer than any one thing for it is from the ranks of those people that the stars are to come."

Claims that the association is attempting to force eastern actors upon the producers as a result of the talkers, were refuted quite vigorously by Mr. Turner.

The "deep silence" of the producers which has been so lambasted of late is in truth not a fact. Go-between conferences are being held almost daily according to inferences dropped by Mr. Turner. While the producers themselves have not personally bargained with Equity it is true that many interested parties are conferring with the association leaders and are believed to be carrying back to the higher powers complete reports of the situation as it now exists.

The working schedule of 48 hours per week will not be changed by Equity ruling, he said.

"Equity does not intend to tell the producers how to run his business," said Mr. Turner. We are only interested in the carrying out of the contract which a member makes with the producer. We never have and never will interfere with what pictures the producers make or when they make them."

There is perhaps no one who has had such a varied experience with the ups and downs of Equity as has Mr. Turner. For many years he has heard the trials and tribulations of the actor. He has kept his ear close to the ground and knows conditions in the present fight better than anyone else. In all of his years of experience in Equity strikes and arbitrations he has never yet been wrong in his predictions and he seems to have no qualms at present concerning the ultimate result.

The attitude of Mr. Turner should be most heartening to the profession. Everything in his being seems to breathe his firm belief that "the end is in sight."



# Real Negro Chorus In Warner Production

## "Golden Dawn" Will Have Many Selected Colored Extras

Several hundred colored extras have been temporarily transported to their ancestral Africa by Warner Brothers for use in "Golden Dawn," the Hammerstein operetta which is being made into a singing, talking, natural-color Vitaphone production.

Stripped of civilization's veneer, the negro players form a fascinating background for the development of the story of the mysterious white girl found among them. They also make up the great chorus that sings and chants the weird but beautiful native music that made "Golden Dawn" an outstanding success as an operetta.

The African jungle to which the colored extras and white cast were taken has been built on the Warner ranch north of Hollywood in the bed and along the banks of the Los Angeles River. Unseasonable heat in Southern California has helped to heighten the illusion of the tropical atmosphere and indolence.

The colored extras were selected both for their ability as bit actors and their singing voices. Few of them know anything of Africa in reality but the haunting, cadenced native songs seem to come naturally to them after brief rehearsals.

Walter Woolf, well known operetta star, was brought from New York for the leading part in "Golden Dawn," with Vivienne Segal, Noah Beery and Alice Gentle heading a supporting cast of exceptional ability. Ray Enright is directing.

Fox-Movietone News scored another speed record on getting a Movietone of President Hoover declaring the Kellogg Peace Pact in effect, into theatres.

Photographed on Wednesday, it was included in the prints that were released in time to start operations in theatres all over the eastern half of the country on Saturday.

Speed at Reasonable Prices  
Expert Mimeographing and Typing  
**STENOGRAPHIC SERVICE  
OF HOLLYWOOD**

415-A Taft Bldg.

GL. 6214

GR. 8307

**Watch Hospital**



Any watch repaired for \$1. Material furnished sold at wholesale. All work guaranteed 3 yrs. Please bring ad.  
**408 S. Broadway**  
Opposite "T. J. Brady" Dept. Store.

**\$1**

## Al Rockett, First National Executive Resigns

*Illness Causes Well-Known Producer to Leave Organization—Plans Long Trip to Europe*

A. L. Rockett, for six years an executive with First National Pictures and for the past two years associate executive in charge of production at the Burbank Studios of that organization, has resigned from his position, according to announcement there yesterday.



Rockett is leaving the company through mutual agreement, it was stated. He has been absent from the studios for about a month, because of illness, but said yesterday that he has fully recovered.

### CONTRACT SIGNED

Catherine Dale Owen's debut as John Gilbert's leading lady so impressed Metro-Goldwyn-Mayer that she has been signed on a long-term contract as a featured player.

Miss Owen, New York stage star, was brought out to Hollywood recently to appear with Gilbert in the talking picture version of Molnar's romantic comedy, "Olympia," which Lionel Barrymore directed.

### PUBLICITY CHIEF OF TIFFANY-STAHL IS LEAVING

Mrs. Minnie F. Todd, who for the past two years has directed the West Coast publicity department of Tiffany-Stahl, is resigning from this company on August 15, to accept a similar position with one of the four larger studios, beginning September 3. The Tiffany-Stahl company has every reason to be proud, and grateful to the California press in general, for the magnificent support given the only woman publicity director on the Coast.

No successor to Mrs. Todd has yet been appointed. Mrs. Todd has been in the picture game since 1912—started with Universal at their New York Union Square office as secretary to Joe Brandt, now president of Columbia. When she left Universal to come to the Coast in 1924, she was manager of the serial and short product departments in the home office and confidential correspondent to both Laemmle and Cochrane. She left the studio two years ago to join Tiffany-Stahl as publicity director.

He intends to take a long rest before entering production activities again, and will probably take a trip to Europe with his wife.

Rockett has been identified with First National Pictures since the completion of "Abraham Lincoln," the historical picture which he and his brother, Ray Rockett, produced and which was released by First National.

For several years Rockett produced pictures for the company, both in New York and in California, and for a time was assistant to Richard A. Rowland, vice-president and general manager, who has also since resigned.

Rockett produced "The Patent Leather Kid," the great war picture starring Richard Barthelmess, which was one of the outstanding pictures of the last decade, and many other successful screen offerings.

Upon the resignation of John McCormick, as production head two years ago, Rockett succeeded him and has held the position up to this time.

### CONGRATULATIONS

Leon d'Usseau, the R-K-O director, is the proud father of a seven - a n d - one - half - pound son, born July 22.

The boy is to be named Andre in honor of his mother's father, Capt. O. A. Nesmith, of the United States Army. Mrs. d'Usseau is a well-known Broadway leading woman, playing under her maiden name, Ottola Nesmith. Both Mrs. d'Usseau and her son are doing nicely.

### IVAN KAHN AND BRIDE ON EUROPEAN HONEYMOON

Ivan Kahn, well known Hollywood manager and artists' representative, and his bride, Doreen Pastor, left Hollywood today for New York, where they will sail for a three months' European honeymoon on Saturday on the S. S. Ile de France.

Mr. and Mrs. Kahn expect to visit London, Paris, Berlin, Vienna, Italy, Spain and make a tour of Russia. They expect to return to Hollywood the latter part of October.

### LEAVES FOR N. Y.

Bert Wheeler left this week for New York. He just finished the RKO production, "Rio Rita." He will remain in the East several weeks before returning to the coast.

Announcing



The  
OPENING

MME  
ALDER

(Sponsored by Harry Gribbon)

— OF —

WILSHIRE'S  
Modernistic  
BEAUTY  
SALON

5370 Wilshire Blvd.

(In the Miracle Mile)

Specializing in

Doraldina Facials

and

Cosmetics

Eugene Permanent Wave

Marcelling

Soft Water Shampoos

Phone WYoming 2479



# Jack White Busiest Producer This Week

## Educational Studios Buzz With Activity; 36 Scheduled

Jack White is the busiest producer in Hollywood this week and the Educational Studios are humming with activity, following first announcement of production activities scheduled for the coming season at the Educational Studios which has just been made. More than \$300,000 has been spent in installation of four mammoth sound stages with the newest R.-C.-A. Photophone equipment. Thirty-six feature comedies are scheduled as the season's output.

Twenty-two of these will be made under the personal supervision of Jack White, director general for Educational. Included in this schedule are six Jack White specials, eight Mermaid comedies and six Tuxedo comedies. All will be 100 per cent talking, many of them with singing and dancing as well as sound effects.

Variety will be the keynote of the Jack White specials, it is announced, each one representing a separate and distinct type of comedy from slapstick to legitimate parlor comedies. Two-reel comedies with original songs, fitted to the action of the plot, are also an innovation promised by Producer White.

"Zip, Boom, Bang!" the first of the series, features circus life with Raymond McKee, Jimmy Conlin and Myrtle Glass. "Cold Shivers," soon to have a Los Angeles premiere, is a mystery comedy with McKee, Lucile Hutton, Eva Thatcher, Raymond Turner and Stanhope Wheatcroft. White considers McKee one of the talking comedy finds of the year because of his ability to assume any role from characters to juveniles.

Mermaid comedies, according to White, represent a brand that in the silent field has stood the laugh tests since 1920, and now they are entering the talkie field. Franklyn Pangborn, Vivian Oakland and John T. Murray are the stars in the first of the series, "The Crazy Nut."

**GET PICTURE RIGHTS**  
Columbia Pictures has secured the talking picture rights to "Murder on the Roof," a serial recently completed in Liberty Magazine. Edward Doherty is the author, and after the magazine had announced that it had proved to be the best circulation builder the magazine ever had, bidding for the rights became a popular sport among picture producers. The price paid by Columbia was not announced.

**TAKES FORMER JOB**  
Wellington Scott, well known in casting circles in Hollywood, has returned to his former capacity of casting director for Inspiration Pictures, with headquarters at the Tec-Art Studios. Scott began work this week.

**MADE LAW FILM**  
M-G-M contributed the services of Bessie Love and John Mack Brown to a law enforcement film being made for the Sheriffs' Association of the United States.

**COLORART SHOOTING**  
**"ENCHANTED FOREST"**  
Colorart Productions, Ltd., is now shooting "The Enchanted Forest" at the Tiffany-Stahl studios. Little Virginia Marshall is starring in the film, which is being directed by Martin Justice. W. J. Gillis is assisting Justice, who is also credited with the scenario. Ray Rennehan is photographing the production.

### SIX MONTHS' EXPORTS

WASHINGTON, July 31.—Figures given by the Department of Commerce show that during the first six months of this year exports were 121,810,453 linear feet of film, valued at \$3,331,022, compared with 112,752,169 linear feet valued at \$3,218,506 for the same period of 1928.

Demand for positive prints in Europe is said to account for most of the increase. Of the 9,000,000 feet increase the Department of Commerce said Europe accounted for about 8,000,000 feet.

A desire on the part of American distributors to market as many silent films abroad before the talking pictures become firmly implanted there was given as one of the reasons for a substantial increase in motion picture exports.

Hiller Innes has been appointed manager of the New York home office production department of Paramount-Famous-Lasky Corporation, succeeding John Fingerlin, recently made executive manager of the Paramount Long Island studios. Innes was with RKO Productions for three years before joining Paramount a few months ago.

### SON AND DAUGHTER OF JACK WARNER IN HOLLYWOOD

Combining business with pleasure, Louis Warner and Doris Warner, son and daughter of Harry M. Warner, president of Warner Brothers' Pictures, Incorporated, are spending a week in Hollywood, having arrived from New York a few days ago.

Louis Warner, who was recently appointed an executive of M. Witmark and Sons, music publishers, affiliated with Warner Brothers' Vitaphone productions, is spending most of his time at the studio in conferences.

While in Hollywood, they are guests of Mr. and Mrs. Jack L. Warner.

### SHORT HAS THEME SONG

Dixie McCoy's production of "A Thousand Feet of Life," an original by Ramon Romero, will be the first short subject made since the advent of the talkies that will boast of a theme song composed especially for the picture.

"Weary Feet," composed by Forman Brown of the Yale Puppeteers, and a well-known poet, will be played throughout this novel talkie that tells its own story by feet and hands.

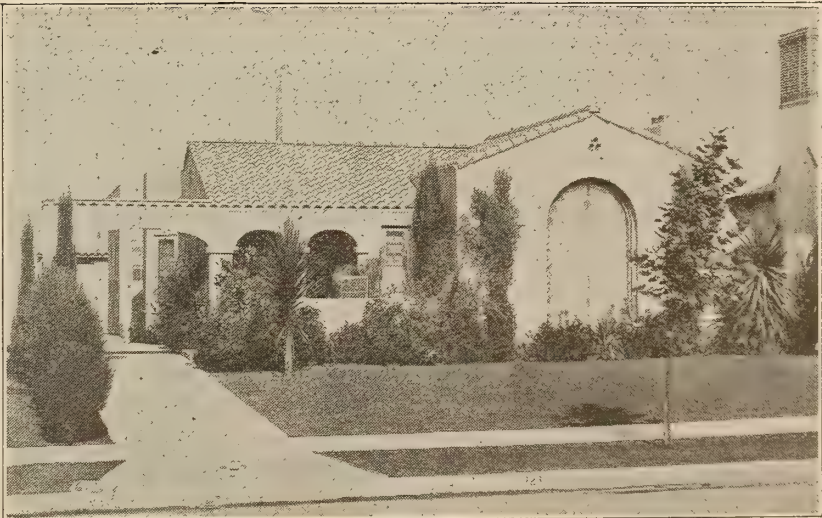
The picture is now being completed and will be previewed early next week.

# FOR SALE

323 North  
Citrus Ave.

One Block  
West of  
Highland;

Near Corner  
Beverly Blvd.



323 North  
Citrus Ave.

One Block  
West of  
Highland;

Near Corner  
Beverly Blvd.

Owing to business demands necessitating my remaining in the East for some time to come, I am desirous of selling my beautiful Spanish bungalow, consisting of 7 rooms, 2 bathrooms (shower), 2-car garage, beautiful planting, patio.

**DOWN PAYMENT, \$5,000**

Balance on first mortgage, and easy payments.

APPLY ON PREMISES

# EDWARD CLARK



## PRESS CLUB BENEFIT

A benefit performance of "The Front Page," the Ben Hecht and Charles MacArthur farce of reporters and newspaper life, will be presented at the Belasco Theatre Monday night.

The proceeds from the performance will be turned over to the Los Angeles Press Club to complete the furnishings of the club's new quarters at 915 South Westlake avenue.

Edward Belasco and Fred Butler have turned the entire house over to the Press Club, whose members will have charge of the sale of tickets. Seats also will be on sale at the box-office.

## Review

## "Kiddush Hashem"

Presented at the Biltmore Theatre.  
By Maurice Schwartz and his Yiddish Art Players.

Striking a note of intense drama which few companies, regardless of the language in which they interpret their plays, can attain, Maurice Schwartz and his Yiddish Art Players last Sunday night presented "Kiddush Hashem" as the first of their second series of offerings to Los Angeles theatregoers. A large audience indicated appreciation for their return.

"Kiddush Hashem," which is a dramatized version of Sholom Asch's historical novel, is a powerful drama of religious and economic oppression. It deals "with the uprising of the Ukrainian . . . against their cruel overlords, the Polish feudal nobles and landowners," and is representative of one of the "most tragic moments in the tragic annals of the Jew."

The Yiddish Art Players are at their best, I think, when portraying intensely dramatic situations. The race itself is a tragic one at heart; its comedy, though energetic, is incidental. Because of this, "Kiddush Hashem" proved itself a presentation of rare force and power, holding its audience tense throughout.

Maurice Schwartz, who some consider the greatest living actor on any stage, plays the role of a tailor, who is a dreamer and an idealist at heart. Such words as "remarkable," "superb," or "compelling" do not suffice to describe his portrayal.

Celia Adler, Anna Appel and Bertha Gersten are the three women of importance. Each of the three interpretations is an histrionic achievement indicative of the great talent and overpowering sincerity of these artists.

To give credit wherever credit is due is an impossibility. Too many players performed too admirably for that.

FANYA GRAHAM.

Up and THE Boulevard  
Down

By the NIGHTHAWK

THE very name "Montmartre" has a loadstone lure to it. It fairly tingles with the glamor of cinema celebrity and if you are skeptical on this point you should have been under the gun of Eddie Brandstatter last Wednesday night when he threw the magic portals open.

In slid Gibson Gowland, known as the "table to table marathoner," and who, at present, has been up in the air longer than those two St. Louis babies; Marilyn Miller, "Queen of the White Way," the toast of a party of six; Jack Buchanan, host to a coterie of song writers among them Walter Donaldson and Edgar Leslie, the three singing, "I don't want your kisses if I can't have your dough;" Mrs. Dick Powers and hubby intently watching the new night-club racket—"the caterpillar race" and "diamond king" Joe McCloskey winning with his creeper by spilling some formaldehyde on its tail.

Young Schildkraut and his charming wife; Jerry Hoffman (some writer) and his "to honor and obey"; Sue Carol and Nick Stuart kidding each other, and Sue softening his peeve by lisping, "What do you want me to do—tattoo your name on my chest?"; Doris Dawson laughing at the head-waiter's croak—"it's a big night if it don't shrink"; Arlene Langdon, premiere danseuse with Ted Lewis; Jetta Goudal, Equity's Joan of Arc; Conway Tearle and wife; Danny O'Shea, master of ceremonies, asked to do "dirty hands and dirty faces."

Georges Carpentier, France's fistic idol; Mike Lally, the midwife of Monte Blue's thoughts; Georgie Brunies sizing up a few "freshmen microbes" that sauntered in; B. B. B. without his schnauzer and conferring (professionally) with Madame Camier, expert on lifted faces; Tom Kennedy, Hollywood's Big Boy; Ray Haller and his personal representative, Willie Bernstein—Willie shooting back to Georgie Raft, "I'm like the undertaker—I get 'em in the end," and Molly O'Day rolling her roguish Irish eyes.

## BIG MONKEY CHASE

ON to the monkey chase at the Roosevelt Blossom Room, and—oh, boy, what a night—that of last Thursday! Gee, how the head man in this show, Richard Beck, smiled with delight as he gave out the snappy details! It was the Roosevelt's greatest night, featuring Joseph Schenck, Sid Grauman and party, Clara Bow and the forthcoming Mr. Clara Bow; Harold Franklin entertaining six congenial spirits; Mark Feiler at the head of a table of five; Fannie Brice keeping eight in convulsions of laughter; Billie Baker host to six; Charley King of "Broadway Melody" fame, at his best; Moran, of Moran and Mack, drawing out Ethiopian side-splitters; Mrs. Sofie Anger (oh, yes, Lou was there) spicing the piano for Gus Edwards rendering some of his song hits; Benny Bard

with the "Queen of Miracle Mile" keeping hilarity rolling for eight; Corinne Griffith and a fellow named Morosco tossing joy into the hearts of eight.

Evelyn Brent, the greatest actress on the screen, beaming her inimitable personality on eight; Henry Singleton at the head of 24; H. M. Eichelveyer, the champion monkey thief of the Blossom Room (he absconded with eight under his arm); Noah Beery; Mr. and Mrs. Jack Gowan; Dave Palmer; H. Linick; Mr. Levington; Lena Malena, screen's greatest linguist; Leo Morrison; Louella Parsons, the modern George Eliot, and Doc by her side; Mr. and Mrs. Joe Topitzky; Mrs. Aaronson; Felix Chappolette; Miss Winters; Mr. Charley Candy; Mr. and Mrs. Leo Altman; Mr. J. Alvon; Ham Beall (some publicity boy); Benny Chapman; Paul Goldsmith; Eddie Goulding; Alan Hale (screen's best comedian), and Albert King.

## DE SOTO SMILES

OVER at the Brown Derby, which fits Manager Harry De Soto's head to a nicety, were Sir Gilbert Parker (great English writer) and a party of genial companions; Mr. Kirkwood accompanied by Al Kaufman of the Paramount Studio; Sallie O'Neil and sister Molly O'Day; Franklin Pangborn and party of eight; Miss Pauline Fredericks luncheon with a party of six; Jack Benny entertaining eight; Richard Barthelmess host to four; Al Cohn and Mr. Evelyn Brent (Harry Edwards); Leslie Pierce; Kenyon Nicholson; Lother Mendes; Lloyd Sheldon; Ruth Lyons; Beatrice Blinn; Georges Carpentier; Arthur M. Landau; Paul Scardon; Winfield Sheehan; Joe Engle; Ritter von Laurvick, Countess Nora von Leutholf and Miss Charlotte Earl.

## ON TO MOSCOW

THINGS were thriving at the Moscow Inn. The Russian atmosphere, way out on Sunset Boulevard, has gotten to be a fad and the famous pavilion is nightly thronged with those that borrow delightedly of the midnight hour. Alex Zmanesky (the Russian Caruso) is still the big doings, with the "Russian Peasant" running a close second. Many movie luminaries are making the Inn a rendezvous at least once a week. Don't miss the great Slav violinist, Antone Reno. Anton, the Russian chef, knows how to tickle the palate. Give this little fellow a big hand and a big break.

## FRANK PACKS 'EM IN

KING of Cabarets, Frank Sebastian almost broke crowd records last Saturday night at his Cotton Club three pavilions, all of which hummed with the tap-tap of joyous feet. His new "Blue Rhythm Revue" is sure an eye-thriller, topped off by the best tap dancing duo on the boards today—Rutledge and Taylor. Then there is the inimitable Carolynne Snowden, better than ever, and sixteen creole beauties, all of whom are

## BOB LEE

AND HIS

HOLLYWOOD GIRL  
CLUB ASS'N

offers a splendid opportunity to pretty girls or girls with exceptional talent. A non-profit organization. 18-25 years. Bring photos.

HOLLYWOOD ROOF  
BALLROOM

1549 N. Vine St. 10 to 12 A.M.

## BACK AGAIN!

# Rex Taylor

## HO 5525



clever singers and dancers. Now that the Plantation has closed, Frank Sebastian offers the only night club entertainment on Washington Boulevard, and he is preparing to keep his three pavilions open every night in the week. Don't miss this week's show.

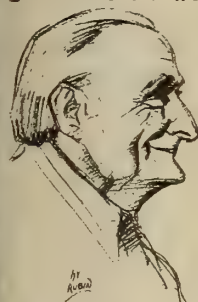
Apex Nite Club

**"FILM DOM'S** Original Black and Tan" can justly be monickered to Curtiss Mosby's Apex Nite Club over on Central Avenue. The Night Hawk ducked in there and met a refreshing surprise in that Ted Lewis and party were enjoying the efforts of Mosby and His Band in executing several numbers played by Ted and His Musical Klowns during his recent Orpheum turn . . . Wm. Mitchell, lunging in an excellent lyric tenor voice, sung Ted's famous "Old High Hat—With the Silver Lining," assisted by a double line of not-bad-looking mulattos who know their steps . . . and if! . . . Mosby's show is nightly proving a most popular rendezvous for tired celebrities who want entertainment of a different sphere.

# HOOEY

By  
Bill Attie, 95% Nutty

local 4 cast-tunder, hays in town . . . bess, hour pry-vit sex'r'tary, gibbin me ter wonce ober, herd dat i wus single fanya, filmo's 'baby' is rooin my eyes . . . solinger, wise-president is tare'in his hair out, korse 'lou'cill,' is makin' eyes at 'irish' o'malley, filmo's rear-viewer—hoo wares glasses . . . harry burns, washin' dishes at home, ware'n gloves . . . levins, filmo's 'pocket-book' hironas a truck ter hall money . . . miljan, sittin on morners bench, tinkin' it ober . . . hays, eatin' oat-meal tree times a day, gittin horse cents . . . will rogers tryin' ter 'peddle' beverly hills ter o. o. mc. intire. 'odd' still has de same twenty spot—he showed us wen hear las' . . . barker bros, special sail, on hot-dogs . . . noah beery, tellin frank gillmore, a fish story . . . charlie murray, coppin a cop on de bullyward . . . geo sidney, eatin corn-beef an' cabbage, loy'in irish . . . sid grauman gonna let his hair grow, an take violin lessins . . . franklin pangborn, playin' marbils in front of vine st. tea'a'ter . . . alice wite, is gonna do jack mulhall's so'in . . . harry langdon, dobblin' up ter do a single . . . sam hardy an' tully marshall playin checkers . . . hollywood bullyward went ter bed at tree a. m. de udder nite, lets cry . . . 'star' mug-gins, dumb actor, hoo has nut bin workin' fer de las 'ate monts, is gonna go on a way'k'shun. fer tree wks . . . an actor flaged me an sed, bo, i'se so hungree dat i dun no ware i'se gonna sleep, an i kneed a drink, i korfed . . . nut feelin' well, but can-nut aford ter git sick, aint got e'nuff saved-up fer a 'wake' . . . wait—dares a crowd in henry's, i'm



# The Writing Craft

Al Martin is finishing his third talking picture for Universal. Although the dialogue has been written for two weeks, Director Harold Beaudine is using Martin during the course of production, to inject additional lines during the making of the picture. Besides writing dialogue, Martin is titling the Arthur Lake and Syd Saylor comedies. When asked what he did with his spare time, Martin replied, "I have a milk route."

J. L. Warner, production head of the Warner studio, assigned scenario writers this week to two more of the thirty-five big Vitaphone specials to be released during the coming season. These new pictures on which the studio staff will soon focus its attention are "Second Choice" and "Hold Everything." "Second Choice" has been given to Joseph Jackson to adapt. When the script is completed it will be turned over to Director Harold Bretherton who will make it with Dolores Costello as its star. The screen play for "Hold Everything," the current Broadway musical success by B. G. de Sylva and Jack McGowan, will be prepared by Robert Lord.

Sam Mintz and Viola Brothers handled the adaptation and dialogue for the talking film version of "Kibitzer," a Paramount production.

Three young writers who came to the Paramount studios, Hollywood, directly from their universities have proved their ability and have been signed to new contracts. The trio is Norman Burnstine of New York City, J. Audrey Clark of Buffalo, N. Y., and T. J. Ahearn of Dallas, Texas. All three are at present working on original stories for Paramount talking pictures.

George Manker Watters, co-author of the screen play of Paramount's "Behind the Make-up," entered the theatrical business at the age of 17. He leased a theatre in Chicago and produced shows, in which Lon Chaney was chief comedian. Watters recently came to Hollywood to assist in filming of his play, "Burlesque," now being released as "The Dance of Life."

George Marion, Jr., the humorous title writer, has written his first original story for the audible screen. It is "Sweetie," a musical college romance, in which Paramount will feature Nancy Carroll, Jack Oakie and Helen Kane.

The story for George Bancroft's new Paramount talking picture, "The Mighty," was written by Robert N. Lee, who wrote the screen play for

gonna 'feed'—sum-won 'ill pay my check.

n. b. hollywood policemen wanna lay orf, an go fishin', bisniss is very slow, nut catchin' ennyting, its hot but nobody wanna go in der 'cooler' . . .

"Underworld," the film that made Bancroft a star.

Horace Wade, one of America's foremost young writers, is in Hollywood to stay. He recently returned to California from New York where he achieved national reputation through his short stories and newspaper articles. For six years Horace was a feature writer for the Hearst newspapers, interviewing in that time more than 300 national and international celebrities, including four Presidents, the Prince of Wales, David Lloyd George, Sir Thomas Lipton, John D. Rockefeller and others. Through his short story work he has reached millions of readers in recent months, and in turning his attention to the silver screen Hollywood adds another feather to its cap. A new play by young Wade will be produced here shortly, proving a natural ability for dialogue construction that producers utilize to good advantage. The Hollywood Filmograph welcomes him back to Hollywood, and anticipates for him a long and successful future.

The closing chapter of Edward J. Montagne's long list of achievements while scenario editor-in-chief for Universal is just being revealed as one blazing with glory. Aside from having contributed in no small measure to the tremendous success of "Show Boat," which is playing second and third return engagements throughout the country, his last original story for the Laemmle organization, "The Love Trap," has just added further lustre to his record. Produced as an

all-talking production in which Laura LaPlante stars, this picture, although not yet released, has been seen at previews by various critics. The favorable reaction engendered has convinced studio executives that Montagne's story is a winner. In addition, "College Love," the last story which was written under Montagne's supervision while with Universal, recently broke house records at Milwaukee theatres. At present Montagne is scenario editor-in-chief for the Paramount organization, said to be a position of much higher importance than the one held at Universal.

## GEORGE OVEY

Phone, North Hollywood 476  
Message, GLadstone 9502

Six pictures on which  
**JOSEPH JACKSON**  
worked last year were included in the list of box office record smashers compiled by the Motion Picture News

## Albert De Mond

Now  
Writing Dialogue on  
**HAROLD LLOYD'S**  
"WELCOME DANGER"

## Paul Perez

UNDER CONTRACT  
FIRST NATIONAL-  
VITAPHONE

## DWIGHT CUMMINS

WILLIAM FOX STUDIO

SUCCESS and HAPPINESS lie in finding your job and doing it with all your might.

Most of the failures in life are due to inharmony between the man and his job.

Our Personal Service Department exists for no other purpose than to help people who are trying to find the place they are best qualified to fill.

YOURS FOR SUCCESS—

## CO-OPERATIVE GUILD, Inc.

728 North Wilton Place  
GLadstone 9657

COMING

# EXCELATONE

H. M. HORKHEIMER, Pres.



## KIDDIES KORNER

By BABS MULLEN

Buck Black is to take the part of Cardinal Rich in the first of a series of Harris color, all-talking RCA recording pictures, which are going into production this week.

Jimmy Boudwin has just finished the part of Elmer, the boy, in "Elmer the Great," a Paramount all-talkie. He has also been selected for a role in "Behind the Makeup," another Hal Skelly picture for Paramount. Young Barbara Boudwin has completed a bit in another Paramount feature, "The Virginian."

"The Woman Who Was Forgotten," a Richard Thomas production at the Tec-Art studios, was a recent picture in which Patsy Buckley played a part. Miss Patsy is devoting much of her time to dancing and music, the former with Ernest Belcher and the latter with Professor Koplin.

Carl Bush, who is adept at dress-up parts in which he can sing and dance, played a role in "Harmony Lane," Eddie Leonard's picture for Universal, which has already been released.

Billy Butts, whose camera career has been interrupted by an adenoid and tonsil operation, played a bit in "The Virginian," Paramount production, featuring Mary Brian and Gary Cooper.

### GERLY

"Parfumeur to the Stars"  
Creator of

### "B'LOVE"

for Bessie Love

6705 Hollywood Boulevard

### TONIGHT

### BLOSSOM ROOM

The World's Greatest  
Entertaining Orchestra

### Irving Aaronson's COMMANDERS

## ROOSEVELT HOTEL

PLAYGROUND OF THE STARS

## MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25

Standard  
Broadcast  
Model, list..\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish: prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

UNIVERSAL MICROPHONE CO.  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
D. Langevine Co., 274 Brannon St.

An extensive trip through the East is expected to aid Buddy Christian, young player who has recently been ill. The Christians are planning to visit in Pittsburgh and Atlantic City.

"They Had to See Paris," which Frang Borzage is directing with Will Rogers and Irene Rich, numbers in its players Godfrey Craig. Godfrey also played a part in a recent Tom Tyler picture. Another recent role was in "Boxing Gloves," an Our Gang Movietone production.

Adeline Craig played an outstanding bit in Lon Chaney's "Thunder," Metro-Goldwyn-Mayer picture. Little Miss Craig is now concentrating on voice cultivation.

Harold Clay, who is considered to be a coming comedian, has been given a role in "Under the Texas Moon," Warners Brothers picture.

Wally Albright, Jr., was signed last Saturday by Gloria Swanson Productions on a five-year contract. Wally has made three pictures with Metro-Goldwyn-Mayer—Greta Garbo's "The Single Standard, Lon Chaney's "Thunder," and "Wonder of Women."

Mickey Daniels is just back from a vacation at Catalina Island.

Dorothy Day Lensky, who was in the Orange Blossom scene in "The Hollywood Revue," is now doing team work under the name of Dot and Don. The two, who are known as the Classy Pair, have acted before the Shriners and Elks clubs.

David Durand, the clever youngster who won so much praise in "Innocents of Paris," has just signed at Columbia with Belile Baker. In his role of "Buddy" in "The Song I Love" he is expected to earn new laurels.

Patty Falkenstein, curly-haired girl player, finds time during her picture work to score highly in intelligence tests at the Rosewood School. Miss Patty also speaks French and German fluently.

Eugene and Frances Fischer, members of the Children's Stage and Screen Club, attended the opening of the new Beach Home in Venice this month. Eugene, who is studying dramatics, is now rehearsing in five different plays, in addition to his work on the violin. The two youngsters have formed a vaudeville team, which has appeared on the Coast.

"Your Home for a Year or a Day"

## Hollywood Knickerbocker

(IVAR STREET JUST NORTH OF  
HOLLYWOOD BOULEVARD)

The film capital's largest  
and most beautifully ap-  
pointed residential hotel

Phone GLadstone 3171

## "Twin Beds" Here



NITA MARTIN

With the coming of "Twin Beds" to Loew's State Theatre this week, we will see and hear Nita Martin for the first time in pictures and since she has just signed a new contract to appear at Metro-Goldwyn-Mayer's in "The Road Show" starring Bessie Love and Charley King, her future will be watched with very much interest.

### NOTABLES AT OPENING

Following is the notable list of stars, producers, directors and members of the fourth estate who were invited by Al and Charles Christie to honor Octavus Roy Cohen, author of "Come Seven," which had its coast stage premiere at the Orange Grove Theatre Thursday night, with Evelyn Preer and the Lafayette Players enacting the various humorous roles: Charles Spencer Chaplin, Harold Lloyd, Mildred Davis, Albert Cohn, William Sistrom, King Vidor, Eleanor Boardman, Harold B. Franklin, Howard Sheehan, Sid Grauman, Mrs. D. J. Grauman, Luella Parsons, Bobby Vernon, Frances Lee, William Boyd, Elinor Fair, Moran and Mack, Al Jolson, Winfield Sheehan, J. J. Franklin, Adolph Ramish, William Holman, Dorothy Herzog, Grace Kingsley, William Randolph Hearst, Jesse Lasky, Benjamin Shulberg, Clara Bow, Harry Richman, Mayor John Porter, Maurice De Mond, A. Leslie Pearce, Raymond Griffith, Mabel Forrest, Irving Thalberg, Harry Rapp, O. O. McIntyre, Louis B. Mayer, Bugs Baer and many others.

### LANDS A SOLID

### BERTH AT M-G-M

Dorothy Jordan, one of the newcomers to Hollywood from the New York musical comedy stage, has signed a five-year contract with Metro-Goldwyn-Mayer.

The 22-year-old Dorothy has just completed the role of Bianca in "The Taming of the Shrew" with Douglas

Fairbanks and Mary Pickford. The only other motion picture in which she has played is "Black Magic."

## Wormser and Cohn to Handle Sales for Columbia

NEW YORK, Aug. 2.—In line with its policy to build up one of the strongest distribution organizations in the industry, Columbia Pictures announces that Nat Cohn and Irving Wormser, (formerly heads of the Big Three Exchange, have joined the company's sales force. They will handle all sales of Columbia's imposing line-up of 104 one-reel shorts in the New York territory, comprising Greater New York and Northern New Jersey. The program of short subjects includes 26 Columbia-Victor Gems, 26 Talking Screen Snapshots, 26 Krazy Kat Cartoons and 26 Color Singles.

The signing of Mr. Cohn and Mr. Wormser brings to Columbia two of the best known and best liked men in the metropolitan area, intimately acquainted with its exhibitor problems through their long association with its distribution activities. As heads of the Big Three Exchange they operated the largest independent exchange of short subjects for more than three years. Prior to that Mr. Cohn was affiliated with Loew and Universal and Mr. Wormser with Pathe, also in the sales department.

## CARL SIBBERT

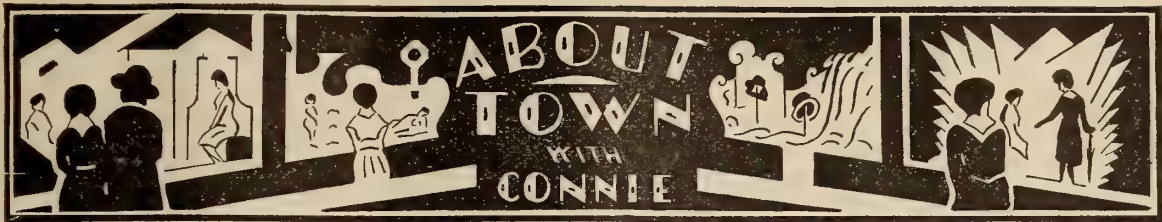
VOICE CULTURE—TEACHER OF PICTURE STARS

Leading Tenor—Aborn Opera Company, New York, and European Theatres

Interviewing New Students Wednesday—Only

Hollywood Conservatory of Music Building, 5402 Hollywood Blvd.





Summer Mode In Fashion To Prevail At Actor's Equity Carnival

THE stage is all set for the Actors' Equity Carnival on August 3 at the Edgewater Gables Beach Club. Many notables of stage and screen will appear on the splendid program and entertainment provided for on that day. That the Show might be called one of Fashion as well is shown by the large number of celebrities who are planning to be at the Carnival this Saturday.

*"Quality in Canvas"—  
That is, if those Summer Awnings  
Come from the Vine Awning Co.  
The most modern designs—  
The gayest colors  
And long wearing quality  
Are all combined in these  
Quality Awnings from the  
Vine Awning Co., 758 No. El Centro.  
Call GLadstone 5903 today.*

FOR Fall wear, the Meyer Millinery are showing chic Velvet, and imported Felt Hats. You will find these models very smart and very new. For evening wear, there are smart creations in horse hair, metallic and lace. Now is the time, too, to select a few hats for the remainder of the season as the Mid-Summer Sale is still in progress. You can buy these smart creations at less than cost. Take the elevator in Warner Brothers' Theatre Building and get off at the second floor. Room 207.

ORIGINAL DRAMA  
FOR "MUSKETEERS"

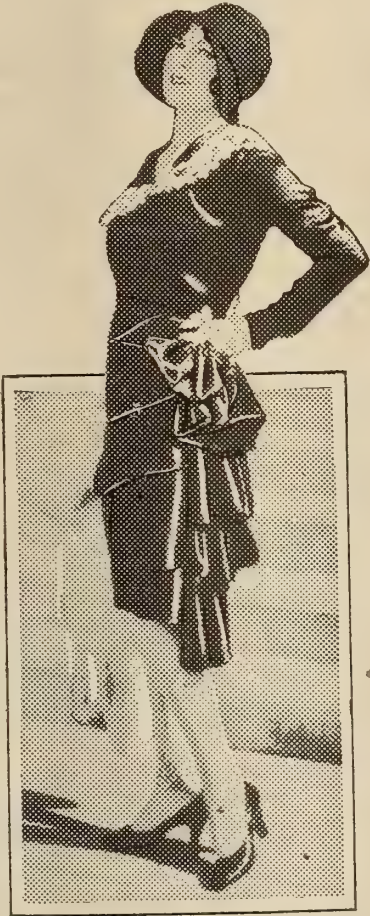
The first big dramatic production of that recently organized group of players, "The Musketeers," will be presented to the public on the night of August 6th. "The Crucible," an original play, is said to be a drama replete with Love, Thrills and Sacrifice. A big fight in the fore-castle of an old windjammer and a fire at sea are several highlights in the play. This is the premiere showing of "The Crucible" and carries out the plans of "The Musketeers to produce only original plays. The members and the players both have been enjoying the regular Sunday Night Program at the club. Charlie Moore is directing "The Crucible."

There are few spare moments these days in the life of Jerry Vaughan. When Mr. Vaughan isn't at the Hollywood Gardens, 1515 No. Vine Street, he is working hard to make the Actors' Equity Carnival on August 3, a huge success. The Hollywood Gardens have delivered large orders of flowers to the Studios in the past and will continue in the future with the same efficient and prompt service. No order is too large for the Hollywood Gardens. Phone GRANite 6280.

Pictures Influence Styles

That the influence of Motion Picture styles in clothes in all of the larger cities of the Atlantic Seaboard is felt is the opinion of Jean Swartz, who has recently returned to Hollywood from a tour of the East.

She bases her opinion on the fact that millions of Theatregoers are daily seeing their favorite actresses wearing the type of costume that they in turn accept as the mode.



*Jacqueline Logan wears for Fashion News this stunning black satin street dress with triple tiered skirt and diagonal collar edged with real lace.*

After the Show!

You will enjoy nothing more after the show, than to drop in at A. I. Robbins Shop for one of the malted milks that have made this boulevard retreat famous. A cool, creamy malted milk made from Hayden ice cream (one of the ingredients that makes this drink so good) will go well these warm summer evenings. If your appetite calls for more, there are delicious sandwiches, toasted if you wish, and unusually fine pastries and pies. Not far from the Chinese Theatre and on the boulevard at 7059 Hollywood Boulevard will direct you to A. I. Robbin's Shop. Phone HOLly 9280.

THAT the stars find Maude Leslie's Beauty Preparations most beneficial is shown by the large number of testimonial letters received by Miss Leslie at her Beauty Salon, 1330 Brighton Way, Beverly Hills. Lovely Enid Bennett writes:

"Dear Miss Leslie—It gives me a great deal of pleasure to write and tell you how excellent I am finding your complexion creams and lotions. I feel the purity of the ingredients and the sincerity of surprise back of placing these on the market at the request of so many of your friends."

This letter tells its own story as do the many others from the stars, who because of "make-up," necessary for picture work, must use only the finest and purest of beauty preparations. Maude Leslie, a successful actress from the London and New York stage, has solved the problem for them. Phone OXford 4735.

Jim Smith Now Free-Lancing

Jim Smith, costumer for three years with First National studios, has severed connections with that organization. He leaves with the good-will of First National and with a series of well known successes to his credit. Mr. Smith was the man behind the gun in the costuming of "Divine Lady," "Patent Leather Kid" and many other well known productions. He also handled all the costuming for the recent pageant at the Coliseum, a colorful and spectacular event.

It isn't always the man responsible for the success or failure of important work in motion pictures, who always receives the most credit. That is true of the costumer who must use constantly his talents and ability for hard work when a picture is being filmed.

Mr. Smith has worked with Frank Lloyd of First National and is generally known as one of the most successful costumers in the field. He wants his friends to know that he is now free lancing and may be reached at his residence, 5527 Lexington. Phone HOLlywood 5956.

Lido

LIDO, that smartest of Hollywood Gown Shops, is featuring Kasha, Tweed and Velvet Ensembles at very interesting Summer prices. These attractive ensembles are fashion's newest edict and are made in the new length, longer skirt line. our Fall wardrobe simply won't be complete without one of these chic ensembles, and if you feel particularly economical I certainly advise you to order right away. For correct afternoon wear, Lido is showing Georgette Crepes, Satins, Chiffons and Velvets in uneven hem lines. They are beautifully modeled in line and form to the individual. You just can't help being well

dressed if your gown be a Creation from the Lido Shop, off the Boulevard at 2103 Highland Avenue. Phone GLadstone 3043.

*At the Fashion Show at Agua Caliente, August 9, Ruthe Graves will wear a blue Kasha cloth tailored suit. A yellow vest and blue shoes complete this stunning creation.*

AGUA CALIENTE FASHION  
SHOW IS POSTPONED

The Fashion Show at Agua Caliente has been postponed one week. This brings the date around to August 9 when one of the most stupendous revues ever given will be staged in the show place of Old Mexico. The dining room of the Casino will provide the setting for a bevy of beautiful models who will show the Mode from Hollywood, the Fashion Center of the World.

Lido, one of the exclusive shops showing, has designed some unusual and stunning creations for the event. Adrian Markobe will model a striking Red Taffeta Evening Gown—an original Lido Creation. An Orchid Evening Gown will be worn by Bula Christian. Marcel Arnold wears an equally beautiful creation in Jade Green. Cherie Graves will be a picture in a dull black crepe black satin—another smart Lido Creation. Other equally beautiful models will be shown from this shop.

Then there is the Baker Fur Company of Hollywood who have entered the show, displaying the Mode in Furs. Models in beige caracul, with brown trim, a striking black and white broadtail coat and another in grey broadtail with grey fox border and collar will be worn at the show. Stunning and exclusive models in neck pieces will also be among the interesting showing of the Baker Fur Company of Hollywood.

Fashion's edict in chapeau will be carried out by Pepper, who designs the famous Lido Hats.

Showing Sport Clothes is the Knit Shop of Hollywood, who will display exclusive models for which they are so well known. Ten of the smartest and most serviceable for all around sport wear models will be shown.

Invitations have been sent out for the Fashion Show at Agua Caliente, one of the forthcoming important events in the Western Fashion World.

*Last Sunday Mr. and Mrs. Thomas H. Poole entertained at a musical tea in the studio room of the Hollywood Studio Club. The affair was in honor of Mrs. Jessica Danson, a singer, of Billings, Montana, who plans to make her home in Hollywood. Mrs. Poole was assisted by the Mesdames H. B. Webb and A. H. Shivers, and the Misses Joan and Evelyn Gaylord, Betty Young and Margaret Torrey.*

Mrs. George Fawcett, Padre Terrace, was at home to a few friends for tea Thursday afternoon in honor of Miss Billy West, the sister of Edna West who appeared in "The Old Shoe" when it was given recently. The visitor, who comes from New York, is dividing her time among friends and relatives and is at present the guest of Miss Ruth Chatterton.



# New Invention Gives Pictures Extra Wide Projection

*Stereoscopic Illusion Is Result and Standard 35 mm Film and Projector Used*

What is perhaps the most stupendous achievement of recent years is embodied in a new type of motion picture that gives a projected image on the screen that is twice as wide as the present pictures. However, the most notable feature is that this is accomplished on standard 35 mm. film. Not only is this wide picture photographed through standard cameras, but is projected on the screen through standard projectors. This picture produces a stereoscopic illusion that is startling in its realism.

This new type picture, the invention of Ralph G. Fear, head of the Cinema Equipment Co. of Hollywood, is one of the outstanding accomplishments of one of Filmdom's pioneer engineers.

"With slight alterations to cameras and projectors," says Mr. Fear, "all of the various studio, laboratory, and theatre equipment now in general use is employed in this new method. By

reason of this it is possible for producers to go into production with this new picture in a few days' time."

Continuing, Mr. Fear says, "The double-width or 70 mm. film that some of the producers are experimenting with is ideal photographically, but its use necessitates the complete scrapping of every bit of equipment now in studios, film laboratories, and theatres throughout the world. The scrapping of millions of dollars' worth of present equipment and the construction of new equipment of larger size represents such an economic waste that it is unthinkable that it can ever come into general use."

The chief points of importance in this new invention are summarized as follows:

1. Gives a picture on the film that is approximately  $7\frac{1}{2} \times 1\frac{1}{8}$  inches and does it on standard 35 mm. film.

2. Gives a more natural picture on the screen because it more nearly approaches the normal angles as seen by the human eye.

3. Gives a sound track that is twice as long as the present sound track, therefore gives greater sensitivity in recording because the sound record for each vibration is twice as long.

4. Gives a wider sound track for recording sound on film which improves the actual sound record.

5. The most vital feature is that ALL of the equipment now in use in studios, film laboratories, and theatres can be used for this new picture.

There is no question but what the wide picture is the next step forward in motion pictures. While the double-width or 70 mm. film is correctly proportioned, the cost of scrapping all present equipment and replacing it with larger equipment to accommodate the double-width film represents such a stupendous monetary loss that the keenest minds in the industry feel that it can never come into general use.

However, the method invented by Mr. Fear for achieving wide pictures on standard 35 mm. film, for the relatively small cost of converting present cameras and projectors, is in the nature of a life saver for producers, film laboratories, and exhibitors who have contemplated, with considerable dismay, the prospects of having to completely change over their present equipment to accommodate the double-width film.

## Producer-Equity Peace Looms

(Continued from Page 19)

AGREEMENT made this sixteenth day of October, 1928, by and between the representatives of the International Brotherhood of Painters, Decorators and Paperhangers of America, United Brotherhood of Carpenters and Joiners of America, International Brotherhood of Electrical Workers, International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, and the Producers whose signatures are appended hereto.

The base rates as now established for members of the said unions employed by the Producers in California shall be twenty-five (25) cents a day in excess of the present rates, from May 1, 1929 to May 1, 1930; fifty (50) cents a day in excess of the present rates from May 1, 1930 to May 1, 1931, and seventy-five (75) cents a day in excess of the present rates from May 1, 1931, to November 29, 1931.

International Brotherhood of Painters, Decorators and Paperhangers of America, by Chas. E. Lessing; United Brotherhood of Carpenters and Joiners of America, by A. W. Muir; International Brotherhood of Electrical Workers, by A. W. McIntyre for J. P. Noonan, Pres.; International Alliance of Theatrical Stage Employees and Moving Picture Operators of the

United States and Canada, by Wm. F. Canavan; Universal Pictures Corporation, by R. H. Cochrane, Vice-President; Metro - Goldwyn - Mayer Pictures Corporation, by N. M. Schenck, President; Fox Film Corporation, by Jack Leo, Vice-President; First National Pictures, Inc., by W. C. Boothby, Controller-Treasurer; Famous-Players-Lasky Corporation, by S. R. Kent, General Manager; F. B. O. Studios, Inc., by C. J. Scollard, Treasurer, J. I. Schnitzer, Vice-President; Pathe Exchange, Inc., by Colvin W. Brown, Executive Vice-President; Warner Brothers Pictures, Inc., by Albert Warner, Vice-President; Educational Film Exchanges, Inc., by E. W. Hammons, President.

This agreement made the 29th day of November, 1926, between the unions named therein and the producers named therein is hereby renewed for a period of three (3) years from the 29th day of November, 1928, subject to all the terms and conditions thereof and to any agreements between the parties which have been made since the 29th day of November, 1926.

International Brotherhood of Painters, Decorators and Paperhangers of America, by Charles E. Lessing; United Brotherhood of Carpenters and Joiners of America, by A. W. Muir; International Brotherhood of Electrical Workers, by A. W. McIntyre for J. P. Noonan, Pres.; American Federation of Musicians, by Joe. N. Weber, Pres.; International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, by Wm. F. Canavan; Universal Pictures Corp., by R. H. Cochrane, Vice-president; Metro-Goldwyn-Mayer Pictures Corp., by N. M. Schenck, President; Fox Film Corp., by Jack Leo, Vice-President; First National Pictures, Inc., by W. C. Boothby, Controller-Treasurer; Famous-Players-Lasky Corporation, by S. R. Kent, General Manager; F. B. O. Studios, Inc., by J. I. Schnitzer, Vice-President, C. J. Scollard, Treas.; Pathe Exchange, Inc., by Colvin W. Brown, Executive Vice-President; Warner Brothers Pictures, Inc., by Albert Warner, Vice-President; Educational Film Exchange, Inc., by E. W. Hammons, President.

## ON THE COVER— KATHLEEN CLIFFORD

Miss Clifford, who has been starred or featured in New York and London by Ziegfeld, the Shuberts, Klaw and Erlanger, Al Woods, Harry Frazee, C. B. Dillingham, Henry W. Savage, and Sir Arthur Butt, is indeed an international star of the stage and screen. Miss Clifford is also a vaudeville headliner who is known from coast to coast. Her voice, experience, and personality have placed her in an enviable position since the advent of the talkies.

"THE TALK OF NEW YORK" IS TOLD OF BY THE STAR OF  
"THE TALK OF HOLLYWOOD"

# ANGRIST-CALIFRA

DE LUXE MEN'S TAILORS



William Demarest

Star of Pictures and Vaudeville

Messrs. Angrist-Califra:

I always feel well  
dressed when I'm in  
Angrist-Califra clothes.

WM. DEMAREST.

ANGRIST-CALIFRA

39 West 46th Street

NEW YORK CITY

Bryant 5207

COMING

# EXCELATONE

H. M. HORKHEIMER, Pres.



# Culver City Has First Aerial Speed Cop

Hereafter the aviator who flies too low, or "stunts," may suddenly hear the "who-o-o-o!" of a silen behind him, and find himself followed by a black-and-orange plane with a great police shield on it.

He'll be pinched by the first aerial speed cop in the United States outside of the recently appointed aerial police officer of New York.

Culver City boasts the first aerial policeman in the West. He is Major Bob Blair, famous army aviator, now the aerial officer of the Culver City police. He was sworn in recently by City Clerk Paul Garnett, and Sally Starr, pretty Metro-Goldwyn-Mayer actress and heroine of "College Life," pinned on his new badge at the ceremonies at the Culver City police airport.

Blair's new office was created by Chief of Police W. P. Hendry, who, because of the many airplanes flying over Culver City, its varied airports, and troubles of the Metro-Goldwyn-Mayer and other studios making sound pictures with low-flying aviators interfering, decided that traffic laws of the air must be enforced.

The new aerial policeman also represents the U. S. Department of Commerce, which gives him authority to have aviators' licenses revoked in case of infractions of law. He will patrol the skies to prevent low flying and dangerous stunting over the city, and to maintain aerial traffic lanes. He will also warn aviators away from studios during the filming os found pictures.

"In Southern California," says Chief Hendry, "already planes are so numerous that there is beginning to be traffic congestion, and, of course, this leads to the necessity for a systematic handling of the situation. The police plane will be able to do much good in this regard, as well as in curbing careless stunt flyers, who lately have been responsible for several accidents. Stunting near the ground will lead to prompt arrest and revocation of licenses hereafter. Low flying over studios has cost motion picture concerns thousands of dollars. Recently King Vidor lost a whole day's work with a big crowd in 'Hallelujah' because of aerial 'rubbernecks' in planes."

The Department of Commerce rules and local ordinances designed to regulate traffic in the air over Culver City will be enforced by the new police patrolman. Planes disobeying laws will be ordered to land, "tagged," and in some cases placed under immediate arrest.

## Gloria Swanson and Bobby Vernon



Last Saturday night was a banner one at the Filmarte Theatre, for outside of numerous stars making their appearance there was staged a comedy two reeler that Mack Sennett produced with Gloria Swanson and Bobby Vernon as the stars. It was called "The Danger Girl" and was one of the most side-splitting fun-films that has been seen on the local screen in many a day.

## HARRY LANGDON MARRIED AT BEVERLY HILLS

Last Saturday night was an eventful one in the lives of Harry Langdon and Helen Walton for Dr. James Leishman officiated at the wedding of the couple. It was one of the finest gatherings that Beverly Hills has housed at such an event in many a day and it took place at the home of Alice Calhoun. When the final "I do" was said and everyone started

to claim the right to kiss the bride the lights that were blown out as some pictures were being taken earlier in the evening came on, and the happy couple, amid a shower of rice, rushed away on their honeymoon, but not until the bride hurried ner bridal flowers, which was caught by Misses Catherine Ellen Conn and Frances Pyle. It was indeed a very wonderful affair and immensely enjoyed by the guests present.

## Review "COME SEVEN"

At the Orange Grove Theatre. Presented by the Lafayette Players. Although the first night audience of "Come Seven" found the Lafayette production a trifle long-winded throughout, nevertheless the consensus of opinion seemed to indicate that a judicious pruning would make the Octavus Roy Cohen comedy as amusing an evening of entertainment as anything now current.

Robert Levy, producer, attempted a difficult task when he transported the Lafayette Players to town. But the large audience Thursday night testified that he had planned both wisely and well.

Certain of the cast of "Come Seven" did amazingly well. Evelyn Preer proved a visual knockout throughout. Charles Olden's Urias Nesbit and Edward Thompson's Florian Slappey were both masterpieces of colored comedy, so adept are these two men at the humorous eccentricities of their race. The remainder of the cast, which includes Laura Bowman, Edith Spencer, Malcolm Patton, Sidney Kirkpat-

rick, Ann Busch, J. Lawrence Criner, Mr. Arthur Ray, and Mosby's Blue Serenaders, proved adequate to their roles, most particularly the versatile Miss Bowman.

The interest in the production centers chiefly in the third act where a gay party enables certain of the cast to demonstrate their vocal and terpsichorean skill. The play is worth seeing for these moments alone.

FANYA GRAHAM.

"Little Accident," big New York hit, is booked for the Belasco. It is listed as one of this season's selections of ten best plays and is from Floyd Dell's novel, "The Unmarried Father," adapted to the stage by Thomas Mitchell. He will present it at the Belasco with the entire cast including himself. It will follow "The Front Page."

Frank R. Wilson and M. J. Weisfeldt of New York, who joined hands to put over "Simba," an African wild animal sound picture, are planning a new producing company.

# EARLE WALLACE

Teacher of Many of America's Most Famous Dancers and Dance Producer of Note

ORIGINAL CREATIONS STAGED ON SHORT NOTICE JAZZ OR CLASSICAL AUTHENTIC PERIOD DANCES

or MODERN TAP AND ACROBATIC ROUTINES

# EARLE WALLACE

STUDIOS OF STAGE DANCING

Belmont Theatre Building, First and Vermont

EX. 1196

# T-BONE RILEY

1733 CAHUENGA AVENUE  
8064 Beverly Boulevard  
Phone HOLLYWOOD 8398

Specializing in  
HOT CAKES WAFFLES SPAGHETTI  
CHILI CON CARNE  
CORNED BEEF HASH (Browned in Pan)  
FRIED CHICKEN and BROILED STEAKS  
HAMBURGER SANDWICHES GOOD COFFEE

## AMERICAN, EUROPEAN and ORIENTAL NOVELTIES

VALUES

VARIETY



*A Thousand Gifts of Distinction*  
**OSCAR BALZER**  
SHOPS

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea



# New York Vaudeville Headliner Becomes "Talkie" Find



**EDYTH KRAMER**

—Preston Duncan Photos

New York's Broadway brings yet another discovery to the Kleig lights and the microphones of Hollywood in the person of Edyth Kramer, young vaudeville headliner. Motion picture producers of Hollywood are acclaiming this dark-eyed

beauty as one of the talking picture finds of the season. Although she has been in pictures but a few brief months, she already has to her credit such recently completed films as "Hotter Than Hot," a Harry Langdon picture, for Hal Roach;

"Under a Texas Moon," directed by Michael Curtiz, featuring Frank Fay, for Warner Bros., and "One Rainy Night," a Laura La Plante starring vehicle for Universal, directed by Emmett Flynn.

Miss Kramer is the daughter of the well-known vaudevillian,

Dave Kramer, of the team of Kramer and Boyle. She was first believed to have great professional possibilities by Sid Grauman, who at the time was unaware of her identity. At present she is under the personal management of Harry Wurtzel.

Because "Under a Texas Moon" is photographed in natural colors, Frank Fay, playing the leading role in that production for Warner Brothers, had to dye his hair. Fay has read hair which would have photographed black in ordinary pictures but which would not do for the part of a Mexican caballero in the color picture.

## ABEL IS SALES MANAGER

A general re-organization of the commercial department of RCA Photophone has been accomplished by L. P. Sawyer, vice-president, in charge of sales. Sidney E. Abel has been made general sales manager. Abel was head of the foreign department for Fox for ten years.

## PERKINS FAMILY

### ONE OF NOTE

Ray Perkins, head of the song departments of Warners and First National, is of talented family. Himself a composer of note, Perkins has one sister, Grace Perkins, whose first novel, "Angel Child," is numbered among the best sellers. Another sister is Bobbie Perkins, well known on Broadway as a musical comedy player. Then comes Fulton Oursler, a brother-in-law, who has written "The Spider" and other plays, and so that they may include in all of the arts, Bert Green, another brother-in-law, is the famous cartoonist who has been writing a series of articles for Liberty.

## "SNOWBALL" HAS CAREER

"Snowball," the diminutive darky with the Ruth Mix Rodeo Revue now en tour, was formerly a bootblack. One day, when the manager of a Columbus, Ohio, vaudeville theatre was having a shoe shine, he grinned back into the responsive face of the nimble footed "Snowball."

"Do you dance as well as you shine shoes?" he asked as the boy nimbly moved about the shop, going through about ten extra steps every time.

"Sho I does, boss. I've got feet what am hotter'n jazz!"

The following week the manager gave the little negro boy a chance to prove his statement by placing him on the stage with the Paul Whiteman band. That was the beginning of a dancing career for the youngster with the rhythmic feet.

## GALEA STUDIO

1247 North Orange Drive

Phone HOLly 6683

**25 Casting Photos \$10.00**

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

## AUTO LOANS

CONTRACTS REFINANCED

By

**BRACE FINANCE CO.**

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES

**Walter Wills Studio of Stage Dancing & Theatrical Booking Agency**  
7016 Hollywood Blvd. GLadstone 9502

**SUMMER COURSE OF SIX WEEKS BEGINS JULY 8**

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

**WILLS' GIRLS ALWAYS IN DEMAND**

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone FITzroy 1785

**REICHEL'S INTESTINAL BATHS**  
FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.



# FLICKER LASHES

by Vic Enyart

Edward Everett Horton and Patsy Ruth Miller are being teamed by Warner Bros. in three new Vitaphone productions. They will appear together in "The Hottentot" based on the play by Victor Mapes and William Collier, in "The Sap," by William Grew and in "The Aviator" by James Montgomery.

Gertrude Sutton, well known Los Angeles stage actress, has been added to the cast of William Haines' new starring vehicle, "Navy Blues," which Clarence Brown is directing at the Metro-Goldwyn-Mayer studios.

Lane Chandler has been engaged by First National Pictures for the role of Assistant Coach in their new feature, "Forward Pass," a football story being produced with sound and dialogue under the direction of Eddie Cline with a cast including Douglas Fairbanks, Jr., Loretta Young and Gwyn Williams.

Chandler recently completed a long term Paramount contract.

June Collyer has been selected as Richard Dix' leading woman in "The Love Doctor," his new all-dialogue Paramount production.

Alberta Vaughn, featured player of the Darmour-RKO Witwer comedies, will go East to appear in a musical revue upon the completion of the series. The former silent drama luminary has developed into a remarkable singing and dancing comedienne in the talking pictures.

Another stage star was recorded as having "made good" in the talkies when Metro-Goldwyn-Mayer recently signed Elliott Nugent to a long term contract.

Before starting work as leading man opposite Alice White in "Playing Around," which First National is to produce as an all-dialogue production, William Bakewell may essay a featured juvenile role in a Warner Brothers picture. The actual start on Miss White's picture has been set up a week, it is claimed.

The contract which Jean Hersholt signed with Henry King over two months ago wherein the character star agreed to portray the featured male role in a United Artists production, has been put into effect. Hersholt is now compelled, it is understood, to postpone his stage tour until the completion of the King all-talking production.

Russell Powell, whose huge voice and huge bulk have long made him a favorite on the screen and stage, both as a singer and as a character comedian, has been added to the cast of the talking screen's first original operetta, "The Love Parade," which Ernest Lubitsch is directing for Paramount.

John Robertson has chosen Charles

Bickford for the male lead in "Shanghai Lady," a spectacular Universal "talkie" production.

Robertson has long been identified with the silent drama where he has directed a series of important productions. He completed "The Single Standard," a Garbo vehicle, last week and went immediately into preparation on his current picture.

Theodore Lorch, who has been appearing in talking pictures, is playing one of the principal male roles in "The Jade God," the current attraction at the Vine Street Theatre.

Jack Mulhall will be Dolores Costello's leading man in her next Vitaphone starring picture, "Second Choice," according to an announcement just made by J. L. Warner, Vice-President of Warner Bros. Edna Murphy, Ethelyne Claire, Charlotte Merriam and Edward Martindel were also chosen this week by Mr. Warner to appear in the same production. Camera work will begin early in August under the megaphone guidance of Howard Bretherton.

Joan Bennett has many busy days ahead. At present she is essaying the feminine lead in "Disraeli" for Warner Brothers. Following the completion of this picture, she is scheduled to play the lead in Harry Richman's "The Song of Broadway" for United Artists, and then will go to Universal where she has been loaned to play the leading feminine role in "The Mississippi Gambler."

Regis Toomey, the college youth who sang his way to stage fame and died his way to screen popularity, has been assigned his second important role in a Paramount picture. Toomey has been selected to play the role of Eric Schmittlap in Arthur Train's novel, "Illusion," which is to be filmed at the Hollywood studios.

No picture which abounds in comedy, no matter how pretentious, is complete without the laugh provoking antics of Louise Fazenda.

The clever comedienne has been signed to appear in a special comedy number in "The Show of Shows," a Warner Brothers picture.

**BUZZING AROUND:**  
A gang of Lilliputians on the M.-G.-M. lot selling tickets for the jubilee to be held at the Hollywood Bowl. . . "Chuck" Reisner trying to get a scene finished for "The Road Show," a passing areoplane interrupts the shooting. . . Catherine Dale Owen, boarding the train for a trip to New York, when she returns "The Ordeal" will be her next picture. . . Clara Bow and James Hall leaving the sound stage for a little rest after having finished a scene in "The Saturday Night Kid." . . Monte Blue back in town, looking fine, and ready for his next picture at Warner Bros. . . Ralph Ceder directing a fight scene at the Darmour studio, Lew Sargent

is the boy who takes the "Sock on the button" from Charley Sullivan, they enacted a good fight. . . Arthur Lake acting as m. c. for the Thalias. during their program over station KMTR, and being ably assisted by his charming sister, Florence. . . Charley Chaplin, Harry D'Arrast and Lewis Milestone having lunch in Henry's at 3 a. m. . . Fashion Note: Maurice Chevalier, at Paramount, wearing black satin pajamas (in a scene for "The Love Parade"). . . Ernst Lubitsch on the same set without his usual cigar. . . Another new sound stage going up at the Tiffany-Stahl studio, also another new one at Universal. . . What has become of prologues?

## Gramercy Studios of Photophone Is Enlarged

NEW YORK, Aug. 2.—With the installation of additional equipment completed and production schedules mapped out in advance, the Gramercy studios of RCA Photophone in New York are now making arrangements for independent production with producers who desire the use of their facilities. This step was taken after more than six months of intensive development, during which period engineers of the Radio Corporation of America, General Electric Company and Westinghouse Electric and Manufacturing Company have introduced the most advanced sound recording equipment. The technical facilities and personnel of the Gramercy studios of RCA Photophone have been recruited from the leading research and engineering laboratories, insuring sound recording of a quality which only the finest scientific skill can produce.

The studios, located at East Twenty-fourth street, New York, contain a number of projection rooms, cutting rooms, a vast scenic construction department, electrical divisions, music and art departments, and all the appurtenances for modern sound motion picture production.

## Director of Ideal Makes Important Announcement

LONDON, Aug. 1.—In connection with the visit of Mr. Joseph Schnitzer, president of the RKO of America, to this country, Mr. Simon Rowson, managing director of Ideal, made an important announcement yesterday.

This concerned a big deal just concluded between Ideal and RKO, whereby the former company is to handle the entire output of RKO, comprising 30 features, 39 two reelers, and 13 one reelers, all primarily talkies.

In an interview with a representative, Mr. Rowson said that this represented by far the largest contract ever made in this country for the distributing rights of a year's output of American films.

It was anticipated that the ultimate payments made under this contract might easily amount to £500,000.

Over at the Metropolitan studio the question of who's boss of the Hurley family—at least during business hours—has been settled. Ed Hurley is directing his wife, Marion Haslip, in a series of twelve two-reel musical burlesques under the title of "Bore-ifying the American Girl." Dolores Porter is also in the cast, and Hurley has assembled 16 girls whom he plans to enter in a beauty contest with the Ziegfeld outfit, and a precision dancing contest with the Roxyettes. Oh, yeh—Hurley wrote the stories, too. They are for Pathe-Cameo and are being recorded by Radiotone.

**ALDEN JACKSON**  
MASTER OF DANCING  
*Buck, Tap, Clog, Softshoe*  
*Military Jigs, Eccentric*

SPECIAL RATES ON ROUTINE DURING AUGUST

**GRAYCE STAGE STUDIO**  
341 So. Alvarado DRexel 2308

## MARGARET FEALY School of Stage and Screen Acting

Address residence by letter, 7069 Sunset Boulevard, for interview, or telephone HEMPstead 0529.

Among former students who have achieved success are:

- DOUGLAS FAIRBANKS, SR.**
- Fred Newmeyer**, motion picture director.
- Lynn Overman**, star of "Oh, Boy, etc."
- Ernest Truax**, star of "Six-Cylinder Tom," etc.
- Erin O'Brien Moore**, star of "Street Scenes."
- Enid Markey**, lead for Duffy Players.
- Jobyna Howland**, star of Belasco "Gold Diggers."
- Maude Fealy**, leading woman for Sir Henry Irving.

**Wm. Collier, Wm. Gillette**

and many notable stars. Also road, stock, vaudeville and screen stars.



G  
R  
E  
A  
T  
  
N  
O  
R  
T  
H  
E  
R  
N

*Safest, Sanest*  
AND THE  
*Most Sensible*

I  
N  
V  
E  
S  
T  
M  
E  
N  
TG  
R  
E  
A  
T  
  
N  
O  
R  
T  
H  
E  
R  
N

FOR FULL PARTICULARS CLIP THIS AND MAIL TO

**GREAT NORTHERN INVESTMENT SERVICE CORP.**

206 Warner Bros. Theatre Bldg.

Hollywood,, Calif.

Name .....

Address .....

City .....



## Toddling Along With the Infant

By OLIVER UNDERWOOD

At the risk of putting this writer in the class with the reporter who could find nothing to write about at a wedding because the bridegroom didn't show up, and later wired from Arkansas, "No news on account of the flood," some space has to be devoted to explaining how three great stories escaped this week.

\*\*\*

The first was to be the solution of "The Mystery of the Empty Flask." This flask, you know, is the one John Gilbert dropped out of his overcoat pocket right in the middle of the lobby of the hotel, on his arrival from Los Angeles with Mrs. Gilbert, a girl whom Pathe says is well known under her nom de phono of Ina Claire. The mystery is to why it was empty, for Gilbert had traversed six New York blocks before arriving at the hotel. Maybe he hadn't had it filled because the wife was along. New York advocates of the eighteenth amendment, whose business has boomed because it put the price up and the quality down, are inclined to regard the Gilbert incident as a Hollywood ig at the quality of New York flask ballast. All this was intended to be explained in this column this week and then Mr. and Mrs. Gilbert sailed for Europe before they could be asked about it.

\*\*\*

The frequency with which boats leave this town for Europe also postponed the second story. We had a straight public tip from Blake McVeigh of the Paramount offices, that Guy Bolton was coming to New York, after having given satisfaction in Hollywood while working out a contract. That was news. We looked Mr. Bolton up and found that he was a qualified architect and frame a story about an architect in talkies, and then learned that Bolton had quite architecting and had written fifty or so librettos for musical shows, among them being "Sally," "Rio Rita," "Oh Kay," "Lady Be Good" and "Tip Toes" and had gone to Hollywood to write the libretto for "The Love Parade." We also learned, by reading the third paragraph of McVeigh's tip, that he had performed two other jobs out there, first wrote the adaptation of "The Love Doctor" and then wrote the dialogue for the same story. So we prepared an outline for a story under the caption of "The Heinz of the Talkies," but Mr. Bolton sailed for Europe before we found out what the other 53 varieties of talent which he possesses really are.

\*\*\*

Pat Powers' cinephone studio on Long Island has as sure a harbinger of busy production schedules as the well known robin is of spring in the late winter. He is Tom Shanley—Thomas J. as it appears on checks—and he seems to be the favorite studio schedule organizer there is in the country. Tom got the Pathe studios underway here in the East, and we thought he was still there under the title on comptroller, until on

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

## PROVIDE RELIEF FOR THE EXHIBITORS

### *Pickups on Broadway*

Publix takes over the operation of the recently purchased Sun and World theatres in Omaha, Nebr., the first of next week.

\*\*\*

August 24 has been set as the date for the formal opening of the Kings Theatre in Brooklyn, the newest and most modern of the Loew chain.

\*\*\*

"The Mysterious Dr. Fu Manchu" broke week-end records on its two opening days in the Rialto Theatre, despite not any too enthusiastic reviews.

\*\*\*

Edward L. Hyman, formerly assistant to Abe Sobolsky, vice-president of the Stanley Co., has been appointed supervisor of theatre management for the A. H. Schwartz Century Circuit, which operates thirty theatres in Brooklyn and Long Island.

\*\*\*

Henry I. Rosefield, formerly of M-G-M, has been appointed southern district sales manager for RCA Photophone.

\*\*\*

William K. Jenkins, district manager for Publix in Atlanta, has been transferred to the realty department, and Emmet R. Rogers, former district manager in Tennessee, has been appointed to succeed him.

\*\*\*

Jack Buchanan made but a brief pause in New York after arriving from the Coast, where he played a lead in "Paris Bound" for Pathe. He sailed for his home in England after being here for two days.

Monday we ran into him at the Powers studio. Didn't have anything to say, but the fact that he is there makes it a 100 to 1 shot that the cinephone apparatus in the studio is going to be utilized to the fullest extent.

\*\*\*

Dorothy Cummings arrived at the Paramount Long Island Studio this week to add what seems to be the final touch to the religious sincerity of the convent sequence in "Applause." Rouban Mamoulin, director, who drew this production as his initial assignment, has created a new standard of fidelity in procedure and casting. Father Edward Brophy, pastor of the Long Island City Roman Catholic parish, is acting as technical adviser of the sequence, and a score of nuns and youthful students of the convent school are utilized

Except for a short season at Christmas time, the Butterfield houses will abandon dramatic stock this season. William H. Wright's stock organization has been playing full season at the houses which are in Michigan.

\*\*\*

Electrical Research Products announces that 2169 theatres in the United States are now equipped with Western Electric sound devices.

\*\*\*

John J. Payette has become general manager of the Stanley-Crandall theatres, centered in Washington, D. C., following the retirement of Harry M. Crandall.

\*\*\*

Columbia Pictures has acquired the talkie rights to "The Squealer," Max Linder's melodrama, which had quite a legitimate stage success.

\*\*\*

The first showing of talking pictures has taken place with the presentation of "Fox Movietone Follies" at the Odeon Theatre, Rio de Janeiro, Brazil.

\*\*\*

Loew's has taken over the Rochester, the largest theatre, seating 4000, in Rochester, N. Y.

\*\*\*

The Consolidated M-G-M news reel and International news reel, formerly released by Universal, has its first issue on Tuesday of this week as an M-G-M product.

\*\*\*

Joe Brandt, president of Columbia Pictures, says his company is willing to put Adolphe Menjou to work any time the actor wants to start.

ized in the action. Miss Cummings shares the screen in the episode with Joan Peers the ingenue of the production.

\*\*\*

Charles Ruggles got his first vacation from the Paramount Studio after completing "The Gay Lady," his fourth picture at the eastern studio. He is due for a busymen's holiday, as he is scheduled to play two weeks as guest star, at the Garden Theatre in St. Louis. The airship lines may let him accomplish his ambition of getting to Los Angeles to see his brother Wesley Ruggles before he is due back at the studio on August 15.

\*\*\*

Robert T. Kane, who had to get married in order to get himself a vacation, although he is president of

(Continued on Page 32)

### Adjustments for Season To Solve Problem; Many Overbought

NEW YORK, Aug. 1.—(Special.) Adjustments for the present season to those exhibitors who have overbought products in their frenzy to get the pick of talking pictures is the solution that has been arrived at by representatives of all the producing companies and a committee of exhibitors selected by the M. P. T. O. A. The work of the two committees is not finished, however, as the adjustment in contract rentals is regarded as merely a temporary arrangement for the immediate relief of exhibitors.

At a recent meeting of the two committees held at the Hays organization office in New York, a plan which had been drawn up by the exhibitors' committee was discussed, and then tabled when the sponsors themselves admitted that there were several clauses of it that needed working out before it could be put in force. As a counter proposal, Sidney Kent, general sales manager of Paramount-Famous-Lasky, chairman of the producers' committee, offered immediate individual adjustments to those exhibitors who needed it on any existing contracts. This was accepted and wires were sent to all exchanges giving instructions that wherever it was evident that an exhibitor needed an adjustment in his contracts arrangements were to be made at once to grant the relief needed.

The New York offices of the M. P. T. O. A. are well satisfied with the arrangement, pointing out that it brings the relief needed at a time when it is vital, and also that the way has been left open for the working out of a plan for permanent relief. Abram F. Myers, president of the Allied States Association, is the only one has raised a dissenting voice. He declared that the temporary plan merely provided "eleventh hour relief for the exhibitor who has been gouged until he cannot meet his obligations."



## WHERE EAST IS TALKED

By ANNETTE MIRABENT

HERE is a solution for the high cost of classy looking extra girls—cast Rudy Vallee in some role and then put a cordon around the studio to keep the dear things out. RCA Photophone just signed Vallee for the lead in "Campus Sweethearts," and the next day the rush for jobs was started. Pay no object to any of them. Two actually in limousines with chauffeurs and maids. An unaccounted number in their own cars. Richard Currier was kept busy for two days trying to be polite to these applicants, and then the job was turned over to the doorman, who answered all queries for anyone connected with the Vallee unit by pointing at the sign "No Casting Today."

This Vallee short subject is going to hit a new high spot in lavishness. It has its own musical score, with its own theme song, "Under the Campus Moon." It has a chorus of forty, and in addition to Vallee, Ann Franklin, Leon Leonard, Joe McKenna and Ginger Rogers are in the cast. Then to cap it all there is the "Campus Sweethearts" orchestra, an ensemble which was called together for this one short subject and which functions under the leadership of Alfred Newman, conductor of the "Hold Everything" orchestra. L. Leo Meehan has been given the assignment of wielding the silent megaphone on the production as a reward for the highly valued work he did on the three subjects he has made previously at the studios.

Meehan's work, combined with that of Currier and Frank D. Ormston, the manager of the studio, as well as the sound engineers at the studio, has pleased the officials of RCA so well that they have started on a campaign to make Gramercy, the name of the studio, synonymous with the best in talkers. A series of twenty-four short subjects, of which the Vallee number is the first, has been decided upon under a general title of Gramercy Tabloid Features. They belong in the feature class from the standpoint of cost not to mention casts. All will be released by Radio Pictures.

Then Glendon Allvine and his crew over at Fox, fixed it all up so that an answer could be gotten as to the burning question as to who had the greater chest expansion. Victor McLaglen or Hume MacDonald. The question started smoldering several years ago when McLaglen and MacDonald were rival strong men in the same circus. On the one occasion when the question could have been settled McLaglen accused MacDonald of using a rubber tape in measuring him. The recrimination which followed had long been forgotten and MacDonald came from Canada to New York just to greet McLaglen on his present vacation. With the stage all set for the measuring and government standard tapes provided, the measuring started, and then McLaglen again accused MacDonald—this time of deflating his chest when he was being measured in order to

assure McLaglen the honor. Before an argument could get fairly started, the measuring was called off—so this column for the third time lost a red hot news story.

However, the week has not been entirely futile. We accomplished getting a bonafide incident of invaluable worth to seekers after realism in productions, by having a short hand reporter and an ex-army balloon observer, present at the meeting of two English friends after a long separation. The characters, Clive Brook and Basil Dean; the set, Paramount Long Island studio; the occasion, the first meeting of the characters since they were youngsters struggling in their chosen professions in England; the action, the two men smiled at each other and then both walked forward, they clasped hands. Dean said (still smiling) "How are You?" Brook said (still smiling), "I'm fine. How are you?" Dean said (still smiling), "I'm fine."

Kindly mention this magazine as collaborator on dialogue and scenario in any production in which the foregoing is used.

Things are still contrary. The same week that Pathe seeming proves there is nothing in a name by finding a beauty contest winner in Plainville. Fox signs a young singer by name of Harry Lauder. He was one of the chosen few among 535 auditions and undoubtedly his voice stood out among the rest because his was Lauder. This Harry Lauder admits he is a close relative, in fact, a nephew of the more famous Sir Harry, than whom there is none closer if you believe the "then you'll nae be needing the match" story.

Sid. Weiss, erstwhile trade paper newshound, has discovered a new system of getting into the production end of pictures. He spent a day on business at the Paragon studio where Ed. Hurley is directing the "Bori-fying The American Girl" series. The next day he just spent at the studio. The third day Hurley signed him as assistant director, because he felt that the easiest way to find the femme members of his cast when he wanted them was to give Sid. a job that would keep him on the set.

The Literary Digest, via and exchange, publishes the statement that friends of talking pictures here and in England are agitating a conference on Nasal Disarmament.

## Two-Reeler With Colored Cast

NEW YORK, Aug. 2.—Frank S. Mattison has closed with Empire Productions, Inc., through the latter's general manager, Jack Lustberg, for sole and exclusive distribution throughout the world, of the two reel singing, talking and dancing production, "Old Plantation," directed by Alf Goulding. It is a lively and tuneful production enacted by a cast of colored artists.

Luther Reed, having completed "Rio Rita," RKO musical production, is busy in the cutting room preparing the picture for its first preview.

## Toddling Along With the Infant

(Continued from Page 31)

his own company, Pathe Sound Studios, is back on the job, after a short honeymoon trip to Europe with the former Miss Ruth White. His first action on entering the studio was to thank the whole staff for the excellency of the picture of his wedding, and also the thoughtfulness of getting them through in time so that S. E. Fitzgibbon, studio manager, managed to get them aboard the honeymoon ship, the Isle de France, by chasing it down the harbor in a speed boat.

Mr. Kane found a new director on the studio list when he returned. It is Philip Tannura, who was on the pay roll as a camera man when Mr. Kane left on his honeymoon. Kane watched Tannura directing Harry Delmar, Jack Pepper, Morgan Morley and Ruth Hamilton in "After the Show," a new production in the Pathe Melody Series, and then regretted the loss of a darned good cameraman, but congratulated Fitzgibbon on the discovery of a darned good director.

Just another of those proofs that there is nothing in a name—a section known as Plainville has provided one of the newest beauties at the Pathe Studio. She is Mildred Schroeder, and she won a beauty contest in Cincinnati, the prize for which was some cash and full expenses for a trip to New York as a guest of Pathe. Now she is scheduled for a picture. George LeMaire, preparing to shoot "Barber's College," got one look at her, found that she could say "silly lisping sisters" without whistling or hissing and dubbed her the triple beauty—voice, features and figure. Yep, all three of them will have a chance to register in "Barber's College."

## MONTE CARTER IS NOW CONSIDERING NEW OFFERS

Actor, writer and director of dialogue are the attributes of Monte Carter, who has just completed a year's contract for Universal in these capacities. Prior to the Universal engagement he was one of the best known theatrical producers on the Pacific Coast, having spent eighteen years producing, directing and acting in his own companies in Los Angeles, San Francisco and Seattle. His last performance was in "Kongo" which played a highly successful engagement at the Orange Grove Theatre, and which he also directed.

Many actors and actresses of prominence have at one time or another appeared in one of Carter's productions, one of the most prominent being Lon Chaney, who played in the old Olympic Theatre on Main street when Carter's famous stock company was playing there.

Several interesting offers have been made to Carter for his services as writer and director of dialogue, but he plans a short rest before resuming work of any kind.

## ALONG MUSIC ROW WITH HERMAN PINCUS

"Sweet Adeline," the new musical comedy by Oscar Hammerstein 2nd, and Jerome Kern, will shortly open at the Hammerstein Theatre. The script called for a song-writer, and after a series of eliminations Sammy Fain, writer of some of the country's greatest hits, was signed to emote in the production. In other words, all Sammy has to do is to take my advice, which is, "Be yourself."

Jean Herbert, Ray Doll and Irving Actman, popular song-writers, have just written a musical comedy called "So You Say," which will shortly be produced by Paul Trebisch.

"Baby, Oh, Where Can You Be?" written by Frank Magini and Ted Koehler, looks like a natural, judging by the ether waves which seem to be charged with the song. Irving Berlin, Inc., the publishers of the song, are also "plugging" a new number written by Leon Flatow, entitled "Light Your Face With Sunshine and Open Your Heart to a Smile."

Denton and Haskins, that firm whose name is a synonym for things "Hot," have pulled a fast one and have just published a new song entitled, "Birds and the Brook," which is as sweet as it sounds. No, they're not responsible for the heat wave which we've been having round here these past few days.

J. Fred Coots and Lou Davis, two of the most successful song-writers in the country, and Harry Engle, formerly sales manager for Irving Berlin, Inc., are going into the publishing business. Looks like a winning combination.

George and Arthur Piantadosi have taken over "Am I a Passing Fancy?" from Arthur Behim. The song, written by Abner Silver, Al Sherman and Al Lewis, has made a decided hit in this country and according to Arthur Piantadosi, is a favorite in Europe.

Andy Razan and Paul Denniker, writers of that over-night hit "S'posin" have just written another song entitled "Won'tcha?" which they've also placed with Triangle Music Co. Say Joe Davis, S'posin your new venture was as successful as the last, Won'tcha be glad?

"Ukulele" Eddie Walters was partaking of a drink at one of the soda stands the other day when your scribe, passing at the moment, stopped to get the latest. "Have a drink?" said Eddie. "Sure," says I. After aforesaid drink had vanished Eddie tendered a ten dollar note which the vendor could not change. Certainly I paid for it and was thankful that I drank it when it was still supposed to be a treat 'cause it tasted better than if I had known that I was to shell out a "John D." Now Eddie wants to know what happened to his "uke."



# Western Electric and Pacent In Court Fight

## Up and Down Career Result of Patent Infringements War

NEW YORK, Aug. 2.—Electrical Research Products, Inc., the selling agency of the Western Electric talker equipment, is having an up and down career in the courts in prosecuting alleged patent infringements. This week the company won hands down against the Maiden Toledo Company, and also suffered another set back in its suit against the Pacent Reproducer Company. It has also taken on itself the defense of a theatre suit which has been started on DeForest Phonofilm patents.

The statement by the W. E. company best explains the Pacent development. It reads as follows:

"Judge Coleman of the U. S. District Court, Southern District of New York, has held in the patent infringement suit brought by the Western Electric Company, Electrical Research Products, Inc., and the American Telephone and Telegraph Company against the Pacent Reproducing Corporation and the Pacent Electric Company, that the Western Electric Company and Electrical Research Products, Inc., should not have been joined as plaintiffs with the American Telephone and Telegraph Company.

"Neither the validity of the patents involved nor their infringement by the defendants' apparatus was involved in the decision which was on a motion to dismiss the bill of complaint because of the alleged misjoinder of the parties plaintiff.

"The plaintiffs plan to appeal immediately and to press the complaint for final determination of the litigation on the question of infringement and damages."

The suit against the Maiden Toledo Company was not defended, and Judge Hahn granted a permanent injunction restraining further manufacture of the devices against which infringements were alleged, which concerned loud speakers made by the Maiden Toledo Co. Marshals also seized tools in the factory of the company which had been used in the manufacture of the speakers.

Attorneys of the Western Electric legal staff have been directed to take part in the defense of patent infringement suits which have been brought against the Aldine Theatre, of the Stanley Company, in Wilmington, Del., by General Talking Pictures Corporation, owners of the DeForest and Riese patents for the reproduction of sound-on-film. The theatre is equipped with the Western Electric reproducing device, which is the subject of the alleged infringements.

### STATES RIGHTS TALKER

One of the first all-talker features to be offered to States Rights Exchanges has made its appearance in New York from the Chesterfield studios under the title of "The House of Secrets." It is a thriller mystery story and has already been sold for all of the northeast territories.

## Synchronization Benefits Theatres in Small Towns

IN THE sensational development of talking pictures, one important thing has been overlooked in recent months, Hollywood executives believe. This is the fact that, with the perfection and development of synchronization, producers can now release their pictures with the musical accompaniment they, as creators, think best and will be sure that it is heard in small as well as large theatres.



Jesse L. Lasky

"Theatres in small cities and towns are now able to offer to their patrons the best music played by the best musicians in the world. This obviously was never possible before. The public will thus hear music, vocal and instrumental, which hitherto has been heard only at high prices in metropolitan centers.

"A more important consideration for the motion picture producer, however, is that pictures will now be presented in theatres exactly as the producer thinks his creation should be. And he will employ the best available musicians to score the pictures, to bring about a perfected result.

"Exhibitors in recent months have minimized the importance of musical accompaniment, but the good showman knows that music adds 50 per cent to the public reaction to a picture. Try viewing a picture in an empty, silent projection room and this is evident at once. Music adds atmosphere, suspense, drama and sometimes comedy.

This consideration, minimized lately because of emphasis on "100 per cent talking" pictures, was stressed by Jesse L. Lasky, first vice-president in charge of production for Paramount, one of the companies most active in the field of dialogue and sound pictures. In an interview, in which he said that talking pictures had come to stay, Lasky also declared that silent pictures would stay, too; but he defined the silent pictures of the future as those without dialogue but having musical synchronization.

"The novelty of dialogue and the powerful public demand for it in the past six months have made almost the entire industry minimize the need for synchronized musical scores for otherwise silent pictures," Lasky said. "As the novelty begins to wear off and a sensible balance is struck between sound and silent pictures, this factor will assume major importance.

"This was brought home to me forcibly in two recent cases. When 'The Shopworn Angel,' one of our new Paramount pictures, was completed, I screened it in a studio projection room. I saw it again three months later with a synchronized musical score and was amazed at its improved entertainment value, which has since been shown by enthusiastic reviews and by sensational business in a score of key cities. 'Redskin,' Richard Dix's new Navajo Indian picture, also was greatly enhanced by the score.

### AL DUBIN FINDS OLD FRIENDS AT WARNERS

Al Dubin, of the song-writing team of Dubin and Burke, made a glorious discovery this week. Twenty-five years ago Dubin's father, a well-known physician of Philadelphia, would assemble with two other physicians of the same city for an evening of pinochle. Now he finds that working at the same studio are Vivienne Segal, the musical comedy star and Rheba Wolfe, of the secretarial department, a daughter of each of these men who assembled with his father to set each other in spades.

Joe Burke, the other member of the song composing unit, is also from Philadelphia, but apparently his father was not a pinochle player.

### FAWCETT RUNS TO SONS

George Fawcett is one of the most famous screen fathers. He finds that his screen sons outnumber his screen daughters about two to one. The list would be most imposing and includes the greatest idols of the public.

Lloyd Bacon is rehearsing Minnie Lightner, musical comedienne, in "She Couldn't Say No," shooting to start soon on the Warner Brothers lot.

Fashion Features, Inc., this week completed its most recently style film featuring Jacqueline Logan, Claire Windsor, Mary Philbin and Jobyna Ralston. Technicolor and RCA recording system were used.

## Wide Screen to be Tried In London

LONDON, Aug. 1.—The new experimental wide screen for cinemas is to be demonstrated in the near future in London.

This announcement, forecast in The Cinema on Saturday by Mr. J. C. Graham, managing director of Paramount-Famous-Lasky, who has just returned from New York, has aroused the keenest interest and speculation throughout the trade.

What will the coming of the wide screen entail? exhibitors are asking themselves.

"It is obvious," stated a well-known London theatre proprietor on Saturday, "that the wider screen will at first only be practicable at the very largest cinemas.

"If it succeeds and is adopted on a large scale, it will certainly entail enormous changes in our present conceptions of cinema designs."

The prospect for the smaller cinema, faced by giant screens and expensive "talkies," is undoubtedly black. Both these innovations may spell the complete doom and disappearance of the smaller house in the next two or three years.

A chain of fifteen London super cinema costing £2,250,000 for wide screens and "talkies," is projected by Mr. A. E. Abrahams and his son, Mr. D. A. Abrahams, proprietors of Hyde Park Cinema Limited.

They will be modelled as the Regal Super Cinema, Marble Arch.

These cinemas, it is anticipated, will foreshadow the type of film theatre which will be universal in the next decade.

## "One Rainy Night" Nears Completion

Maxine Alton's stage success speaks again via the screen.

"One Rainy Night" is nearing completion at Universal Studios, where Emmett Flynn is directing Laura La Plante.

Coincidentally, not only is there a striking resemblance in the beautiful screen star and the clever authoress, but Miss Alton successfully portrayed in vaudeville the same role in which it is predicted Miss La Plante will score a tremendous success on the silver screen.

Another blonde, Florence Stone will star in the revival of the stage play "One Rainy Night" when it opens in Chicago this Fall.

Blondes! More blondes! Ethel Clayton is being featured in one of the leading roles in Miss Alton's screen version of "Painted Faces" now in production at Tec-Art Studios under the directorship of Frank O'Connor.



# Doings in New York Studios and Nearby Cities

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>AMERICAN SOUND RECORDING CORP.</b> E. Smith Casting 34 W. 44th St., N. Y. C. Kid Komedies Corp. National Sound Pictures	Kid Stars Catherine Porter Anna Thomas Pearl Ramoy Art Landry Jean La Marr	S. Edwin Graham S. Edwin Graham Edwin Earle Graham John Noble John Noble John Noble	Edwin Earle Smith Edwin Earle Smith Edwin Earle Smith Edwin Earle Smith Edwin Earle Smith	Phil Armand Phil Armand Phil Armand Phil Armand Phil Armand	Kid Komedies Series "Collegiate" Series "Bathing Beauty" Series "Show Girl" Series Art Landry Series Jean La Marr Series "La Rosita"		Preparing Preparing Preparing Preparing Shooting Shooting
<b>METROPOLITAN FORT LEE STUDIOS</b> Rayart	Al Herman-E. Gilbert Chrestian's Band Chrestian-Barnett Fred Ardath Robert Bentley Al Herman Introducing Mignon Laird Tommy Christain and Palisades Orchestra	J. S. Harrington J. S. Harrington J. S. Harrington Fred Ardath Mark Linder J. S. Harrington		Bert Cain Bert Cann  Bert Cann	"Snappy Tunes" (Reel) "Jazzmania" (1 Reel) "Pep and Personality" "Cabaret Nights" "Ankles" (2 Reels) "Melodies"	Fred Ardath Mark Linder	Shooting
<b>PARAMOUNT LONG ISLAND</b> Paramount-Famous-Lasky E. C. A. 24th St., 8 Lexington Ave., N. Y. Radio Pictures	Helen Morgan Lawrence-Petri-Ruggles	Rouben Mamoulian Bob Florey	Otto Brower 2nd, Ray Oozine Freddie Fleck Ed Graham	George Folsey Bill Stiner Frank Mushmore	"Applause" "Gay Lady"	Garrett Fort	Preparing Finished
<b>VICTOR TALKING MACHINE,</b> Camden, N. J. Columbia	Langry-La Marr	Jack Noble	Wm. J. Macdonald	Dal Clawson	"The Gobs' Follies"		
<b>VITAPHONE, BROOKLYN, N. Y.</b> New York Warner Bros.	Mamie Smith	Basil Smith	Phil Quinn Phil Quinn Phil Quinn Phil Quinn Phil Quinn Ray Phelps	Du Par-Foster Du Par-Foster- Rescher Du Par-Foster Du Par-Rescher Stewart Moss	"Jail House Blues" (1 Reel)		
<b>EASTERN PARAGON, N. J.</b>	Hayes-Fleeson Red Nichols and His Five Pennies Grace Johnston and Original Indiana Five Hurst-Vogt Anderson-Graves Marion Haslup and Margery Whittington	Murray Roth Murray Roth Murray Roth Murray Roth Murray Roth Edward F. Hurley	Ray Phelps Ray Phelps Tom De Baryshe	J. A. D. MacDonal J. A. D. MacDonal	"Bore-i-fying the American Girl" Series "Bore-i-fying the American Girl" "Come Dawn" "Bore-i-fying the American Girl" Series	Ed. F. Hurley	Preparing Shooting Preparing
Hurley Productions, Inc. Mason Wadsworth	Margery Whittington- Delores Porter Meek-Haslup Marion Haslup	Edw. F. Hurley Edwin S. Hurley Ed. Hurley					

## The BROADWAY Screen

NEW YORK, July 31.—What was hailed last week by a specially invited audience as another revolutionary development in motion pictures, comparable to the advent of dialogue films, was a demonstration by the Paramount Famous Lasky Corporation at the Rivoli Theatre, New York, of the Paramount Magnafilm, which threw a picture on the screen that filled the entire width of the stage and for the first time gave proof that the efforts of scientists to develop commercial stereoscopic pictures were near fruition.

The demonstration, which included scenes of the seashore and a country road, as well as a four-reel talking and singing feature, lasted for more than an hour, and was attended by an audience of 300 publishers, editors, bankers, scientists and motion picture executives.

The pictures, photographed on 56 millimeter film, were projected on a screen 40 feet wide and 20 feet high. Standard film is 35 millimeters and the normal size of a picture shown on the regular screen at the Rivoli is 17 feet, 4 inches wide and 13 feet, 6 inches high.

Paramount Magnafilm has passed the experimental stage. The feature shown last week, "You're in the Army Now," featuring Johnny Burke, well known vaudeville star, is now ready to be shown in theatres. The first public showing will be given on Broadway soon.

Public attention was focused on the increased entertainment value of the large screen on the night of December 6, 1926, when Paramount introduced the Magnascope in connection with the showing of "Old Ironsides." The effect on the audience at the premiere of that picture was

electrifying when suddenly the screen filled the entire stage width. The increased size of the picture through Magnascope was obtained by the use of magnifying lenses and not from increased film width. It was then that Mr. Zukor had Lorenzo Del Riccio, who invested the Magnascope, begin intensive work on wide film.

Work was carried on by Mr. Del Riccio and a staff of assistants at the Paramount studios in Hollywood and New York. Just as they were perfecting their cameras and lenses for this wide film the new element of sound projected itself into the picture. This brought forth an entirely new problem. To meet this Mr. Zukor had Mr. Del Riccio equip a new laboratory across the street from the Paramount studio in Astoria, L. I., and there for the last two years he has been perfecting the Paramount Magnafilm which was demonstrated at the Rivoli.

Wide film in itself is not new, having been used 33 years ago, but Paramount Magnafilm is the first wide film to be developed along commercially practical lines.

It gives third dimension to the picture on the screen due to the increased area, Mr. Del Riccio pointed out.

"The observer focusses his attention upon the center of action in the screen and in so doing the other portions of the picture resolve themselves into the original planes occupied by the characters or properties," Del Riccio explained. "Thus the observer gets a new feeling of the relationship of planes that has not been evident on the smaller screen where the eye of the observer could embrace the entire screen. This new area does not pro-

duce any eye strain because it is still less than the entire angle of vision of the normal eye. Stereoscopic values are also evident in Magnafilm due to the new methods of lighting that the cameraman uses for the wider angles now made possible for the first time."

## NEW YORK BRIEFS

WARNER BROS. EASTERN VITAPHONE STUDIOS, BROOKLYN, N. Y.—Under Bryan Foy's direction, James J. Corbett and Neil O'Brien have just made a short subject. Neil O'Brien is a famous minstrel man, while Corbett is very well known in pugilistic circles. Both are experienced stage artists.

"Just Like a Man," written by John L. Hobbie, is being made into a Vitaphone short subject under Murray Roth's direction. Martin May plays the husband, Mary Mulhern, the wife, and six-year-old Sybil Leve, the child. Miss Mulhern is also a Ziegfeld show girl.

Weight of almost a ton is represented in "The Big Paraders," a short subject in which six young people are participating, under Murray Roth's direction. Two of the Waites family are in the cast, as are Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise.

George Price, who played for the Shuberts for seven years, and then produced "The Song Writer" in which he starred last season, has just finished a short subject, Murray Roth directing. Frank McNellis appeared with Mr. Price.

"You Tell 'Em, I Stuter," a short sketch, has just been completed by the vaudeville team of Savoy and Mann.

## AL JOLSON'S WIFE REPORTED BETTER

NEW YORK, Aug. 1.—Ruby Keeler, star of "Show Girl" and wife of Al Jolson, was reported resting easily today at Lenox Hill Hospital, Park avenue and Seventy-second street, where she was rushed following a collapse during her performance Saturday night.

Hospital attaches said today that she had suffered a nervous breakdown due to mental, physical and nervous strain, in perfecting her part in "Show Girl," her first important role. They said a few weeks' rest would bring about her complete recovery.

## Producer-Actor



Franklin Pangborn is rapidly winning renown for himself as a producer-actor. His Vine Street Theatre is establishing itself under his personal supervision as one of the leading playhouses of the Southland. "The Jade God" is now showing at that popular theatre.



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

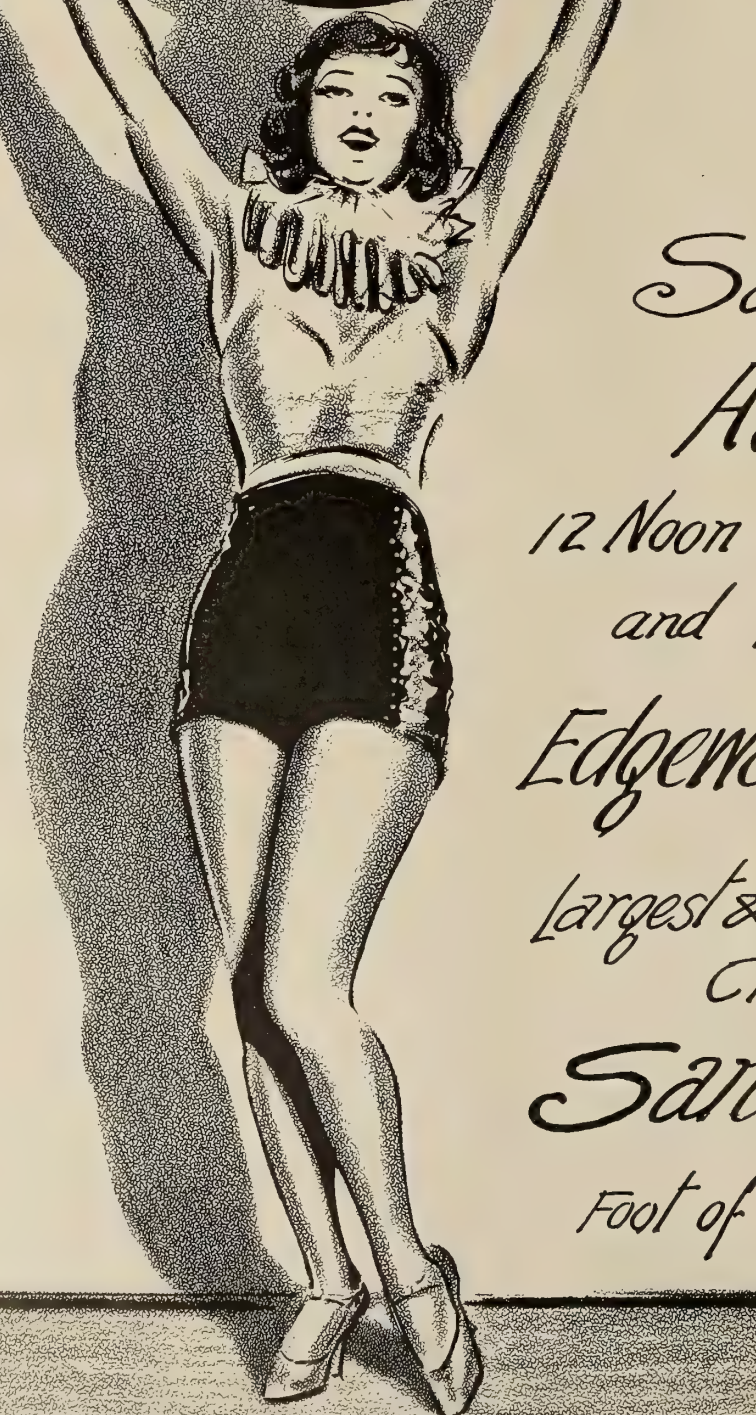
STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>CHAPLIN</b> —HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheron	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA OFFICE</b> HO 7940 1438 Gower St.	Sally O'Neil Hobart Bosworth Belle Baker	George Archinbaud Ralph Ince Erle Kenton	Buddy Coleman Unassigned Unassigned	Teddy Tetzlaff Unassigned Unassigned	"The Broadway Hooper" "Hurricane" "The Song I Love"	Norman Springer	Shooting Shooting Preparing
<b>JAMES CRUZE</b> HE 4111	All-Star	Walter Lang	Vernon Keyes	Ira H. Morgan	"Soul of the Tango"	Arturo S. Mom	Preparing
<b>DARMOUR</b> 5823 Santa Monica Blvd. (Darmour Casting) GL 1794	Mickey McQuire Alberta Vaughn and Al Cook	Al Herman Al Herman	F. H. Clark F. H. Clark	Jim Brown Jim Brown	Mickey McQuire Series "Record Breakers"	E. V. Durling E. V. Durling	Shooting Preparing
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. HOLLY 2806							
<b>FASHION FEATURE STUDIO</b> HOLLY 2911 1154 N. Western	All-Star	George W. Gibson	M. E. Fulton	Ed Esterbrook	"Fashions News"	The Staff	Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Marilyn Miller Fairbanks Jr.-Young Alvahall-Wilson Bernice Claire Billie Dove Alice White Corinne Griffith Dorothy Mackaill	Jno. Francis Dillon Eddie Cline Wm. Beaudine Clarence Badger Millard Webb Mervyn LeRoy Alexander Korda William Seiter	Val Paul Al Albarn Unassigned John Daumery Percy Ikerd	D. Jennings Arthur Todd Unassigned Sol Polito John Seitz	"Sally" "Forward Pass" "Dark Swan" "No, No, Nanette" "Broadway Hostess" "Playing Around" "Lilies of the Field" "Woman on the Jury"	Waldemar Young Harvey Gates Ray Harris Howard Rogers Bradley King Adele Comandini John Goodrich John Goodrich	Shooting Shooting Preparing Shooting Shooting Preparing Preparing Shooting
<b>FOX</b> —HO 3501—HO 3000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	Lenore Ulric All-Star Murray-Terris Gaynor-Farrell Moran-Percy Will Rogers Tracy-Clarke Garrick-Chandler Baxter-Duncan Paul Muni George Jessel Louise Dresser	Allan Dwan Raymond Cannon Marcel Silver David Butler James Tinling Frank Borzage Kenneth Hawks John Blystone Alfred Santell Berthold Viertel William K. Howard Paul Sloane	Ed. Berry William Pummell G. Hollingshead Virgil Hart Ad Schnaumer Wm. Tinling Lew Bozage Max Gold Jasper Blystone	Sid Hickox Harold Rosson Dan Clark Charles Van Engle Ernest Palmer Charles Clark Lyons-Brick L. W. O'Connell Conrad Wells	"Frozen Justice" "Why Leave Home?" "Married in Hollywood" "Sunny Side Up" "Words and Music" "They Had to See Paris" "Big Time" "Sky Hawk" "Conquistador" "Friend of Napoleon" "Hurdy Gurdy Man" "Three Sisters"	Sonya Levien Robert S. Carr Harlan Thompson David Butler Andrews Dennison Sonya Levien Sidney Mansfield Llewellyn Hughes	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing
<b>MACK SENNETT</b> GL 6151 4204 Radford Ave. N. Hollywood—GL 6155	Andy Clyde Hill-Gribbon	Mack Sennett Mack Sennett	Dave Stafford Babe Straford	John Boyle John Boyle	Untitled Untitled	Dana Burnet Smith-Rodney The Staff	Shooting Shooting
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Joan Crawford Lon Chaney Love-King All-Star Greta Garbo Wm. Haines-A. Page Ramon Novarro All-Star Harold Lloyd Caddo Prod. Louise Fazenda Johnny Arthur	W. S. Van Dyke Jack Conway George Hill Charles Reisner Wm. De Mille Charles Brabin Jacques Feyder Clarence Brown Sidney Franklin William Nigh Mal St. Clair Howard Hughes Wm. Watson A. Leslie Pierce	Red Golden Arthur Rose Frank Messinger E. Taggart Clarence Bricker Charles Dorian William Ryan Lloyd-Anderson Art Black Arthur Black	Clyde de Vinna Harold Wenstrom Ira Morgan P. Marley William Daniel Henry Sharp Lundin-Kolher Gus Peterson Peterson-Wheeler	"Trader Horn" "Jungle" "The Bugle Sounds" "Road Show" "Twelve Hours of Love" "The Ship From Shanghai" Untitled "Navy Blues" "Battle of the Ladies" "Lord Byron of B'way" "Welcome Danger" "Front Page" "Faro Nell" "Adam's Eve"	Richard Schayer Thalberg-Butler A. P. Younger Bess Meredyth Clara Beranger Hans Kraly Richard Schayer Crane Wilbur Staff Steele-Cohen Ryerson-Clements-Cohen	Shooting Shooting Preparing Shooting Shooting Preparing Shooting Preparing Preparing Shooting Shooting Shooting
<b>METROPOLITAN</b> 1040 N. Las Palmas Christie (Evelyn Egan, Casting) GR 3111	George Bancroft Maurice Chevalier All-Star All-Star Clara Bow Evelyn Brent Richard Dix Dennis King All Star All Star Gary Cooper	John Cromwell Ernest Lubitsch Robert Milton Frank Tuttle A. Edw. Sutherland Louis Gasnier Melville Brown Ludwig Berger Edward Sutherland Lothar Mendes Richard Wallace	Archie Hill George Hppard Geo. Yohalem Russell Mathews Artie Jacobson Ivan Thomas Henry Hathaway Bob Lee Unassigned Unassigned Unassigned	J. Roy Hunt Victor Milner Charles Lang Al Gilks Harry Fischbeck Archie Stout Edward Cronjager Henry Gerrard Unassigned Unassigned Unassigned	"The Mighty" "The Love Parade" "Behind the Makeup" "Sweetie" "The Sat. Night Kid" "Darkened Rooms" "The Love Doctor" "The Vagabond King" Untitled "The Children" "Medals"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ. Marion, Jr.-Heath- Lloyd-Corrigan Weaver-Abbott- Corrigan-Marion, Jr. Gibbs-Baker Smith-Maxes- Bolton-Ruben Rudolph Friml Brackett-Ryerson- Wharton-Anderson Barrie-Farrow- Totheroh	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
<b>PATHE</b> —EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Constance Bennett Armstrong-Lombard All-Star William Boyd	E. H. Griffith Howard Higgin Leo McCarey Gregory La Cava	E. J. Babilie George Webster	N. Brodine David Abel	"Rich People" "Racketeer" "Red Hot Rhythm" "His First Command"	A. A. Kline Paul Gangelin	Shooting Shooting Preparing Preparing
<b>RKO</b> —HO 7780 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A. M. to 12 P. M.		Mal St. Clair	James Anderson		"Night Parade"	Tom Buckingham	Preparing
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	All-Star	Fred Balshofer	Charles Alphin		"The Gypsy Love Call"	Charles Alphin	Shooting
<b>TEC-ART</b> —GR 4141 5360 Melrose Mascot Prod. Pickwick Prod.	Raymond McKee Unassigned All-Star Velez-Hersholt	Roland Asher Hal Yates Burton King Henry King Harry Hoyt	Unassigned Bernard McEveety	Kirkpatrick Charles Boyle	"Cutie and the Beast" "Here's Your Hat" "In Old California" "Out of the Night" "Creation"	George Terwilliger William Strauss Hoerl-Hart N. Brewster Morse	Preparing Preparing Shooting Preparing Preparing
<b>TIFFANY-STAHLL</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Sally O'Neil Mae Murray Betty Compson Virginia Marshall	Al Ray Unassigned Victor Saville Martin Justice	Buck McGowan Unassigned M. K. Wilson W. J. Gillis	Harry Jackson Unassigned	"Kathleen Mavourneen" "Peacock Alley" "Woman to Woman" "The Enchanted Forest"	Frances Hyland	Shooting Preparing
<b>TELEFILM STUDIO</b> OL 2111	Yakima Canutt All-Star Mary Carr Wally Wales Bud Ross Fannie Brice Harry Richman	Bruce Mitchell Alvin Neitz Alvin Neitz Ben Wilson Barney Williams T. Freeland Unassigned	Jim Tromp Jack Leys Jack Leys A. L. Schaeffer Unassigned Unassigned	Ray Rennehan Paul Allen Paul Allen Paul Allen Bill Noble Bill Noble Unassigned Unassigned	"A Texan's Honor" "Pig 'n Whistle" "Novelty Songs" "A Voice From the Sky" "It Won't Be Long Now" "The Champ" "Song of Broadway"	Martin Justice Alvin Neitz Alvin Neitz Bob Dillon Barney Williams Joseph Jackson Irving Berlin	Preparing Shooting Shooting Shooting Shooting Preparing Preparing
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	Kingston-Merrill Paul Whiteman Ted Carson Ken Maynard All-Star Joseph Schildkraut	Henry McRae Paul Fejos Joe Levigard Harry Brown Harry Pollard Reginald Barker	Jay Marchant Ansel Friedberger Fred Franks Mac Wright Robert Ross Joe McDonough	Unassigned Unassigned Oswald Unassigned G. Warrington	"Tarzan the Tiger" "King of Jazz" "Badge of Courage" "Golden Bride" "Tonight at Twelve" "Mississippi Gamblers"	Edgar R. Burroughs	Shooting Preparing Shooting Shooting Shooting Shooting
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd. VITAGRAPH—OL 2136	George Arliss Velez-Blue Pauline Frederick Walter Wolf Dolores Costello Winnie Lightner	Al Green George Fitzmaurice Archie Mayo Ray Enright Howard Bretherton Lloyd Bacon	Ben Silvey G. Hollingshead Fred. Fox William McGann Scotty Beale	Lee Garmes Tony Gaudio Jim Van Trees Unassigned John Stumer	"Disraeli" "Tiger Rose" "The Sacred Flame" "Golden Dawn" "Second Choice" "She Couldn't Say No"	Matt Taylor Brown-Fields Lloyd Censar Julian Josephson Harvey Thew Walter Anderson Joseph Jackson Lloyd Censar	Shooting Shooting Shooting Shooting Shooting Preparing



Be a  
play  
boy  
with  
the  
Stars.

The  
Greatest Stars  
of the  
Movie  
and  
Dramatic  
World,  
Writers,  
Musicians,  
Athletes and  
Circus Artists  
Ever Brought  
Together.

ACTOR'S  
EQUITY  
CARNIVAL



A  
Fortune  
in  
Prizes.

Saturday  
AUG 3rd  
12 Noon until Midnight  
and Then Some  
Edgewater-Gables  
Largest & Most Beautiful  
Club in  
Santa Monica  
Foot of Pico Boulevard.

Bert



PRODUCERS—  
ACTORS—EQUITY

**CONFLICT**

ENDING IN BETTER  
UNDERSTANDING

# **HOLLYWOOD** *filmograph*

AUG. 10, 1929

Vol. 9

No. 32

*Published*



*Weekly*



*Mae  
Murray*



# **RCA PHOTOPHONE**

*now makes available the*

## **Finest Sound Motion Picture Stages**

*in the East*



*Main Studio of RCA Photophone, with additional stages and production facilities in buildings on either side.*

### **The GRAMERCY STUDIOS**

*Located 10 Minutes From Times Square*

*In The Heart of New York City*

**WILL BE OPENED IMMEDIATELY FOR GENERAL  
SOUND AND TALKING PICTURE PRODUCTION**

**T**HE Gramercy Studios of RCA Photophone, Inc., are the product of research and development by the leading engineers of the Radio Corporation of America, General Electric Company, and Westinghouse Electric and Manufacturing Company.

They afford unparalleled technical facilities—the most highly perfected sound system that science offers the screen—a trained personnel of motion picture experts and sound engineers.

*For available dates address all inquiries to  
Production Department*

**GRAMERCY STUDIOS of RCA PHOTOPHONE, Inc.**

**145-155 East 24th Street, New York City**



*Every Facility for All Types of  
Sound and Talking Motion  
Picture Production*

**MAIN SOUND STAGE—175 ft. x 75 ft.**

**ADDITIONAL SOUND STAGES**

**CARPENTER SHOPS**

**SCENIC DEPARTMENT**

**PROJECTION ROOMS**

**DRESSING ROOMS**

**CUTTING ROOMS**

**SCENARIO DEPARTMENT**

**COMPLETE ELECTRICAL DIVISION**

**15,000 AMPERES AVAILABLE**

**PRODUCTIONS—LOCATIONS—SYNCHRONIZATIONS  
PRIVATE TESTS—AUDITIONS—RE-RECORDINGS ON DISC**



Fair and  
Impartial

# HOLLYWOOD filmograph

The Voice of  
the Industry

VOL. 9

SATURDAY, AUGUST 10, 1929

NO. 32

## Big Meeting to Settle Equity Fight

### The Time For Level Headed Action Has Arrived

Hostilities in the Producer-Equity controversy were launched June 5th. Hollywood Filmograph advocated arbitration in its July 6th issue, in the belief that the conflict between producer and actor had been aired sufficiently—both to the workers in our own great industry, and to the world at large.

There were radicals who censured Hollywood Filmograph because it had dared assume the thankless role of mediator in the battle, but in spite of any and all criticism, Hollywood Filmograph continued from week to week to appeal for PEACE, laying stress upon the undeniable fact that such an unhappy situation could only result in disaster to both the striking actors and to the producers if not adjusted with the utmost speed. The actor was barred from work—his ability to earn a livelihood had been fettered. The producer, with an investment of millions in an industry which had been brought to a standstill, faced ruin.

We feel that our ceaseless, untiring efforts have broken down certain barriers that blocked the path to peace.

It was Hollywood Filmograph that carried the first news of the meeting between Joseph M. Schenck, Douglas Fairbanks and Will Hays, and hinted that that trio were trying to bring about a settlement of the Equity strike. It was ye editor of this publication who talked to Will Hays and told him the truth about the present A. E. A. strike, and pointed out the disasters that were liable to accompany it if an adjustment of demands could not be promptly made.

The conference for peace has now been in progress for seven days. Everyone seems ready to "Bury the Hatchet." Let's all shake hands, let bygones be bygones, and trust the healing of our wounds to Father Time.

"The time for level-headed action has arrived." It has come to our attention that so-called communists—in other words, "Wobblies" or "I. W. W.'s"—have put in an appearance and seek to break down the high reputation of the motion picture industry. Any disorder resulting from the activity of such radicals would be blamed upon the Actors Equity Association. Realizing the gravity of such a menace, the officers of Equity have ordered a committee of their membership to stand by for any trouble arising to threaten the industry. The committee, headed by Frank Sheridan, Perc Pembroke and Wm. J. Dyer, has been dubbed "The Shock Troop."

Ever since the strike started we have made a careful daily survey of the situation, and we know of no infraction of the rule laid down by President Gillmore banning any violence, mob gatherings, property destruction or interference with picture production.

The methods of the Equity chiefs throughout the conflict have been most commendable, as have been those of the representative producers.

Both factions are now seated around the big conference table talking it over like men, and the best that any of us can do is offer a silent prayer that the one and only "Mind" that rules the Universe will give all concerned the strength and understanding to bring about peace, so that once more we can all put our shoulders to the wheel and work harmoniously for the betterment of the motion picture industry.

HARRY BURNS.

### RESULT OF CONFERENCES BETWEEN PRODUCERS AND A. E. A. BEFORE MEMBERS SAT. NIGHT

Hinting that the long and implacable fight between Actors Equity Association and the motion picture producers of Hollywood is at last drawing to an amicable close, Frank Gillmore, president of Equity, has called a closed meeting of all members of the association for Saturday night, August 10.

During the Saturday evening meeting, Gillmore declared in making the announcement, the results of the many recent conferences held with representatives of the producers will be laid in detail before the Equity members for their approval or rejection.

"The terms upon which we will agree to peace are well known to the producers," Gillmore stated. "In the many conferences held lately, the producers have been most courteous and friendly. We were asked to frankly reveal our minimum demands, and we frankly answered that 'we of Equity must not be expected to consider any proposals that would tend to diminish our solidity.' A detailed report of our meetings with the producers will be laid before all members of Equity who attend the secret meeting called for Saturday evening."

Gillmore's announcement of the closed meeting was made at the start of the open Equity meeting held last Wednesday evening in the Hollywood American Legion Stadium—a meeting which filled the huge auditorium to overflowing.

After the Wednesday night meeting had been formally opened, President Gillmore announced the suspension of the following Equity members: Hallam Cooley, Donald Crisp, Douglas Gerrard, Hymie Conklin, Mayme Kelso, George Milo, Leo Pike, Bob Milash, Carl Miller, Pee Wee Holmes, and Bruce Randall.

Lillian Albertson's famous book came in for a merciless flaying at the hands of Gillmore, the president of Equity declaring flatly that he not only denied certain of Miss Albertson's statements, but that he unhesitatingly branded the majority of her statements pertaining to Equity as false.

The platform was then turned over to a number of representative speakers. Andre de Segurola spoke at some length in behalf of the Spanish members of the motion picture colony, pledging them to unqualified support of the association.

Sam Hardy presented the result of the Equity Carnival held last Saturday at the Edgewater Gables Club, informing the Equity members that the "big show" had netted over \$16,000. He tendered a vote of thanks to all of the individuals and committees that helped make the Carnival a success.

Charles F. Adams, attorney-at-law and featured writer for Hollywood Filmograph, was introduced and spoke at length on the legal aspects of the Equity campaign.

Jean Hersholt, I. B. Kornblum and Joseph Cawthorn also addressed the meeting and pledged their 100 per cent support to Equity. Jean Hersholt emphasized his pledge by presenting the association with a \$500 check to help defray the expenses of the present struggle.

#### "39 CLUB" MEETS

Announcement has been made of a meeting of the "Thirty-nine Club" to be held promptly at 8 o'clock Monday evening in the Troupers' Green Room at 1742 North Ivar street. The organization is composed of Elks who are members of Equity in good standing.

#### FINISHES WITH LUBITSCH

Albert Roccardi has just completed the character role of the foreign minister in "The Love Parade," the first original operetta of the screen, which Ernst Lubitsch is filming at Paramount. Maurice Chevalier plays the lead. Roccardi's talking role is one of the most important of the supporting cast.



# HOLLYWOOD filmograph INC.

ESTABLISHED 1922

HOLLYWOOD 6024

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

M. J. LEVINS, Business Manager

New York Headquarters: 236 West 44th Street

Vol. 9

Saturday, August 10, 1929

No. 32

## Let's See--Who's Who

### WYLER TO DIRECT

#### "THREE GODFATHERS"

Under the direction of William Wyler, rehearsals will be started Monday at Universal studios for the production of Peter B. Kyne's famous story, "Three Godfathers."



The Universal production, which will be an all-alkie, will feature Charles Bickford, Raymond Hatton and Fred Kohler in its cast.

Most of the scenes for "Three Godfathers" will be made on desert location in Arizona, according to the announced production schedule. The continuity and dialogue were written by Tom Reed.

### RAOUL WALSH

Production is expected to start within a week on Raoul Walsh's next directorial vehicle, which is to be an original sea story featuring Victor McLaglen.



There is no danger that Walsh will find his story unsatisfactory, for he himself is its author. The combination of author and director should prove a fortunate one.

McLaglen is scheduled to return from his eastern visit this week. He has been in New York for several weeks, and as soon as he has acclimated himself once more, work will begin.

Raoul Walsh has only recently finished "The Cock-eyed World" for Fox. The Walsh-McLaglen combination evidently proved agreeable in that productions, hence the continuation with an ocean setting.

### "Let's Go" Henry Back On Job

"Let's Go" Henry Mac Rae, three times general manager of Universal, returns to the megaphone. He has just completed "Tarzan The Tiger," with Frank Merrill, Natalie Kingston and Al Ferguson in the principal parts.

Al Ferguson, who played the "heavy" in "Tarzan The Tiger," was re-engaged by Universal immediately after completing "Tarzan The Mighty," a preceding serial, in which his work was an outstanding feature. He created the character of "Black

Jack," one of the best character "heavies" of last year.

Henry Mac Rae, famous in the industry for his high-speed work, is universally known as "Let's Go" Mac Rae. There is very little, if any, time lost between scenes when Mac Rae is "shooting," his familiar "Let's Go" keeping everybody on the jump. However, those who work with him say his famous "Let's Go" is popular with one and all.

## Director Returns From Long Engagement in Orient

Max L. Haasmann, author and director, arrived in Hollywood this week after spending nearly two years in the production of features and short subjects in the islands of the far east.

Most of Haasmann's work was done in Java for the Nansing Film Corporation, which releases its product through China, Malaya, India and the Dutch East Indies to so cosmopolitan an audience that each picture must be titled in nearly a score of languages and dialects.

The last feature made by Haasmann under his contract with the Nansing corporation was released under the title of "Resia Boro-Boedoer," which translated means "the mysteries of the temple of a thousand Buddhas." The story was written by the director, and ran serially in a leading magazine of the Orient. It deals with the hidden forces and mysticism of Java, and most of the action centers around a 1200-year-old temple called "Boro-Boedoer."

The producers made the picture on a lavish scale, and of course, had at their command locations which would represent a tremendous fortune if reproduced by Hollywood methods. An all Oriental cast, headed by Olive Young, the noted Chinese film star, portrayed the story's characters. Haasmann, who was forced to direct his cast in three languages, English, Dutch and Malay, was the only European connected with the company.

Haasmann, on his arrival in Hollywood, declared that Oriental picture companies were greatly interested in the possibilities of the talking screen, and were already planning to utilize the new process in the production of their programs.

The East Indian director plans to remain in Hollywood for some time, and has retained the Edward Small Company to manage his affairs.

"Love the art, poor as it may be, which thou hast learned, and be content with it; making thyself neither the tyrant nor the slave of any man."—Marcus Aurelius

<p><b>PRESIDENT EMERITUS</b> Francis Wilson <b>HONORARY PRESIDENT</b> John Emerson</p> <p><b>COUNCIL</b> A. G. Andrews George Arliss Frederic Burt Arthur Byron Eddie Cantor William P. Carleton Charles Dow Clark Jane Cowl Katherine Cornell Jefferson De Angelis Pedro de Cordoba Augustin Duncan Katherine Emmet Robert Gleckler Ernest Glendinning Ruth Gordon Robert T. Haines Paul Harvey Arthur Holt Josephine Hull Robert Kelly Madge Kennedy</p>		<p><b>AFFILIATED WITH THE AMERICAN FEDERATION OF LABOR</b></p> <p><b>FRANK GILLMORE</b> President</p> <p><b>ETHEL BARRYMORE</b> 1st Vice-President</p> <p><b>BERTON CHURCHILL</b> 2nd Vice-President</p> <p><b>GRANT STEWART</b> Recording Secretary</p>	<p><b>PAUL DULZELL</b> Executive Secretary and Treasurer</p> <p><b>PAUL N. TURNER</b> Counsel</p> <p><b>Auditor</b> <b>FRANK MESURAC</b> C.F.A.</p>	<p><b>COUNCIL—(Cont.)</b> Otto Kruger Frank McGlynn Helen Mackellar Robert Middlemass Grant Mitchell Ralph Morgan Florence Nash Frederick Perry Eugene Powers Tom Fowers Furnel Pratt Florence Reed Elizabeth Riedon Thomas W. Ross Joseph Santley Cyril Scott Katie Shannon Oscar Shaw Clarice Silvernail E. H. Sothern James Spottswood Robert Strange Anne Sutherland Laurette Taylor Henry Travers Frita Williams Fanny Wood</p>
--	--	--	---	--

(Branch of Associated Actors and Artists of America)

**NEW YORK MAIN OFFICE** 46 West 47th Street  
**CHICAGO** 1219-1220 Capitol Building  
**LOS ANGELES** 6412 Hollywood Blvd.  
**SAN FRANCISCO** Theodore Hale, 363 Pine St.  
**KANSAS CITY** Hall Bldg. 9th and Walnut Sts.  
**CHORUS EQUITY** 110 West 47th St., New York

This Letter is from Los Angeles Office, 6412 Hollywood Blvd.

Cable Address: "EQUITY, New York" Telephone, HOLLY 3621

August 9, 1929

Mr. Harry Burns  
Filmograph  
Hollywood, California

My Dear Mr. Burns:

I feel that I, as the Representative of the Actors' Equity Association, should express to you, not only my personal appreciation, but also that of the Association, for the friendliness and inestimable help that you have given us during the present crisis. The attitude of the Filmograph as well as your own personal attitude, has been consistently fair, just and friendly.

As a matter of fact it was no more than we should have expected because the same attitude has obtained through all of the years of the relations between the Actors' Equity Association and Filmograph.

I wish that I could tell you of the hundreds of complimentary comments that have been made by our members relative to Filmograph, but space prevents.

Let me assure you that the manifestations of fair play, friendliness and a desire for justice which Filmograph has given, are among the most inspiring and encouraging features of the struggle in which we are engaged.

Very sincerely yours,

ACTORS' EQUITY ASSOCIATION

*Charles Miller*  
CHARLES MILLER, REPRESENTATIVE

CM:K

Please address all replies to this letter to Los Angeles office and make checks and money orders payable to A. E. A. and not to individuals.

### SILENT VERSIONS OF ALL FUTURES BY FOX

To meet the needs of the more than 12,000 motion picture theatres in the United States not yet equipped for sound reproduction, Fox Film Corporation will make silent versions of all its talking pictures, Winfield Sheehan, vice-president and general manager of the organization, announced today.

This does not mean that Fox Films has changed its policy of making a straight program of all talking pictures. Sheehan said, except in the case of straight musical plays, after making all needed all-talking prints.

### ON THE COVER MAE MURRAY

Gracing this week's cover of Filmograph is Mae Murray, who is again on the Pacific Coast, where her admirers are legion. Miss Murray is headlining the Orpheum Theatre bill which opens today.

As soon as her vaudeville engagement is over Miss Murray is due to start work on a feature production for Tiffany-Stahl. This is to be "Peacock Alley."



# LADIES AND GENTLEMEN

## If You Will Step A Little Closer, I Will Introduce To You—

By HARRY BURNS

The name of genial Sam Hardy should grace the role of honor so prominently displayed in the New York clubrooms of the Actors' Equity Association. And beside the name should be the fitting title, "Ruler of Men."

For Sam has proved himself no less than a ruler of men.

When the Actors' Equity Carnival was first suggested, it was opined that such an affair would be only one more opportunity for a gab fest anent the trials and tribulations of the actor's life.

Not so with Sam Hardy at the helm. From the moment that he took charge and put his own dynamic sincerity into the preparatory work for the Carnival, thing began to happen. Shirkers became workers, and everyone connected with the program started living and talking "Equity Carnival" until no further doubt of the affair's success could be entertained.

The Carnival, planned and carried out with Hardy enthusiasm, brought Actors' Equity real recognition, and placed them on the Film-land map as nothing has done, with the obvious exception of the present Equity-Producers' fight.

Sam Hardy is a walking advertisement for goodnature and goodwill. If you followed him through a given day and chronicled his movements until he placed his tired head upon the pillow, you would learn many interesting things that even his personal friends know little about, for as far as Mr. Hardy is concerned, he would rather keep his virtues a secret.

A Good Samaritan, well met, thrown in contact with mankind every hour of his life, he has learned humanity and its faults to the last letter, and to talk to Sam Hardy and really learn to know him, is a treat. Be it at the Masquers Club, the Equity office, or on the set of a studio where he is working, he is always the same.

Last Saturday night at the Edgewater-Gables Club thousands of people who visited the Actors' Equity Carnival attested to what we have said in regard to Mr. Hardy. Their enjoyment was a tribute to the efforts of the man who had organized the various committees, and planned the entire function. Incidentally, we might say that Ringling Bros. in their palmiest days didn't have as many obstacles to overcome as had Sam Hardy, nor did they ever work

under the hardships and conditions that genial Sam had to overcome to make possible the great entertainment which lasted all day and most of the night. And when it came to controlling the crowds, Sam and his aides proved themselves more than able.

Everything went off in shipshape manner and Sam was kept busy making sure that every penny that was to go into the Actors Equity Association Relief Fund came into the coffers of the treasury. Just picture in your apple's eye Mr. Sam Hardy driving home from the Edgewater Gables about 3 a. m. with \$5000 in nickels, pennies and dimes, besides plenty of paper bills and gold, and dress the vision by adding two big guns intended to protect the money entrusted to him by Equity! We

feel that we should nickname Mr. Hardy "Two-Gun Sam."

All in all, the affair will go down in history because the Indian warriors who appeared in the program held a pow-wow and honored Frank Gillmore by making him Indian Chief with the name of Big Heart. Charles Miller was given a like honor and his name became Big Eagle, while Sam Hardy likewise was honored, his Indian title being Big Fist.

The whole affair showed great showmanship and careful planning. Sam Hardy was here and there and everywhere—managing this, staging that, and above all, spreading in his wake an ever-widening ripple of good humor and fun. He who wrote and produced "The Barker" lost a great bet in not securing the services of Mr. Hardy in the title role, for never

was seen a more typical and natural barker than he.

When the Producer-Equity struggle is a thing of the past, and Film-land folk can once more give attention to other interests, Sam Hardy should be given a resounding vote of thanks for the capable fashion in which the Carnival was handled.

Incidentally, the industry's producers are overlooking a "natural" in failing to find a series of stories in which Sam Hardy might be featured. Good, clean farce comedies should be ideal for genial Sam, who is himself such a jolly good fellow.

We feel that we need more Sam Hardys in the motion picture industry to replace the many selfish, conniving individuals who only seek their own aggrandizement. Not so with Sam.



Sam Hardy proves himself a leader of men—and nets \$20,000 for Equity



# Program of Technical Education Advanced

## Constructive Step Taken by Producers to Insure Success for Talking Pictures

In an effort to standardize the technique of motion picture production, the Producers' branch of the Academy of Motion Picture Arts and Sciences, meeting with eminent sound engineers, last week evolved and unanimously endorsed a three-fold program of education intended to cover all technical phases of the industry.

Following the meeting, the educational program was submitted to the Board of Directors of the Academy by B. P. Schulberg, general manager of West Coast production for Paramount-Famous-Lasky studios and chairman of the Producers' group of the Academy.

The recommendation cited the need for the standardized education of all creative workers in the film industry in the intricate methods of sound reproduction, and urged that the educational program, if approved, be made accessible to all regular studio employees.

The Producers' plan to educate all branches of the motion picture industry in the theory and use of the new technique required for talking pictures includes:

1. Establishment of a technical school to be started in September under Academy auspices open to the personnel of all the studios with instructors from the science department of University of Southern California and outstanding electrical recording experts as lecturers. It is proposed to hold the classes once a week with certain groups designated to attend from each studio as a nucleus and additional enrollment open to all departments of motion picture workers. Details will be worked out under the direction of the Academy board.

2. Systematic study of technical problems shared by all the studios and standardization of basic practices. The Producers' Branch authorized the appointment of a committee to collaborate with a committee of technicians in conducting research with a view to standardizing methods and devices employed in the building of sound stages, treatment of sound sets and silencing of cameras. It is proposed that this research be similar in method to that conducted under Academy auspices on incandescent lighting.

Data preliminary to possible nationwide standardization of theatre projection machine aperture and screen shape is now being collected for a joint meeting August 8 of the Academy Technicians' Branch with the American Society of Cinematographers and the local chapters of the American Projection Society and the Society of Motion Picture Engineers.

3. A series of general meetings of the Academy at which recording experts will acquaint the artistic workers with the possibilities and limitations of sound equipment. The first meeting has been set for Thursday

evening, August 8, on the subject of "Artistic Possibilities of Acoustic Control." This will be followed by meetings on "Dubbing," "Acoustical Control Problems in the Theatre," and other topics.

"When the talking picture revolutionized the industry the studios accomplished wonders in adapting themselves to the emergency," B. P. Schulberg declared in laying the proposals before the meeting of the producers and sound engineers. "But now the time has come to take inventory and by educating the studio personnel to lay a strong foundation for future progress. Sound is going to be our business for a long time. We are not going back to the silent screen ever except for occasional pictures. The need for all motion picture creative workers to become intelligently familiar with their new tools is a matter of dollars and cents and is absolutely vital to the constant improvement of talking pictures which the public demands."

Among those present at the Producer-Sound Engineer meeting were: B. P. Schulberg, chairman; Victor D. Voyda, W. L. Stern, Nathan Levinson, George Bertholon, George Mitchell, William Siström, F. E. Pelton, Wesley C. Miller, H. Keith Weeks, John M. Stahl, Al Cohn, E. H. Allen, Fred Beetson, Harry Rapf, John C. Whitaker, Arthur F. Blinn, Helmer W. Bergman, G. F. Rackett, G. D. Ellis, Earl A. Wolcott, Sam Jaffe, A. W. DeSart, James Wilkin-

son, H. M. Wilcox, L. E. Clark, E. Wolcotte, Donald MacKenzie, W. C. Smith, Charles F. Felstead, A. N. Fenton, J. R. Balsley, C. W. Larsen, E. H. Hansen, J. E. Aiken, G. P. Costello, D. G. Shearer, G. I. Dupy, Elmer Raguse, Dodge Dunning, W. C. Marcus, E. J. Grossman, S. J. Twining, W. Steincamp, Olingo O. Ceccarini.

Evelyn Preer and Laura Bowman, two of the leading players in "Come Seven," the Octavus Roy Cohen stage comedy playing at the Orange Grove Theatre, are scheduled to make a number of phonograph records this week. The musical numbers to be recorded are songs featured in the stage play.

Paramount Sound News Reel made its first appearance in eastern theatres this week, opening with the programs of August 3. The first issue shows the care which Emanuel Cohen, editor of Paramount News, has given to the world-wide organization of his staff. For the time being the sound news will have one issue a week, and the regular silent Paramount News will continue with two weekly issues.

### MONTY COLLINS DIES

Monty Collins, beloved veteran of the stage and screen, and one of the founders of the "Troupers Club," passed away last Saturday after undergoing a prolonged illness.

Wesley Osman is playing musical glasses which it took twelve years to assemble over the radio.

## Noted Executive Returns



FRANK W. VINCENT

whose activities with the Orpheum Circuit established him as one of America's outstanding showmen, has returned to vaudeville as general western representative of the Radio-Keith-Orpheum Circuit.

### "DOG HOUSE"

#### CLEVER SKIT

If her part calls for the shedding of tears, Florence Stone, who knows her dramatics, sheds them. If there is a tragic breakdown called for, she breaks down without a murmur.

But in "The Dog House," a brief sketch by Clinton Jones, which was presented as part of the "Musketters' Sunday Nyte" this week, the part of Mrs. Madelyn Ridley, which Miss Stone portrays, calls for no tears. Yet she broke down and wept unrestrainedly.

And all because young Leon Janney, who plays the child role of Danny, is so fine an actor. This young lad interprets his tragic role with a sincerity older troupers are less prone to emulate. Miss Stone found herself unable to remain unmoved. So she wept, too—action not called for by the script.

"The Dog House" is itself an amazingly clever sketch replete with possibilities for talkie use. The Sunday cast, which included Jack Richardson as well as Miss Stone and young Janney, interpreted it with excellent dramatic dexterity.

### "The Masquerader"

At the Hollywood Playhouse.

Starring Guy Bates Post.

Presented by the Henry Duffy Players.

Although the play itself is far from new, and although many of its fundamental premises are implausible, Guy Bates Post makes of "The Masquerader" a theatrical event so significant that one forgets the details wherein it may occasionally lapse.

"The Masquerader" is a Guy Bates Post play at all times. So real does he make the two leading characters, both of whom he portrays, that one watches the play with that sense of fascination with which only a real artist can imbue his audience.

The remainder of the cast fluctuates from very fine to just good enough. In the first classification are Elwyn Eaton, who plays Brock, the all-important servant; Lilian Kemble Cooper, who portrays the leading feminine role and who has a beautifully modulated voice; James Durkin, who interprets Herbert Fraide, and Miss Lulu Mae Hubbard, whose portrayal of Lady Lillian Astrupp is excellent.

Flora Bramley's characterization of Robins, the "slavey," is easily one of the best in the production. She is a splendid actress, capable of the cleverest nuances.

"The Masquerader" should do much to endear the Duffy playhouses to local theatregoers. Henry Duffy is proving that "clean, wholesome plays" do exert a tremendous appeal and "The Masquerader" is one of most decisive of his arguments.

HARRY BURNS.

### MAY DIRECT GIBSON

Jerry Storm, director, has been seen around the Universal lot of late. Rumor has it that he may direct Hoot Gibson's next picture.



--- Jus' See Who's Here ---



Clarence Badger, who recently directed "Paris," starring Irene Bordoni, is now wielding the megaphone on "No, No, Nanette," at the First National studios.



Phyllis Crane, dainty player, whose services are in great demand since her excellent showing in "College Life."



Betty Compson will soon appear in another Warner Brothers production, this time with Monte Blue and Myrna Loy. Directed by Alan Crosland.



Marie Prevost, who was seen not so long ago in "The Flying Fool," a very recent picture for Pathe, soon appears for R-K-O.



# Harold Lloyd Proves It Can Be Done

## In Speaking About Sound and Effects in Talkies

Harold Lloyd succeeded in branding as obsolete several of filmland's stock "can'ts" during the production of "Welcome Danger," his first 100 per cent talking picture.

"You can't use Klieg lights," the comedian was told when he started shooting the audible version.

Oh, can't I?" quoth the laugh-maker challengingly.

The Metropolitan studios were promptly cast in the role of an experimental laboratory with the result that when Lloyd went into production a few days later, the old familiar Kliegs were most decidedly in evidence on the set. The "frying" of the lights had been completely overcome by Lloyd's electrical staff. And with that particular "can't" relegated to its grave, production went ahead.

"You can't get the microphone to register such sound as that," those who "knew" informed Lloyd when he sought to reproduce a certain loud noise necessary in a scene of underground Chinatown.

But he did, although seventeen light valves were demolished in the process.

Harold Lloyd owes a great deal of his astonishing success to his constant defiance of hide-bound production methods. After achieving a pinnacle of success as the star of two-reel comedies, he defied the

## UNIMPORTANT INTERVIEWS

(With Self-important People)

By BERT LEVY



Mr. Flynn Flamm, the noted film comedian, who returned today from a series of important conferences in the East, gave out the following information to a group of newspapermen who met him at the depot:

"My hobby has always been the study of machinery and I have learned, after exhaustive tests, that, if your watch stops suddenly in the middle of the night, it is probably because it needs winding—either that or it is broken."

judgment of the greater portion of the producers by making a series of feature length comedies, thereby creating a new vogue in screen entertainment.

In still earlier years he was one of the first comedians to insist that a picture depending upon situations rather than grotesque characterization could draw a full quota of laughs.

According to studio officials who have seen the "rushes" of "Welcome Danger," the famous comedian's present anti-can't campaign has provided the new picture with some of the most unusual effects that have as yet graced the "see and hear" type of production.

### Gregory Ratoff Stars Here in "Kibitzer"

H. S. Kraft, known as Broadway's youngest play producer, arrived in Los Angeles this week to complete final preparations for the presentation at the Mason Opera House of the outstanding New York success, "Kibitzer," which will open September 1. Gregory Ratoff, noted actor,

will be starred in the production, which was written by Joe Swerling and Edward G. Robinson.

"Kibitzer" has played six months at the Royale Theatre, New York, and has been considered the reigning comedy success of the present Broadway season. The term "Kibitzer" is the appellation pinned to one who presumes to know it all. The "Kibitzer" appoints himself a committee of one and tells others of their mistakes in card games, billiards, gold and other diversions. Gregory Ratoff is the "Kibitzer."

### "HALF MARRIAGE" ON SCREEN AT HILLSTREET

The premiere presentation of Radio Pictures' first all-talking musical production, "Half Marriage," featuring Olive Borden, is now being shown at the Hillstreet Theatre.

Prominent in the supporting cast are Sally Blane, Ken Murray, the vaudeville favorite, and his merry-makers, Ann Greenway, Morgan Farley, Richard Tucker, Hedda Hopper

and Gus Arnheim's Coconut Grove Syncopaters.

The big R-K-O stage show is headlined by A. B. Marcus' Glorified Revue, with a galaxy of 45 glorious girls, including the 24 Marcus Peaches. It is a tremendous, spectacular all-star revue, direct from Broadway where it scored a smashing hit.

### BALSHOFER PROGRAM IS ANNOUNCED

Fred J. Balshofer, president of Radiotone Pictures Corporation, announces a twenty-four, one reel, all-color schedule, production of which will be started at once.

Radiotone studios have been the scene of much activity during the past month. The sound stages are completed and the entire recording apparatus for sound pictures is installed and perfected.

Mr. Balshofer is negotiating with a prominent color film organization and will announce his plans in the near future.

### TWO STAGE PARTS

Elinor Flynn, dark-haired screen player, will take the important role of Cricket in "Bad Babies," the George Scarborough production opening at the Mayan August 17. Miss Flynn is also in "A Skyful of Moon," the Walter Brown Rogers production at the Theatre Mart.

### "YE TROUPERS" OLD-FASHIONED PICNIC

Plummer's Park, on Santa Monica Boulevard, will be the scene of the annual "Old Fashioned" picnic of the Troupers' Club, Hollywood's beloved organization of old-time players. The affair is scheduled for Sunday, August 18, and a large attendance is indicated.

### COLD SHIVERS

Said to have commanded one of the highest rentals ever paid for a single two reel comedy, Jack White's first all-talking production, "Cold Shivers," opened this week at the Paramount theatre, sharing honors with the new Ruth Chatterton picture, "Charming Sinners." The short subject proved an absolute sensation.

"Cold Shivers" is an Educational release featuring Raymond McKee and Lucille Hutton. It was directed by Stephen Roberts under the personal supervision of Jack White. Other players of prominence in the cast included Al Thompson, Eva Thatcher, Stanhope Wheatcroft, Ray Turner and Floyd Shackleford.

The comedy has as its locale a haunted house, purposely made ghastly and spooky by an eccentric old millionaire, who after falsely establishing his demise, has a will read requiring the beneficiaries to remain all night in the house. Wind, rain and thunder effects are used to great advantage in the picture.

### "SWEETHEART OF A. E. F." SIGNS

Elsie Janis, American musical comedy and vaudeville star, known as the "Sweetheart of the A. E. F.," as the result of her overseas work during the World War, has been placed under contract by Paramount-Famous-Lasky to "contribute material, ideas and talent" and to supervise the production of an unusual feature picture now in preparation at the Hollywood studios.

The announcement of the engagement of Miss Janis was made by Jesse L. Lasky, first vice-president in charge of production, who refused to divulge the title or the plans for the picture, although he hinted that it will be "a super-talking, singing and dancing production" with every star and leading featured player under contract to Paramount in the east and west coast studios taking part.

The story work is now under way and actual filming is to start within a month.

According to Lasky, the full resources of the company's writing, acting, directorial and technical departments will be placed behind the picture, each director and writer contributing his or her share to the preparation plans, in order that every idea with an entertainment possibility be given consideration.



Random Sketches on the "Rio Rita" Set  
at  
R.K.O  
Studios



John Boles  
as  
Captain  
Tim Stewart



Bebe Daniels  
as "Rio Rita"



Robert Woolsey as  
"Lovett"



Bert Wheeler as  
"Chick"



Don Alvarado as  
"Roberto"

BERT LEVY.



## The Girl With the Million Dollar Eyes



**EDYTH KRAMER**

*The radiant personality and genuine ability of this dainty recruit from the realm of footlights have won for her a most promising place on the screen*



# Pictures---Reviewed and Previewed

## Preview "The Virginian"

Previewed at the West Coast Westlake Theatre.

Paramount All-Talking Production.

Directed by Victor Fleming.

Dialogue by E. E. Paramore, Jr.

Photography by J. Roy Hunt.

THE CAST: Gary Cooper, Walter Huston, Richard Arlen, Mary Brian, Chester Conklin, Eugene Pallette, E. H. Calvert, Helen Ware, Victor Potel, Tex Young and Charles Stevens.

"The Virginian," the charm of which seems heightened rather than impaired by the lapse of years, was previewed last week before a packed and delighted house. Frequently, throughout the sequences, the work of various members of the excellent cast was applauded with enthusiasm.

The details of the story itself are too well known to warrant elucidation. Suffice it to say that the sequences followed closely in the footprints of those of the stage version. We believe that the screen version of this sterling western drama will click just as strongly as did that of the footlights.

Director Fleming's work is peculiarly noteworthy. His finesse at times is charming, especially when he flashes two whistling quails just as the hangman's rope is placed around Steve's neck. Steve and Henry (The Virginian) are pals and have a quail's whistle of salutation between them. Steve, thinking it is his friend's farewell chirp, turns his head, but, sensing his mistake, closes his eyes in resignation for the big leap before him.

Photographer Hunt's dips into lights and shades of nature's outdoor grandeur were praiseworthy.

The cinema-voice honors go to Walter Huston (Trampas) and Mary Brian (Molly Wood), both turning in splendid characterizations. Huston's western villain, in all its unredeemed cynicism and snarling wickedness, is among the greatest of its sort the screen has known. Mary Brian is a revelation as the golden-hearted school teacher. She rose to dramatic heights in her burst of grief at the bedside of the wounded Virginian, merging a sweet naivete with a glamorous charm.

Gary Cooper was suave and easy in the title role. Richard Arlen's Steve was a knockout. Others who clicked were Eugene Pallette, Chester Conklin, and Helen Ware.

Don't miss "The Virginian"—it's a great picture.

ED O'MALLEY.

## GLENN TRYON CAST FOR NEW PICTURE

Glenn Tryon's performance as the male star in "Broadway" has won him a similarly important role in "Skinner's Dress Suit," which is to be made as one of Universal's most pretentious all-talking productions on this year's program, according to studio report. Tryon has just completed the starring role in "Barnum Was Right," another all-dialogue opus.

## Review "The Hottentot"

Starring Edward Everett Horton.  
Playing at Warner Brothers Theatre.

"The Hottentot" is supposed to make you laugh.

It more than succeeds. It makes you howl. It makes you roar with glee. The devices used are hoary perhaps, but they are so successful that their age doesn't matter at all.

Edward Everett Horton is the central figure in all this merrymaking, of course. His performance produces one continuous gale of laughter. His rendering of the comedy lines is masterly, and would make the picture an outstanding success even without the fine support given him by an excellent supporting cast.

"The Hottentot" relates the story of a young man's overwhelming love for an incurable equestrienne, who wants him to accomplish big things in the canter and gallop time. But the amorous hero, who fell from a hobby horse in his youth, is deathly afraid of horses. Fate and the needs of the plot place him in the saddle and the film gallops merrily along through some delightful situations.

Patsy Ruth Miller is the girl, and her interpretation is easily the best thing she has yet done. The scene wherein she weeps because her pet horse develops a balloon-like figure as the result of a water and apple diet is unusually well played.

The various members of the supporting cast turn in excellent performances. Included in the honor role are Edmund Breeze, Gladys Blockwell, Stanley Taylor, Edward Earle, Otto Hoffman, Douglas Gerrard, and Maude Turner Gordon. Stanley Earle perhaps tries a little too hard in playing his part, which is that of Patsy Ruth Miller's brother.

Unlike the average talking picture, "The Hottentot" does not leave its audiences satiated by a flood of meaningless dialogue. With the exception of the first reel, which is a little too verbose and therefore a little awkward, the production is a fast moving, honest-to-goodness motion picture even though it is a talkie.

E. L. E.

## NOT A BAD IDEA

William Bakewell, inseparable friend of Johnny Mack Brown, has been developing into quite an athletic later under the tutelage of the former All-American football star.

"Here's a new leg developer. Bill," said Brown recently at the Hollywood Athletic Club gymnasium.

"Lay down on your back and move your legs in the air as though you were riding a bicycle."

For approximately five minutes, while Brown was engaged in the other end of the gymnasium in jumping the rope, Bakewell continued the exercise. Shortly after, Brown espied his friend's legs in the air—stationary.

"Hey, what's the idea, tired?"

"Nope," replied Bakewell, "I'm just coasting."

## "Fast Company"

A Paramount Picture.

Directed by Edward Sutherland.

Assistant Director, Ivan Thomas.

Cameraman, Ed Cronjager.

Dialogue by Joseph L. Mankiewicz.

Screen Play by Florence Ryerson.

Adaptation by Patrick Kearney and Walton Butterfield.

From play, "Elmer, the Great," by Ring A. Lardner and Geo. M. Cohan.

Don't be surprised if Jack Oakie turns out to be your favorite screen player in a short while. The boy has it in him. He can do with his personality what Lon Chaney does with makeup.

"Fast Company" is Oakie's picture from start to finish and is the biggest break he has had to date for it gives him an ideal chance to show what he can really do. Edward Sutherland, the director, has molded a new character for the screen, that of a sympathetic, fresh aleck in Elmer Kane, portrayed by Oakie. With all the braggadocio of the part there is a wistful quality that gets you.

Evelyn Brent, who plays opposite Jack Oakie, is miscast. Her role kills all the glamour and imaginative quality usually created by her vivid personality.

"Skeets" Gallagher is great as the pal of Oakie. He and Oakie make a pair that cannot be equalled when it comes to originality and ad libbing on the screen.

Gwen Lee offers the best piece of work we have seen her do as the sister of Miss Brent. She is "coming out of it" and putting her own personality across instead of just "emoting."

Sam Hardy, Arthur Houseman and Bert Rome are all good in their respective characterizations. Eugenie Besserer gives her usual good performance as Jack Oakie's mother.

You have seen the story as a whole done over a great many times, but there are enough new angles, stimulating conversation, and plenty of laughs to make this picture different.

Edward Sutherland may be complimented on his direction, Joseph L. Mankiewicz on his clever dialogue, and Florence Ryerson, Patrick Kearney and Walton Butterfield on the way they have adapted the screen story from the play "Elmer, the Great" by Ring A. Lardner and George M. Cohan.

If you want refreshing entertainment, want to gain self-confidence, and get that "satisfied feeling, see "Fast Company."

CECILLE MILLER.

## ZEHNERS RETURN FROM HONEYMOON

Mr. and Mrs. Harry H. Zehner have returned from a week's honeymoon at Lake Tahoe and Yosemite National Park.

Mr. Zehner's duties as assistant general manager of Universal Pictures Corporation necessitated cutting the wedding trip short.

They were married by the Rev. Allan Hunter at a beautiful wedding at their home, 3466 La Sombra Drive, Hollywood Knolls at sundown, July 25.

## Preview "Piccadilly"

Previewed at the Hillstreet Theatre.  
World Wide Pictures—R. C. A. Symphonic Register.

Made in Elstree, England.

All-Talkie Prologue—Rest All Silent.

Directed by E. A. Dupont.

Story by Arnold Bennett.

Photography by Werner Brandes.

CAST—Jameson Thomas, Gilda Gray, Anna May Wong, King Ho-Chang, Cyril Ritchard and Hannah Jones.

"Piccadilly" was probably strung together for the purpose of exploiting the smart, night club life of dear "ole Lunnon" and seasoning it with a faithful transcript of the drab doings of the Limehouse district. In these circumstances it is an unqualified success, much credit redounding to Director Dupont for the dexterous and graphic manner in which he hit off the high and low spots of the merrie islanders' nocturnal dissipations. Photographer Brandes was in happy according with Director Dupont's clever work and we are fain to admit that we have hardly ever seen better flashes emerge from a twirling camera.

The plot is rather jerky at times, swining from shallow intrigue to Chinese mysticism, the entire production decked out here and there, with the staple scenes of popular successes. One of the most salient of these is the done-to-death murder, and subsequent trial episodes. In "Piccadilly," however, this is a merit, as it gives the auditor an excellent impression of English-court-room doings. The story focuses on a night club proprietor's change of affection from his star dancer, Mabel Greenfield to Shosho, the Chinese queen of his scullery. The dish manicurist easily outstrips her white rival in nimble underpinning and becomes a night club fad.

Then the consomme thickens. Shosho is found murdered. But it would hardly be fair to clear the deck right here, so we shall leave the rest to the closer-eye scrutiny of the paid customers. Suffice to say that Jameson Thomas give sa well balanced repressive portrayal of the enamored night club boniface, Valentine Wilmot. Anna May Wong fitted the Chinese charmer to a dot. Gilda Gray was long on dancing but short on emoting. The other principal characters were well played by Hannah Jones, King Ho-Chang, and Cyril Ritchard. "Piccadilly" is worth while. Don't miss it if you wish to see Johnny Bull in some of his heaviest and lightest moments.

ED O'MALLEY.

## MAY McAVOY TO RETURN TO SCREEN

May McAvoy's tremendous popularity with picture fans throughout the world has been aptly substantiated by thousands of congratulatory letters, telegrams and cables sent her from every part of the globe after her recent marriage. Announcement of Miss McAvoy's next appearance on the screen is expected from the tiny satellite within the next few days, negotiations for her services being now under way.



# Theatre, Vaudeville and Melody

## Creators of Tuneful Tunes for Talkies

The song "Painted Faces," written by Maxine Alton for her play of the same title, will become one of the popular hits of the year, according to Aubrey Stauffer, well known music composer, who scored the music of the song. He also expressed the belief that the song "Painted Faces" is emotionally faithful to the story.

In adapting her stage play "Painted Faces" for the silver screen, the authoress interwove her theme song throughout the story in the same manner as she did in her stage play.

The haunting melody and beautiful sentiment expressed by the lyrics seemingly forecast that this song will live forever, Stauffer declares.

Herman Ruby and M. K. Jerome, collaborators for many of First National's song and music scores, have just completed the score and lyrics for Billie Dove's picture, "The Broadway Hostess."

These prolific writers are also responsible for the songs in Leatrice Joy's picture, "A Most Immoral Lady," several songs in "Little Johnny Jones" and the song that Georges Carpentier sings and dances to in "The Shows of Shows," now nearing completion at Warners' studio as the super-special of the year.

Talk to Ballard MacDonald, who is Dave Dreyer's collaborator in writing songs for Metro-Goldwyn-Mayer's production, "Cotton and Silk," featuring the Duncan Sisters, and he will tell you that the next forward move in pictures will be the writing of a musical score and lyrics around which a picture story will be constructed.

"The plot of the picture will follow the writing of the songs," says MacDonald, "and more attention will be paid to developing the song which will be the predominating feature of the picture."

And Dryer adds, "That, of course, is the plan usually followed in the writing of a Broadway musical show, and if it succeeds in the stage musical, why not in pictures?"

## AROUND THE SHOWS WITH THE OLD VAUDEVILLIAN

(After the Style of K. C. B.)

IT seems to me that

\* \* \*

TWO acts at the

\* \* \*

ORPHEUM this week

\* \* \*

PROVE conclusively that

\* \* \*

REAL old-time vaudeville

\* \* \*

WILL never die.

\* \* \*

THE writer has played

\* \* \*

ON variety bills with

\* \* \*

THE Briants in many cities

\* \* \*

OF this old world, and

\* \* \*

THEIR wonderful bit of

\* \* \*

PANTOMIME in their sketch,

\* \* \*

"THE Dream of a Moving Man,"

\* \* \*

NEVER fails to completely

\* \* \*

SATISFY audiences in

\* \* \*

EVERY country. Little

\* \* \*

JOE Laurie is another

\* \* \*

EXEMPLIFICATION of the

\* \* \*

FACT that a performer with

\* \* \*

PERSONALITY and talent

\* \* \*

DOES not need the help of

\* \* \*

SCENERY, lights and "props"

\* \* \*

TO put him (or her) over.

\* \* \*

JOE pays a casual social

\* \* \*

VISIT to the audience, is

\* \* \*

PLEASANT and likable

\* \* \*

WHILE he stays, and leaves

REGRETTED by all.

\* \* \*

GILDA Gray shows her good

\* \* \*

COMMON sense by not

\* \* \*

DEPENDING entirely upon

\* \* \*

HERSELF to please.

\* \* \*

SHE has surrounded herself

\* \* \*

WITH a strong company,

\* \* \*

ESPECIALLY Miss Denizon and

\* \* \*

MR. LLELAN (a splendid pair),

\* \* \*

AND a luxurious setting.

\* \* \*

SHE is to be congratulated.

\* \* \*

JACK Carter struggled

\* \* \*

GAMELY with poor material

\* \* \*

AND it must be said that

\* \* \*

THE writer's old friend,

\* \* \*

BILLY Kent, has been seen

\* \* \*

TO better advantage than

\* \* \*

IN his present offering.

\* \* \*

EDITH Evans and

\* \* \*

RAY Mayer do a repeat and

\* \* \*

ARE welcome.

\* \* \*

THE McDonald Trio, programmed

\* \* \*

"CYCLISTS of Merit," are

\* \* \*

JUST that, while

\* \* \*

ALICE and Sonny Lamont

\* \* \*

CLOSE the show in a

\* \* \*

WORKMANLIKE manner.

\* \* \*

BERT Levy,

\* \* \*

THE old vaudevillian,

\* \* \*

SPEAKING.

\* \* \*

I THANK you.

## REVIEW HILLSTREET

Would you marry a girl you had never seen? . . . While that may seem like a foolish question (and it really is), yet the Warner Brothers' Vitaphone talkie, "Kid Gloves," showing the past week at the Hillstreet Theatre, makes an attempt to convince you that such a thing is possible—on celluloid, if nowhere else. . . A beautiful girl, in a faint, is lying on the floor. A shoplifter and her sweetie are trying to revive her when Kid Gloves himself (Conrad Nagel) enters and does the trick.

Just as the girl is revived, a politician of dubious character (they're all supposed to be that way in filmmaking), jealous and suspicious of the girl who is engaged to marry him, steps into the scene. . . He immediately sends for a justice of the peace, whips out a revolver (politicians always carry revolvers), and forces Kid Gloves to marry the girl. That's all very well for the Kid, and she's a beaut to boot. But big-hearted Kid wants to give her a divorce, and the girl turns big-hearted, too—and refuses the kind offer. . . From which you can gather the threads. . . However, Nagel gives his usual outstanding characterization in an impossible role, and his voice registers clearly. Lois Wilson gives an excellent performance, and the daintiness of Edna Murphy, coupled with the non-stuttering performance of Tom Dugan, serve to at least give the picture a good cast. . . Edward Earle, Richard Cramer, John Davidson and Maude Turner Gordon also do capable work. . . The Skyscrapers Revue is the snappy R-K-O stage offering, and it is extremely entertaining and diverting. "DAD."

## Football Sequences of "Salute" Shot This

Bovard Field at the University of Southern California has been for several days the scene of some pre-season football.

The contests are not conference games, however, but important sequences in the Fox-Movietone production, "Salute," based on midshipman life at Annapolis, directed by John Ford and featuring George O'Brien with William Janney, Helen Chandler, Stepin Fetchit and other well known players in support.

Shayle Gardner, eminent English stage and screen star, begins his second American talkie role as Dr. Williams in "Disraeli" for Warner Brothers. He recently completed his first American talkie role in "Three Live Ghosts" for United Artists.

COMING

# EXCELATONE

H. M. HORKHEIMER, Pres.

MORE STARS  
THAN THERE ARE  
IN HEAVEN  
SINGING  
TALKING  
DANCING  
METRO GOLDWYN MAYER'S  
HOLLYWOOD  
REVUE of 1929  
TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>  
GRAUMAN'S CHINESE THEATRE



# The MOVING MOVIE THRONG

By John Hall

Peace hovers over motion picture Hollywood.

The eight-weeks war between Equity and the producers draws to an end as representatives from both sides meet at the counsel table. There is reason to hope that before this is in print, all will be settled.

As in all wars, there has been drama, comedy, heartrending pathos, comic opera and opera bouffe. The ultimate, as usual, proves the silly uselessness of the whole human stew.

It is to be earnestly hoped that the producers will remember the "poor little extra girl" they dramatically pointed to as a pitiable victim of the men and women of Equity who demanded better working conditions by refusing to work, thereby halting studio activities.

It is to be hoped that the men and women who worked but "sixty per cent of the time" and loafed the rest, continuing to draw salaries, shall continue their easy lives. They need the rest and the money more than the "poor little extra girl," who is free from the burdens imposed by a Rolls Royce car and a palace with servants.

Living the life of Riley has its compensating obligations, as all stars know. The six rows surrounding the Hollywood stadium fight ring are filled with stars and near-stars who sometimes envy the lusty democracy of the mob in the gallery. If he can't pay for that three-dollar seat, the near-star (because of his position), misses the scraps. The gallery god goes on forever, spending his "buck" like a millionaire and roaring his refreshingly frank opinions of the fighters at his own sweet will. Hollywood players who work only "sixty per cent of the time" can't do that. This is one of Hollywood's ultra-social mandates no "prominent" movie god or goddess may transgress and escape the wrath of the poo-bahs who sit on high.

Thinking of gallery gods reminds one that they are immortal. When Nero held his arena shows featuring feeding Christians to starving lions the gallery gods roared their glee; and when the same Nero and his entire pack went the way of all such, the gallery gods hailed the event with their well known howls of satisfaction. Men and empires fade from the human stage; but the gallery god blooms through the ages.

Now and then a wise politician thinks of the gallery gods—and, while he bows to them, waxes great and prosperous. When he turns from them and is lost in the fat of his wealth and "social position" his exit from the stage is hailed with their roars. Too late, he realizes that they are undefeatable; that he who turns from them is doomed to complete annihilation.

The "poor little extra" girl belongs among the gallery gods. Reference to her by the motion picture producers was the thought of a good brain. But the strategy was fumbled by the poo-bahs of the Mighty. The publicity man who started the thought should be promoted. He was on the right track. But the poo-bahs cunningly realized that that little stray child of the gallery gods was the fringe of a mighty ocean of humanity, not to be played with.

To unseat the Mighty is no great task. To satisfy the gallery gods is a Cyclopean undertaking; a colossal job before which all men tremble. The stars who work but "sixty per cent of the time," when they were thrown to the gallery gods, instead of being torn limb from limb, were scornfully rejected by the enraged gods, crying for the blood of the Neros. Down through the ages this has been so. When the gallery gods want a fat bullock they profanely scorn a goat. Every name carved in stone or sunk in bronze was put there by the gallery gods.

And what human institution looks more to the mercy of the gallery gods than the American motion picture? Its Neros may "write down" to the gods; but, in the end, they LOOK UP to the same sardonically leering deities. The gargoyles of Notre Dame peer from all heights and sneer at all earthly might. Our picture poo-bahs should look into this.

Across the counsel table they see faces they know and peer into minds they think they understand. There before them is a psychology they fondly imagine they comprehend. Far away from that counsel table, lost in the teeming millions of the Nation; sweating, toiling millions of gargoyles look on, leer and prepare for the exit roar of the gods of the gallery. A smoothly worn, broad path of glory reaches from that table, through the valleys, over the highest peaks to eternal oblivion. The gallery gods will line its sides and roar from view the remains of the vainglory who forgot them.

It is the "poor little extra girl" doing her "mob scene" stuff, with no charge for the "background atmosphere." It is the biggest show ever staged by human mind. It is the collective expression of the gallery gods, out for a real Roman holiday, when human sacrifice is the "top spot" act of the day. And the poo-bahs of the period play the principal roles. For, when the gallery gods stage a show, they put on nothing short of a stupendous spectacle fit for the gods. Only the Mighty play the leads. It is the eternal clash of extremes. If man MUST have social contrasts, and FORCE sways all, logically, the victory must go to the gods of the gallery.

Utopia remains a far distant and wholly unexplored land. Materialism is King, and the rich gifts come from

the gods—the gallery gods. Theirs to reward or chastise. We call them "The people." They are the same "people" who tossed aside every Mighty One from the Pharaohs to the last deposed town constable. They are the gallery gods who sit on high and wildly cheer the newest hero, weary of him and destroy him.

"I will not be influenced by the mob" is the sonorous spoken retort of entrenched Power when approached by the representative of the gallery gods. Kings without number have spoken these words—and have quickly lost their heads. They did not stop to think. "I am the State," said one. The gallery gods annihilated all vestiges of his line. Recently one felt mightier than the gods. Though thirty millions of the gods died, they destroyed him and his line. Kings of all kings are the gallery gods.

Yes; they are the "rabble"; but every bottle of costly perfume used by the poo-bahs and their ladies is brewed from the sweat of the "rabble." Every brilliantly sparkling diamond lost its roughness by passing through their horny hands. Every yard of fine silk is woven by a back-bending coolie or a back-bending white, a tattered, insignificant fragment of that Power held in the endlessly weaving mass we call "The people."

That this day and age should produce industrial leaders who do not know these things, and who are not guided accordingly, is hard to understand. It is elementary economic truth, familiar to most of our great captains of industry. That the men of the motion picture industry, whose material success is directly dependent upon the goodwill of the gallery gods, are not in step with capital and labor economics is a bit bewildering.

Predicting that the motion picture producers and exhibitors SHALL be in step with capital and labor economics and politics requires no vast amount of intellect. The gallery gods will see to that. Fortunately, the patience of the gods is great. It is a simple law of physics that vast bodies move slowly. And crushing power is in exact ratio with bulk. When the gallery gods DO move, nothing stands before them. In keeping with the times, the gods have leaders. They are NOT a "mob" nor a "rabble." They are economically and politically (in a union sense), powerfully organized. The gallery gods who gave Nero the "Hail and farewell" sign now dish out the united "razzberry."

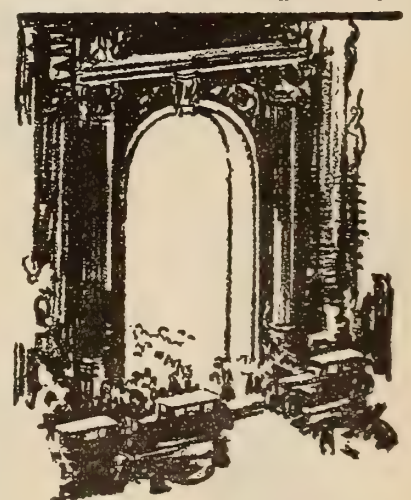
Peace hovers over Hollywood. The jesters cease their antics and the "heavy" dramatics are halted while the gallery gods form a ring and watch the men sitting at the counsel table. The "poor little extra girl" is with her kind, waiting and watching. She is going to be the same "poor little extra girl," with the difference that she is going to retain her self-

respect. Her big leaders among the gallery gods are going to see to that. She is going to be a satisfied gallery goddess; a free woman; free to look every casting office brat in the eye and demand common civility and the right to see his boss.

The patient gallery gods are preparing to postpone their Roman holiday. For the gallery gods are magnanimous to a surrendering foe. They have the bigness of Might. There is no record that they ever crushed the repentant. They know that the man who cries "Ignorant rabble" is possessed of strange devils. Relieved of his hallucinations and sanely arrogant, they instantly destroy him. The hallucinations strangling the reason of Hollywood's picture men are leaving them. Reason dawns and the gallery gods hold their hands.

The "poor little extra girl" of the producers stands with the waiting army of gallery gods, far from an object of pity. In her "poor little" person she typifies ALL gallery gods. And after the intended holiday victims sign on the dotted line, she and her huge army will adjourn to the gallery and yell at the gladiators in the ring. The men and women who work but "sixty per cent of the time" shall be in their ringside seats, their "social position" all they wish and their Rolls Royces at the door. The gallery gods will let them play in the sunlight and strut as struts the peacock—if they are good. If they become unruly, the gallery gods will get them, you may lay to that.

## THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, over-stuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

## THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



## Deserved Promotion Awarded Studio Executives

*C. Graham Baker and Hal B. Wallis Now in Charge  
of Production at First National*

A recent announcement from the First National studios reveals the promotion of C. Graham Baker, formerly head of the story department, and Hal B. Wallis, formerly studio manager, to positions as associate producers in complete charge of all production activities on the First National lot.

The richly deserved promotion of the two First National executives was made public immediately after the announcement of A. L. Rockett's resignation as production manager.

Baker has been associated with Warner Brothers for the past six years, both as a writer and as a scenario editor. He wrote many of the screen successes for that studio, including Al Jolson's "The Singing Fool." Baker is a native of Evansville, Ind., and entered picture work in 1914 when he was a cartoonist on a Brooklyn newspaper. He has been in charge of the story department at First National for several months.

Wallis has been associated with Warner Brothers in various executive capacities for the past nine years, a part of that time as director of exploitation and publicity. He is a native of Chicago and was employed by the Western Electric Company before entering pictures. He has also

had experience in the exhibiting field, having managed a Los Angeles picture house for a time. He also was associated with Sol Lesser in the establishment of Principal Pictures Corporation. For several months past he has been studio manager at First National.

Announcement was also made that Baker will be succeeded as head of the story department by Walter Anthony, until a short time ago head title writer at Universal Studios. For several months past he has been connected with Warner Brothers story department.

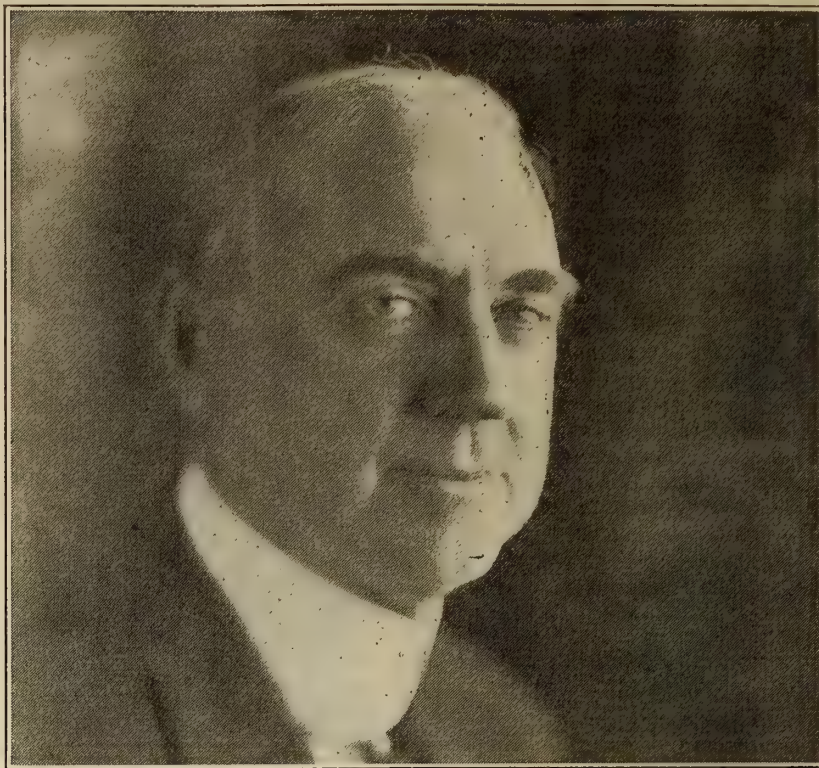
1 1 1

### JUBILEE IS SUCCESS

Sponsored by friends of the Los Angeles Sanatorium at Duarte, the Hollywood Mid-summer Jubilee, held in the Hollywood Bowl Wednesday night, proved itself above the standard of the usual benefit affair.

Certain of the stars who had promised to appear failed to keep their word, but enough luminaries were present to lend a festive air. A spirit of fun permeated the entire audience, who were kept in gales of laughter by the many witticisms.

## HAS VARIED CAREER



From an actor to a producer, to a writer, to a director, to a dialogueist represents the career of Francis Powers, who is now affiliated with Warner Brothers' studios.

Powers started by playing juveniles and leads along the coast. He produced "The First Born," "The Crown Prince" and "Mother Earth" while he was playing at the San Francisco Alcazar. Then followed a number of years with the Frohman and Belasco forces.

During these years and afterward, Powers was influential in the production of "White Rabbits," "Fellowship," "The Earth Lovers," "The Enchanted Forest," "Desert Law," "The Minute Man" and "The Law of Success."

Powers went from the Belasco Theatre into motion pictures, directing for Pathe, Griffith and Famous Players. Since his affiliation with Warner Brothers he has written dialogue for "The Terror," "The Conquest," "Stark Mad," "Headquarters," which showed last week at the Hillstreet; "The Madonna of Avenue A," "Frozen North" and "Hearts in Exile."

### PUBLIX CHAIN ACQUIRES MANY NEW HOUSES

More than 90 per cent of the pre-release and first run theatres of the United States are now under the direct ownership of distributing companies. The acquisition of the Saenger Theatres, Inc., announced this week, and the Finklestein-Rubin chain a week ago, by Paramount-Famous-Lasky Corporation, has left fewer than one first run house in ten operated by independent exhibitors.

Paramount, following its usual custom, has not announced the number of theatres acquired by either of the purchases. The Saenger com-

pany operates theatres in eleven southern states, and in the West Indies and Central America, and with the Finkelstein-Rubin theatres in the north middle west, it is estimated that the Paramount Publix chain now numbers well over a thousand theatres.

Paramount always had a minor control of these theatres, but the latest deal makes them 90 per cent owners of the whole Saenger chain. E. V. Richards, who has been general manager of the Saenger Theatres, Inc., becomes vice-president of Publix Theatres, Inc., the wholly owned theatre operating subsidiary of Paramount.

## Independent Producers

**W**HO have made short subjects and feature length productions, and who have never released same, can do so NOW!

LEARN HOW

**Hollywood Recording Co.**

6276 Hollywood Blvd.

## EARLE WALLACE

Teacher of Many of America's Most Famous Dancers and  
Dance Producer of Note

ORIGINAL CREATIONS STAGED ON SHORT NOTICE  
JAZZ OR CLASSICAL AUTHENTIC PERIOD DANCES

or  
MODERN TAP AND ACROBATIC ROUTINES

**EARLE WALLACE**  
STUDIOS OF STAGE DANCING

Belmont Theatre Building, First and Vermont

EX. 1196



# Mae Murray To Headline Orpheum Bill

## Popular Actress Returns to Old Love for One Week

Mae Murray is to headline the new Orpheum bill, which starts today (Saturday). She will present an entirely new repertoire.

Others on the bill will be Perry Askam, formerly star of "The Desert Song," who will make his vaudeville debut. He is under the direction of Gus Edwards.

The remainder of the bill includes Karyl Norman, the "Creole Fashion Plate;" Fay Adler and Teddy Bradford, local Belcher-trained stars, who were recently featured in George M. Cohan's "Merry Malones," and Earl Carroll's "Vanities;" Chaz Chase, former "Ziegfeld Follies" comedian; Raymond Bond, funster, with Helen Sullivan and company, in "A Matrimonial Mirthquake," and the Hill Billies, an aggregation recruited from the Ozark mountain country.

## McLAGLEN VISITS

### WHITE HOUSE

President Herbert Hoover and Secretary of Labor Davis warmly received Victor McLaglen, Fox Film player of "What Price Glory?" fame at the nation's capital last week. McLaglen was in Washington in accordance with his itinerary which takes him to the key cities of the United States on a personal appearance tour.

## 'TIS SO, COLUMBUS

A news item in a Columbus daily paper reveals the intention of Lionel Barrymore to doff the grease paint and devote his entire time to the direction of motion pictures. We feel safe in printing the item without verification from Mr. Barrymore.

## "OPERA" IN THE RED

Chicago Opera Company backers were called upon to make up a deficit of \$528,356 incurred during the 1928-29 season. The loss is \$200,000 greater than that of the previous season.

## AN AVAILABLE DARLING

The wee Jean Darling, that lovely blonde creature who enhanced so many of the "Our Gang" comedies with her delicate charm, has completed her contract with Hal Roach. She has been vacationing in the mountains with her mother and has returned to Hollywood ready for work once more.

Jean is the sort of youngster whose work is remembered after the title of the picture has been forgotten. There is a wistful appeal about her screen artistry which should keep her constantly before the camera and the microphone.

Miss Darling would be an excellent player for a large studio to place under contract for use in several of its many productions. She can handle featured roles with ease and is very well able to do so as a result of her several years' experience.

## MARIO PERRY DIES FROM TRAFFIC INJURIES

Paul Whiteman and his entire band are mourning the loss of their fellow bandsman, Mario Perry, whose death occurred last week as the result of an automobile accident. Joe Venetti, also a member of Whiteman's band, was seriously injured in the same accident.

Venetti and Perry were hurrying to Santa Barbara, where Paul Whiteman and his band were to appear in connection with the annual Santa Barbara Fiesta. While approaching the northern city the car in which the two musicians were riding blew a tire and overturned. The men were rushed to Los Angeles, and early the following morning Perry succumbed, his companion, at first thought beyond help, finally rallying and showing every indication of full recovery.

Paul Whiteman immediately cancelled all engagements and took personal charge of his injured men, seeing that they received proper attention. The famous bandsman was deeply attached to Perry, who had been with him for some seven years. Internal injuries, beyond medical skill, made the fatal result.

Perry was from New York. After local officials conclude their investigation the body will be shipped East.

Hobart Henley has signed a long-term contract with Paramount, making a stipulation in the document, that he shall not be required to direct pictures anywhere except in the Long Island studios of the company. Henley supplied no explanation for this rather unusual stipulation.

Not one person he met liked the talkies, Fred Niblo found on his recent survey of 5000 miles through nine western states and two provinces of Canada.



"Everyone, especially interviewers, wanted to know more about silent pictures," declares the noted director who returned recently from a seven weeks' vacation with his wife, Enid Bennett. "I attribute this attitude against talkies to several possible causes. In nine out of ten theatres I visited, the voices recorded very badly. Whether due to the operator, acoustics, or the mechanism itself, I do not know. I enjoyed an all-dialogue film in Hollywood, then heard it again in Salt Lake City. Although familiar with the story, I could not understand a word, because the dialogue was so blurred, due to faulty projection. The only picture I really enjoyed, wherein the voices sounded anywhere charming or attractive, was Richard Barthelmess' 'Drag' in San Francisco.

"Here in Hollywood, one hears that only about four thousand of the twenty thousand odd theatres are wired for talkies," adds Mr. Niblo. "Instead, my drive through the smallest hamlets acquainted me with large banners, 'Hear 'em sing and talk.' Towns seemingly unable to support any type of entertainment keep pace with the latest sound films. They are a great boon and educational factor in out-of-the-way communities."

Mr. Niblo filmed a complete record of the trip and will use some of the settings for locations in future films. He is commencing another untitled feature on his Metro-Goldwyn-Mayer contract, his first talkie being John Gilbert's "Redemption."

## M. H. HOFFMAN AND PHIL GOLDSTONE ARE REUNITED

The founder and producer of Tiffany Pictures, who answer to the respective cognomens of M. H. Hoffman and Phil Goldstone, have formed a new partnership, propose to make a series of talking pictures, purchase their own studio and once more take up the many odds and ends that they let loose when M. H. Hoffman formed an affiliation with John Stahl and organized the present Tiffany-Stahl Corporation.

Since Mr. Hoffman has severed his connections with the T.-S. organization, and is once more with Goldstone, the two may be expected to make a place for themselves among the leading independent producers of talking pictures.

## Mona Maris Signed by Fox



Mona Maris, sometimes called "The International Star," has been signed for her first leading film role by the Fox Studios, according to recent announcement. She will play opposite Warner Baxter in the Fox special, "Conquistador." Harry Weber negotiated the deal.

While the Argentine Republic was her birthplace, Miss Maris is hailed as "The International Star" because she has gained most of her cinema fame in England and the continent, having made several pictures for Ufa in Germany, and with George Pearson and Betty Balfour in England. She is hailed as a find here for foreign roles, speaking both Spanish and French fluently, and German and English with a slight accent.



# NIX FLAYS THE

## City Prosecutor Lauds Campaign of Hollywood Filmograph to Exterminate Movie School "Racket"

Hats off, folks! Hats off to Mr. Lloyd Nix!

In case you do not know the gentleman in question, be advised that he is on the payroll of the City of Los Angeles as City Prosecuting Attorney.



Lloyd Nix

And we say, "HATS OFF TO MR. NIX," not because of the title that he bears, but because he is making a sincere effort to eradicate one of the foul cancers that for years has thrived near the very heart of our city—a parasitic growth that certainly defies the inscription engraved just above the entrance of our city hall—"RIGHTEOUSNESS EXALTEST A PEOPLE."

City Prosecutor Nix has declared implacable war—a war of utter extermination—against the fraudulent MOVIE SCHOOLS that for years have thrived on criminal misrepresentation and have grown fat on the credulity of thousands of easily fleeced boobs of both sexes who aspired to screen success.

For months Mr. Nix has quietly gone about the business of piercing the screen of lies and bunk behind which the blood-sucking movie schools have hidden their real character. His investigators have unearthed the cold, unassailable facts in the case, and those facts brand Los Angeles with the stain of a racket at least as disgraceful as any ever known in gangland.

And now with the true facts revealed and in the possession of a conscientious city prosecutor, the mandate has been issued.

### THE MOVIE SCHOOLS MUST GO

The campaign of the city prosecutor goes still further. Mr. Nix has declared his determination to bring the grafting, get-rich-quick owners of the movie schools to full punishment.

### THE LOW DOWN

Let us give you an insight into the stock methods of the racket.

The first step taken in the fleecing campaign of the movie school is to advertise in the help-wanted columns of the daily newspapers somewhat as follows:

"Motion Picture Producer wants both men and women for large production. If you want to break into the movies, call at blank address. Experience not necessary."

The sucker takes the bait and arrives at the "studio" with every faculty bemused by a golden vision. A "company" is on the stage, and it seems to the prospective victim of the graft that he is at last on the threshold of the promised land. He hears the magic word "Camera!" and pictures himself forcing Douglas Fairbanks or Mary Pickford off the screen in self-effacing shame.

LILLIAN M. FISH  
Secretary to Mr. Nix

City Prosec

LOS ANGE

LLC  
CITY

Mr. Harry Burns,  
Hollywood Filmograph,  
Warner Brothers Theater F  
Hollywood, California.

My dear Mr. Burns:

Mr. R.  
for this office, who has  
of alleged motion picture  
you, personally, instigat  
these so-called schools.

The inv  
regarding these instituti  
have appeared in the Holl  
1928.

I feel  
congratulations for your  
alleged training schools.  
printed with subsequent i  
this office in securing e  
against the heads of thes

Mr. Fre  
of the Motion Picture Pro  
of his desire to assist o

Mr. Joh  
ion, is at present aiding

With ev  
ion picture industry coop  
to eliminate these so-cal  
will unquestionably produ

In clos  
upon your endeavor and fo  
these schools and wish to  
longer "alone" in this dr  
wood of these undesirable

LSN-MC



# MOVIE SCHOOLS

ing Attorney  
LIFORNIA

FAber 5211

LLONIX  
TOR

Aug. 6, 1929.

ing,

onor special investigator  
acted the entire investigation  
ning schools, advises me that  
campaign sometime ago against

igation which has been conducted  
corroborates articles which  
Filmograph during the year

y duty to offer you my personal  
ring efforts to expose these  
ne articles which you have  
ination have materially aided  
eence upon which to issue complaints  
rganizations.


etson, Executive Vice-President,  
ors Association, has informed me  
office in every way possible.

lson, of the Producers Associat-  
Connor.

raction of the legitimate mot-  
ing with this office in an effort  
training schools from our community,  
he desired results.

allow me to again commend you  
ude in previously exposing  
ure you that you are no  
to rid Los Angeles and Holly-  
called schools.

Cordially yours,

  
LLOYD S. NIX,  
City Prosecutor.

## READY FOR THE SLAUGHTER

The sheep is ready for the slaughter. He is then delivered to the silver-tongued salesman, who assures him with fluent enthusiasm that he is heaven's gift to the cinema. Poor, gullible sap, taking his money is then a sinecure. If only he had heard that same "star maker" hold out the same, identical lying bait to each and every other applicant! And if only he knew that even the Central Casting Corporation, handling 95 per cent of the picture extra business, has turned thousands of aspirants away with the honest statement that pictures held no future for them.

## WHAT HAVE YOU?

There are all sorts and kinds of grafters in this gyp game. Some play only for big stakes, and some take anything that they can get. Cases have been known in which the movie school racketeer condescended to take valuable jewelry in lieu of money payments for the recommended "tuition." "Get the money" seems to be the only criterion of procedure. The price of the "instruction" sold the would-be movie star appears to be based largely upon the amount of money the sap can pay.

The misery and want inflicted upon thousands of ignorant but innocent victims by the movie schools is impossible to calculate.

## PRETTY GIRLS VICTIMIZED

Girls celebrated for their beauty in the little "home town" perhaps fall the easiest victims. They arrive in Hollywood with just enough money to last until they have found a job. In their frantic search for employment they fall into the clutch of the movie school vultures. They are promised stardom, and pay for the interesting prophecy by giving up their last dollar for a course of instruction in screen technique. From day to day they are told that they have not finished their tuition, but that when they have, stardom and

big earnings await them. Only too often they listen to the lies, and take the easiest road to money while they are being trained for the promised glory.

Poor mothers with as many as four or five children, sometimes widows, have been fleeced by the racketeers, who fed them on lies.

## PROTECT YOUR FRIENDS

Kind readers, help protect these poor, innocent people. If you know some friend who is about to go into one of these so-called movie schools, please advise them that Hollywood Filmograph has waged a determined fight against these fakers, racketeers, gyp artists and what-nots for months because of our desire to protect the good name of the motion picture industry, which they are disgracing.

Not so many months ago, Hollywood Filmograph was sued for \$330,000 for printing the truth about these fake schools. Their determination to sue was self-explanatory. They had fleeced a widow out of \$75,000 and Filmograph dared to print the truth about their activities. Feeling that they were protected by "wired politicians" then in power, they also threatened the life of the editor who had torn down their lying mask.

Hollywood Filmograph is no longer a "lone wolf" in the fight to eradicate the movie school menace from Los Angeles. Mr. Lloyd S. Nix has entered the battle, and we wish to put our every resource at the command of the city prosecutor.

Hollywood Filmograph has on several occasions been forced into the role of self-appointed policeman for the motion picture industry. We walk our beat, not looking for trouble, but when trouble comes our way, we do not shirk the issue.

We started the war on movie schools. It will be finished by the Los Angeles City Prosecutor.

Again we say, "HATS OFF TO LLOYD S. NIX."

—HARRY BURNS.



H  
C

H  
I  
is on



Ll

who a

For  
about  
of "

g  
determ.

rich-quick owners of the movie schools has Fairbanks or Mary Pickford off the  
to full punishment. screen in self-effacing shame.



# NIX FLAYS THE MOVIE SCHOOLS

## City Prosecutor Lauds Campaign of Hollywood Filmograph to Exterminate Movie School "Racket"

Hats off, folks! Hats off to Mr. Lloyd Nix!

In case you do not know the gentleman in question, be advised that he is on the payroll of the City of Los Angeles as City Prosecuting Attorney.



Lloyd Nix

And we say, "HATS OFF TO MR. NIX," not because of the title that he bears, but because he is making a sincere effort to eradicate one of the foul cancers that for years has thrived near the very heart of our city—a parasitic growth that certainly defies the inscription engraved just above the entrance of our city hall—"RIGHTEOUSNESS EXALTEST A PEOPLE."

City Prosecutor Nix has declared implacable war—a war of utter extermination—against the fraudulent MOVIE SCHOOLS that for years have thrived on criminal misrepresentation and have grown fat on the credulity of thousands of easily fleeced boobs of both sexes who aspired to screen success.

For months Mr. Nix has quietly gone about the business of piercing the screen of lies and bunk behind which the blood-sucking movie schools have hidden their real character. His investigators have unearthed the cold, unassailable facts in the case, and those facts brand Los Angeles with the stain of a racket at least as disgraceful as any ever known in gangland.

And now with the true facts revealed and in the possession of a conscientious city prosecutor, the mandate has been issued.

### THE MOVIE SCHOOLS MUST GO

The campaign of the city prosecutor goes still further. Mr. Nix has declared his determination to bring the grafting, get-rich-quick owners of the movie schools to full punishment.

### THE LOW DOWN

Let us give you an insight into the stock methods of the racket.

The first step taken in the fleecing campaign of the movie school is to advertise in the help-wanted columns of the daily newspapers somewhat as follows:

"Motion Picture Producer wants both men and women for large production. If you want to break into the movies, call at blank address. Experience not necessary."

The sucker takes the bait and arrives at the "studio" with every faculty bemused by a golden vision. A "company" is on the stage, and it seems to the prospective victim of the graft that he is at last on the threshold of the promised land. He hears the magic word "Camera!" and pictures himself forcing Douglas Fairbanks or Mary Pickford off the screen in self-effacing shame.

LILLIAN M. FISH  
Secretary to Mr. Nix

City Prosecuting Attorney

LOS ANGELES, CALIFORNIA

CITY HALL

LLOYD S. NIX  
CITY PROSECUTOR

Aug. 6, 1929.

Mr. Harry Burns,  
Hollywood Filmograph,  
Warner Brothers Theater Building,  
Hollywood, California.

My dear Mr. Burns:

Mr. R. P. Connor special investigator for this office, who has conducted the entire investigation of alleged motion picture training schools, advises me that you, personally, instigated a campaign sometime ago against these so-called schools.

The investigation which has been conducted regarding these institutions corroborates articles which have appeared in the Hollywood Filmograph during the year 1928.

I feel it my duty to offer you my personal congratulations for your untiring efforts to expose these alleged training schools. The articles which you have printed with subsequent information have materially aided this office in securing evidence upon which to issue complaints against the heads of these organizations.

Mr. Fred Beetsen, Executive Vice-President, of the Motion Picture Producers Association, has informed me of his desire to assist our office in every way possible.

Mr. John Wilson, of the Producers Association, is at present aiding Mr. Connor.

With every faction of the legitimate motion picture industry cooperating with this office in an effort to eliminate these so-called training schools from our community, will unquestionably produce the desired results.

In closing, allow me to again commend you upon your endeavor and fortitude in previously exposing these schools and wish to assure you that you are no longer "alone" in this drive to rid Los Angeles and Hollywood of these undesirable so-called schools.

Cordially yours,

LLOYD S. NIX,  
City Prosecutor.

LSN-MC

### READY FOR THE SLAUGHTER

The sheep is ready for the slaughter. He is then delivered to the silver-tongued salesman, who assures him with fluent enthusiasm that he is heaven's gift to the cinema. Poor, gullible sap, taking his money is then a sinecure. If only he had heard that same "star maker" hold out the same, identical lying bait to each and every other applicant! And if only he knew that even the Central Casting Corporation, handling 95 per cent of the picture extra business, has turned thousands of aspirants away with the honest statement that pictures held no future for them.

### WHAT HAVE YOU?

There are all sorts and kinds of grafters in this gyp game. Some play only for big stakes, and some take anything that they can get. Cases have been known in which the movie school racketeer condescended to take valuable jewelry in lieu of money payments for the recommended "tuition." "Get the money" seems to be the only criterion of procedure. The price of the "instruction" sold the would-be movie star appears to be based largely upon the amount of money the sap can pay.

The misery and want inflicted upon thousands of ignorant but innocent victims by the movie schools is impossible to calculate.

### PRETTY GIRLS VICTIMIZED

Girls celebrated for their beauty in the little "home town" perhaps fall the easiest victims. They arrive in Hollywood with just enough money to last until they have found a job. In their frantic search for employment they fall into the clutch of the movie school vultures. They are promised stardom, and pay for the interesting prophecy by giving up their last dollar for a course of instruction in screen technique. From day to day they are told that they have not finished their tuition, but that when they have, stardom and

big earnings await them. Only too often they listen to the lies, and take the easiest road to money while they are being trained for the promised glory.

Poor mothers with as many as four or five children, sometimes widows, have been fleeced by the racketeers, who fed them on lies.

### PROTECT YOUR FRIENDS

Kind readers, help protect these poor, innocent people. If you know some friend who is about to go into one of these so-called movie schools, please advise them that Hollywood Filmograph has waged a determined fight against these fakers, racketeers, gyp artists and what-nots for months because of our desire to protect the good name of the motion picture industry, which they are disgracing.

Not so many months ago, Hollywood Filmograph was sued for \$330,000 for printing the truth about these fake schools. Their determination to sue was self-explanatory. They had fleeced a widow out of \$75,000 and Filmograph dared to print the truth about their activities. Feeling that they were protected by "wired politicians" then in power, they also threatened the life of the editor who had torn down their lying mask.

Hollywood Filmograph is no longer a "lone wolf" in the fight to eradicate the movie school menace from Los Angeles. Mr. Lloyd S. Nix has entered the battle, and we wish to put our every resource at the command of the city prosecutor.

Hollywood Filmograph has on several occasions been forced into the role of self-appointed policeman for the motion picture industry. We walk our beat, not looking for trouble, but when trouble comes our way, we do not shirk the issue.

We started the war on movie schools. It will be finished by the Los Angeles City Prosecutor.

Again we say, "HATS OFF TO LLOYD S. NIX."

—HARRY BURNS.



# M-G-M Lot Hums With Production Activity

## Midsummer Program Threatens to Break Production Records

With five major productions actually in "shooting," four more slated to go into production within the next few days, and five in the process of final cutting and editing, production activities at the Metro-Goldwyn-Mayer studios threaten to break all records for mid-summer work.

In actual production at the present time are the following pictures: "Navy Blues," a William Haines vehicle with Clarence Brown wielding the megaphone; "Road Show," in which Charles Reisner is directing Bessie Love and Charles King; Marion Davies' new picture, "Marianne," which is being directed by Robert Z. Leonard; the all-star production, "Trader Horn," directed by W. S. Van Dyke; and a drama of European life starring Greta Garbo. The Garbo production, untitled as

yet, is being directed by Jacques Feyder, noted French dramatist.

With the single exception of the Greta Garbo picture, all of the productions now in the making, are 100 per cent talking pictures.

According to last minute notices from the Culver City studio, production work will be launched within the week on two unique talking pictures which hold the promise of outstanding entertainment value. One, "The Ship from Shanghai," will claim the distinction of being the first talking picture produced on the high seas. It will be directed by Charles Brabin, and the greater part of the film will be shot at sea in a boat especially wired for sound recording. The other, which will be produced under the title of "The Bugle Sounds," will be directed by George Hill. It is a story of military service in Africa, and is based on the novel by Major Zinovi Pechkoff. Many scenes already photographed in Africa by Director Hill show the famous French Foreign Legion.

Some time within the next week, Director William Nigh is scheduled to start production of "Lord Byron of Broadway," which will be graced by an all-star stage and screen cast.

The famous Duncan Sisters will make their "all-talkie" bow in "Cotton and Silk," which will be directed by Sam Wood. Actual production is

to be started in the immediate future, according to the M-G-M announcement.

In the more distant future, a new production will be launched starring Ramon Navarro, who recently returned from Europe to busy himself with the preparatory work. The proposed Navarro opus will again feature the star's voice in several specially composed song numbers.

In the Metro-Goldwyn-Mayer cutting rooms, Tod Browning is editing his production of "The Thirteenth Chair," which was adapted from the stage play, and features Margaret Wycherly in the role she created before the footlights. Also in the process of final editing is "Olympia," the new John Gilbert production directed by Lionel Barrymore. "Olympia" is a screen adaptation of the Ferenc Molnar stage drama of European court intrigue.

"Twelve Hours of Love," William C. DeMille's all-talking war drama with Kay Johnson and Basil Rathbone, the New York stage actor, is now in the cutting room, with De Mille personally supervising the editing. E. Mason Hopper is editing his talking adaptation of "Kempy," in which J. C. Nugent, author and star of the stage play, appeared.

Edward Sedgwick is working on the details of Buster Keaton's first all-talking comedy, shortly to be filmed, the play being a smart story

of city life, as was his recent hit "Spite Marriage." The title has not yet been announced.

Nick Grinde and Bertram Harrison, stage director, are at work preparing the script of "The Bishop Murder Case," by S. S. Van Dyne, which they will co-direct as a talking mystery play. Production is slated for the early part of the coming month.

## Hollywood Post Has New Song

Hollywood Post of the American Legion has a brand new tune to whistle these days. It is titled, "The Legion Air" and was written by Tod Brown and Terry Sherman. Tod is a member of Hollywood Post and is a real performer and composer. Terry is popular as a vaudevillian and song writer. He has just quit the stage after 25 years of activity. "The Legion Air" will be used in the coming state convention at San Diego and at the national meet in Louisville, Kentucky. Robert Hogg, conductor and arranger, scored the number. Here it is:

Now lots of pep and watch your step,  
Amer-ican Le-gion-aire,  
And as you march a-breast.  
Buck up and look your best,  
You've done your stuff, and that's enough,

Amer-i-can Le-gion-aire.  
Be snappy in the set  
And buddies don't forget.

### Chorus

Every man's a soldier in the Legion,  
He's a champion of democracy,  
Every lad was willing in the Legion  
Over here and far across the sea  
And when we needed him for action  
He went sailing over there,  
Glory, glory, was his satisfaction  
Hail to the Le-gion-aire.

Now you look grand behind the band

A-mer-i-can Le-gion-aire  
You're loyal staunch and true,  
You're proud and happy too  
You did your bit, you're proud of it.  
A-mer-i-can Le-gion-aire  
The spirit still remains  
We'll do it o'er again.

Stewart B. Moss, who has been "shooting" for the past sixteen years, has just been signed as chief cameraman for Pathe Radiotone Corporation. Starting in 1912 on the old Universal lot in Universal City, he then went to the keystone co. and then migrated East, where he worked for Cosmopolitan, F. B. O., Pathe, Paramount and others. He is one of the original members of the International Photographers, Local 644.

Harry Delmar, of "Delmar's Revels" fame, has just finished his first musical Comedy Talker Production entitled "Kidding the Law." Jack Pepper, vaudeville headliner, has just been signed through Nick Copeland Inc. to star in Delmar's second production entitled "A Certain Party" which was started July 24th.

## NOTICE

New sound studios ready, in the heart of Broadway, to save your time. Finest recording and lighting systems.

A music department is at your service. Theme songs and feature synchronization arranged and composed at reasonable rates.

SOUND TRANSFERRED  
FROM FILM TO DISC

RADIOTONE STUDIOS

1600 Broadway New York

CHAS. HOCHBERG

FILM EDITOR

Now available to cut any talkies.

**RADIOTONE**

STUDIOS

1845 Glendale Blvd., Los Angeles

Phone: NOrmandie 6101

## SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

MARIE LA MARR  
ELECTROLYGIST

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

Speed at Reasonable Prices  
Expert Mimeographing and Typing

STENOGRAPHIC SERVICE  
OF HOLLYWOOD

415-A Taft Bldg.

GL. 6214 GE. 8367

**Watch Hospital**

Any watch repaired for \$1. Material furnished sold at wholesale. All work guaranteed 2 yrs. Please bring ad.

**408 S. Rwy.**  
Opposite "T. & B." Bldg.  
Opp. Dept. Store.

**\$1**

## "If I Were King" To Be A Great Production

J. G. Bachmann, Associate Producer for Paramount, Is Extremely Busy These Days

J. G. Bachmann, associate producer for Paramount, who, when he feels in a reminiscent mood can recall such triumphs as "The Patriot," has few moments for such recollections these days. Instead, his thoughts are concerned with another production which he hopes will rival his greatest achievements of the past.



"If I Were King" is to be one of Paramount's claims to greatness this year. For it, two New York musical comedy stars—Denis King and Jeannette McDonald—have been brought West. Rehearsals are now in daily progress with shooting to start before many more days have elapsed.

Bachmann is a strong advocate of motion picture production on the West Coast. He emphatically believes that a picture can be made here one-third cheaper and twice as easily.

Bachmann is confident that certain

significant innovations will be made in "If I Were King." First of all, the production is to be made entirely in color which will be synchronized with the action of the picture. Softer tones will be used for the lighter scenes, while more vivid shades will be adapted for the intensely dramatic moments.

Bachmann is confident, too, that Denis King will prove as great an asset to talking and musical pictures as he has to the stage. He believes that he will satisfy the public photographically, for in addition to possessing a glorious voice, he is young and handsome.

Not so long ago, Mr. Bachmann was criticised by a trade journal because of his rather negative regard for "art" in pictures. After all, contends this film veteran, we make pictures for the masses, and the box-office's verdict is the final one.

Yet, believes Bachmann, some day there will be a Little Theatre Movement in pictures as well as in the spoken drama. Pictures will be made for purely artistic reasons for the appreciation of the film connoisseur.



# R. K. O. Announces Release Dates for Pictures

## Musical Productions Highlight Program of R.-K.-O. Releases

Production work has been finished for seven of the thirty major pictures comprising the 1929-1930 Radio Pictures program, according to an announcement issued this week by William Le Baron, vice-president in charge of production.

Of the seven the first to reach the screen will be "Street Girl," which is an all-talking, singing and dancing musical production. It is built around the romance of a young girl violinist in the "Little Hungary" of New York City.

Headed by Betty Compson, who has the title role, "Street Girl" features a noteworthy cast which includes Johnny Harron, Ned Sparks, Jack Oakie, Guy Buccola, Joseph Cawthorn, Ivan Lebedeff, Raymond Maurel, Eddie Kane, Doris Eaton, Gus Arnheim and his Coconut Grove Ambassadors, and a most satisfactory beauty chorus.

The picture was directed by Wesley Ruggles and was adapted by Jane Murfin from the story of W. Carey Wonderly. Miss Murfin also wrote the dialogue.

September 1st is the date set for release of "The Very Idea," all-talking production from the stage play by William Le Baron. Frank Craven both directed and enacted an important role in this Radio picture, with Richard Rosson assisting on screen direction.

"Side Street," to be released September 8th, will bring the three Moore brothers, Owen, Tom and Matt, together on the screen in one picture for the first time. This all-talking production, directed by Mal St. Clair, is said to unfold a new type of underworld story with each of the three brothers representing different classes of society, the underworld, the law and the home.

Original songs for this picture were composed by Oscar Levant and Sidney Clare. "Side Street" is adapted from an original story by Mal St. Clair and George O'Hara.

"Rio Rita" is scheduled for release September 15th. According to Radio Pictures officials, this musical, adapted from the Florenz Ziegfeld stage show, rivals in its sumptuous production, elaborate choruses and show values, anything done to date for the screen. It not only contains a number of the original song hits of the Ziegfeld show, but in addition brings to the ear of the public new song hits written by Harry Tierney, original composer of "Rio Rita," and new dances created by Pearl Eaton for the singing, stepping chorus of 150 girls.

In the cast, under the direction of Luther Reed, are Bebe Daniels in the role of Rio Rita; John Boles as the tenor lead; Bert Wheeler, Robert Woolsey, Raymond Maurel, Dorothy Lee, Nick de Ruiz, Eva Rosita, Fred Burns, Charles Stevens, Sam Nelson,

Don Alvarado, and others. Many of the sequences are in technicolor.

The very first all-talking sea picture to have been filmed, "The Delightful Rogue," with Rod La Rocque, will be released September 22nd. Rod portrays the role of a modern swash-buckling pirate in the production, which was directed by A. Leslie Pearce and Lynn Sloces.

September 29th will witness release of Tom J. Geraghty's original screen story, "Tanned Legs," directed by George B. Seitz.

"Half Marriage," an all-star, all-dialogue picture featuring numerous musical numbers by Oscar Levant and Sidney Clare, will be released October 13th. The production, which is based on George Kibbe Turner's Saturday Evening Post story, was directed by William J. Cowan and Russell Mack. June Murfin wrote the scenario and dialogue.

### CARMELITA GERAGHTY SIGNS FOR PICTURE

Carmelita Geraghty has been signed for the cast of "The Mississippi Gambler," Joseph Schildkraut's first starring picture since "Show Boat," which will be produced by Universal as an all-talking feature.

"The Mississippi Gambler" is what the title implies—the story of the romantic days of the Mississippi, and will be directed by Reginald Barker. Miss Geraghty will have an important supporting role.

## Inspiration For Operetta Music

Music that came in the night to a man sitting at the console of a deep-voiced pipe organ, shut in from the world in his home high on the hills above Hollywood, will be the most beautiful feature of the talking screen's first original operetta, "The Love Parade."

The entire musical score for this lavish production, which Ernst Lubitsch is directing for Paramount, was composed by Victor Schertzinger. Schertzinger's music, as well as his film productions, is known and loved the world around. His "Marcheta" has sold more than four and a half million copies and others of his compositions are almost as well known.

Schertzinger wrote ten principal numbers for "The Love Parade" and all of the incidental music. It is his method to work on his music at night, working through the dark hours and sometimes past dawn. All of his musical compositions had their inception while he is at his desk, working only with pen and paper. Later he develops his melodies on his violin, fills in the harmonies at his piano and works out his orchestrations at the pipe organ.

So able a megaphone wielder is George Melford that he is one of the few free-lancing directors who is in demand among the various studios.



Geo. Melford

Melford has not "tied-up" with any of the large producing organizations, preferring to do one picture on this lot and another on a second. Melford's experience in the making of motion pictures has been so varied as to give him an excellent grasp of the many phases of picture making. He understands stage technique as well, since he is originally from the stage himself.

What with the line-up of waiting productions which are expected to get under way shortly, one rather takes it for granted that George Melford's name will be seen on the list of "Productions Shooting" almost immediately.

### "THE PERSONALITY BOY"

Buddy Fisher, who styles himself the "Personality Boy," has been in limelight as an entertainer for the past fifteen years. He is known as a master of ceremonies and as a singer of popular numbers and of ballads. He is also a comedian, his stage asides and witticisms having kept his audiences in gales of laughter.

Fisher has been confused with Benny Rubin many times as a result of their similar appearance. The two are excellent friends in spite—or perhaps because—of this.

### FRANCIS GRANDON DIES

Francis Grandon, a director for Mary Pickford, died at the General Hospital recently. Grandon was known as the "father of the serials" and came to Hollywood in 1902. Under his guidance Mme. Petrova and Edmund Breese rose to stardom.

### THANKS

Los Angeles, Calif.,  
August 5th, 1929.

Mr. Harry Burns,  
Warner Bros. Theatre Bldg.,  
Hollywood, California.

My Dear Harry:

Enclosed find check for \$10 to cover my subscription to FILMOGRAPH. In consideration of the splendid, impartial stand you have taken in the EQUITY situation, I consider it incumbent upon every member of Equity, and every producer to express his appreciation by subscribing to your publication.

Very truly yours,  
CLARENCE GELDERT.

## "WANTED A ROMANCE" To Play Theatre Mart

Los Angeles has two new theatrical producers, whose first production, "Wanted—A Romance," is opening at the Theatre Mart under the artistic eye of Alice Pike Barney, well-known society leader, writer and artist. The producers, who are working night and day rehearsing their cast of professional players, are Hazel Madelin Lundoft, the author, and Lucile De Wolfe, who is directing as well as essaying the role of "Marguerita," an exotic Spanish beauty.

Twelve Los Angeles beauties and six "hot-footing" young men under the direction of George Cunningham, comprise the chorus. Cunningham has sev-



Lucile De Wolf



Mickey McBan



Edyth Wilde

eral stage productions of merit to his credit, including "Desert Song," "No, No, Nanette," and "Hit the Deck."

Marcia Harris, who scored a hit in "All Aboard," "Dream City," "Merry Widow and the Devil," and numerous motion pictures, plays a leading role. In the cast are several other well-known artists, including Mickey McBan, who won the laurels in "Father and Son"; Claude Gillingwater, Jr., Sumner "Cudgie" Getchel, Billie Kaussman, Edyth Wilde, a queenly blonde, whose winsome personality on the stage and screen have won her deserved recognition; Robert Lawler, and many others.

DRINK YOUR FAT AWAY  
NO DIET—NO EXERCISE

\$2.00 Money Back If Not Satisfied

TAF-ON LABORATORIES  
1479 Westerly Terrace  
Los Angeles, Calif.



# Browsing Around

with

## The Nighthawk

**W**HETHER the soothing strains of well-balanced dance bands are luring unusually large crowds to the various night clubs is responsible, or whether the fact that the 18-day diet is on the wane may be credited, Hollywood and Los Angeles places de solace are in for big plays these warm nights.

Last week saw many of Filmdom's biggest shots making the rounds in tour. Still, the lesser lights enjoy the contact with those who boast of illuminated cognomens in the mar-quees and on paper . . . These are the rank and file of the night life of L. A. and Hollywood and the meat and bread of night club owners' existence. Just the anticipation on the part of the "unknowns" of seeing a few stage or screen personalities, makes bulging coffers for many night club operators.

### At The Brown Hat

**B**BROWN DERBY, alleged "retreat" for devotees of the squawkies, continues to entertain entertaining entertainers. Sir Gilbert Parker, with a party of eight, with Manager Henri De Soto close by smiling graciously . . . Jules Furthman, Harry Carol, Pauline Frederick, William Courtensy, Archie Mayo and Chester Morris, the big doings in "The Alibi" . . . while over across the way Gary Cooper is parked against the wall with the petite Mexican bean, Lupe Velez . . . Manager De Soto having trouble explaining his troubles explaining the "goodies" of his marvelous cold buffet, assisted by his recently imported Parisian chef, Monsieur Louis Albert.

## BOB LEE

AND HIS

### HOLLYWOOD GIRL CLUB ASS'N

offers a splendid opportunity to pretty girls or girls with exceptional talent. A non-profit organization. 18-25 years. Bring photos.

### HOLLYWOOD ROOF BALLROOM

1549 N. Vine St. 10 to 12 A.M.

Ben Getz doling out zimche to five bon vivants . . . Harry Cohn of Columbia with Rufus LaMair and a congenial coterie of five . . . Wallace Berry having a time of it getting that expansive smile of his through the magic portals . . . The beautiful Alice Terry, just returned from gay Paree . . . Walter Byron and company lunching in make-up . . . Evelyn Brent and hubby Harry Edwards . . . and Gene Markey.

### Russian Environment

**T**HE MOSCOW INN is an unusually strong attraction down on Sunset, as is La Boheme, further down the drive. With beaming head-waiter Chas. L. Lowy at the helm, Moscow Inn has become a most attractive retiring spot for an evening's pleasure. Lowy is the very personification of courtesy and has made a big hit with the Inn's vast clientele.

Among the guests last week were Bob LaFollette, Jr., that dignified statesman from the "overflowing" state of Wisconsin, with a large party, making merry in a most statesmanlike manner. Here, too, Cooper and Velez were seen executing a soviet mazurka to the inspiring tones of Antone Reno's violin . . . Alex Dexter, Karl Dane and a bunch of friends . . . Karl keeping 'em in gales of laughter by his facial gymnastics . . . Volga Boatman chorus still going over big . . .

Alex Zmancsky, the Russian Caruso, thrilling the house of a thousand mystic lights with his Slav songs . . . the mysterious Russian peasant knocking them into the aisles with his "Old Pal" number . . . Moscow Inn has an atmosphere all its own that must be seen and felt to be appreciated . . .

### Going In For "Special Nights"

Striking as one, practically every club is again introducing "Special Nights." Prizes are awarded for best dancers, etc., and the heavy evenings will include "Carnival Night," "College Night," "Celebrity Night" on down to "Nightey-Nite" . . .

### Eh Wop?

**G**OOD, and plenty of it, garnished and seasoned and spiked with those Bohemian tarts that give it the desired flavor, is getting a big play at La Boheme, far out on Sunset Boulevard . . . The genial Manager Boerger seats you just so—and a most pleasing orchestra grinds out melodies of a different sort while your order is in the kitchen . . .

The atmosphere of La Boheme be-

speaks its name . . . and an evening over the checkered table-cloths with a near-by dripping candle takes one back . . . well, to La Boheme . . .

### No Slump at Frank's

**F**RANK SEBASTIAN'S COTTON CLUB has put on a new suit of togs out on Washington Boulevard where the festive Frank now has things all his own way—almost. Forgetting expenses, Sebastian has re-decorated his three big pavillions in a symphony of pink tints and lights that are just diffused enough . . .

Last Saturday night the Cotton Club opened with the new "Blue Ribbon Revue," headed by those imitables, Carolyne Snowden and the popular Broomfield and Greely, while a hot chorus ably assists in intricate executions on the floor . . . Down Washington Boulevard you will be royally entertained . . . Plenty of fun in those parts . . . Carolyne Snowden's gowns in the beauty parade are beautiful, and are all designed by the Patsy Elizabeth Shop of me. Trotsky. The Cotton Club is turning 'em away.

### Black and Tan—and?

**C**URTISS MOSBY and His Orchestra at the Apex Nite Club over on Central Avenue are proving more popular each week . . . Here, without a doubt, one finds a turn of entertainment that is different and thoroughly enjoyable . . . Mosby also stages his various "Nights" and added attractions for these evenings are said to be causing much comment from Hollywood's fashionable "nighters" . . .

The chief attraction here is his entire show. By far the best balanced colored revue in its entirety . . . Hoofers who know new tricks . . . Singers who sing new songs . . . Pay a visit to "Deep Central" for a replica of Harlem at its best . . .

### Around the Plaza

**D**OWN around the old Spanish Plaza, just around the corner on Spring street, Madame Zucca's Inn is a delightful retreat from the ordinary . . . Featuring double piano in Salvador Nuno's Orchestra, dancing and dining at The Madam's is exhilarating indeed . . .

To further provide a unique turn a trio of singers take an occasional spot, individually and together, for Italian operas that always demand an encore . . . Too, Babe Mack cuts many capers with her taps, timed by her unusually good accordion playing . . . Call on Madame Zucca, by all means . . .

### Blossoming Out

**H**OLLYWOOD'S gone "Blossom-Room mad" and the nocturnal cry is "On to the Roosevelt." This delightful spot is a favorite of Joseph Schenck, and he lands there several nights a week. And what entertainment!

Aronson's 14 Commanders, all crack musicians and comedians, are a riot. The head man of this show is Dick Beck . . . while Bill Saxe keeps the humor really humorous with his comical goings-on.

No party, night club tea, or what have you would be complete without the bushy-haired Sid Grauman . . . Last Saturday night he was the guest

of George Jessel and his beautiful wife, and Joe McCloskey, the Kohinor of Hollywood . . . Sid ordering krepchen, kishchies and tzimmis. This is alleged to be Yiddish chop suey . . . meaning, of course, the latter, not Sid . . . all the time laughing his head off at Jessel's latest comedy schkorims and schmus . . . "Is Everybody Happy?" Why not, with Ted Lewis around? Ted only had a party of 40—oi yoi—most of 'em shabas goys . . . And on the dance floor Joan Crawford making languorous eyes at Papa Fairbanks . . . and things . . . Then there was Clara Bow and the enamored Richman . . . Lila Lee and Hubby Kirkwood . . . Lita Gray Chaplin under the orbs of a fellow named Jordan . . . Jack Warner, the observed of all observers in his cartorial gem of brown and white . . .

Who wouldn't see Georges "The Carpentier"? . . . Arthur Lake . . . Glenn Tryon . . . Nick Lucas, rubbing a kemiah for massel to inspire him with new melodies . . . and plenty more . . . It's Blossom time at the Blossom Room—so blossom out some evening . . .

### Making Yippe at New York

**M**ARIE LOVETTE, long of New York night club fame, opened the New York Club at 6159 Washington Boulevard Saturday night with a seasoned revue that proved enticing chic and convincingly smart. "California's Own Tex," as she is known, is not unlike the famous hostess of Broadway fame, resembling her in many ways, especially the hair and with that "hail fellow well met" attitude . . .

However, Miss Lovette does not go in for Texas Guinan's favorite, "Hello, Sucker!" Instead, she proves herself a very charming hostess and a big help to the club in its entirety . . .

Previously residing in the Golden State before entering Gotham's Great White Way, Miss Lovette is well known up and down the West Coast, as well as New York where she also worked in pictures in many of the eastern studios . . .

### Hot Beauty Chorus

An outstanding feature of the New York Club is the New York Beauty Chorus. Seven shapely lassies who "break-a-way" just at the right moment. Each one talented—and specializing in various numbers . . .

Other artists doing their stuff at the New York include the handsome Senior Don Carlos, recently of the Del Monte in Detroit, who assists Miss Lovette in two special dancing numbers, the original Dance of the Apache and original Argentine. Two delicately done turns of ease and grace . . .

Walter Lang, possessor of a remarkably soft baritone voice, sang several enjoyable numbers, while Andre Marchall, tenor, crooned balads and blues . . .

Willie Cotton, originator of the "snake dance," shook the house when he bowled them over with his bit. This black-face is sure fire and his stuff is clean . . .

Delicious Southern fried chicken, Spanish and Italian dishes, prepared by real native chefs, make up the menu, while the cover charge is indeed nominal . . .

COMING

## EXCELATONE

H. M. HORKHEIMER, Pres.



“POOR SPORT” NEW  
LA PLANTE VEHICLE

Laura La Plante's next starring vehicle for Universal will be entitled "Poor Sport," according to a recent announcement made by Carl Laemmle, Jr.

"Poor Sport" is adapted from a short story by Rita Weiman, which appeared several months ago in a well known national magazine.

Edward T. Lowe, Jr., is preparing the dialogue script for the production, which will be 100 per cent talking. No director has been selected.

Clarence Brown has completed the cutting and editing of the sound version of his latest M-G-M production, "Wonder of Women."

# HOOEY

By  
Bill Attie, 95% Nutty

local 4 cast—clear, hays gone . . .  
bro bates gorn too portland, it rains  
dare, a little mus' fall in awl of hour



lives . . . sum won  
gave vic. filmo's  
buzzer a step lad-  
der, he gits up oily  
now . . . fritz fox.  
der wolf of pencil-  
pushers, hoo seas  
tings, is ware'in  
smoke-glasses . . .  
knew stile hits  
hollywood — nos  
'change'in — harry  
burns and al. martin, in conforince . . .  
jeanne eagel, in n. y. is 'tendin' sunday  
skule . . . bill hays, lef' town on de  
first tray'n wen he hord dat i wanna  
in-two-view him . . . a cupla movie  
prodooers r'tended a kosher church  
las' sunday, tort it wus 'shop'ish' . . .  
cigar-stand owners gonna strike, korse  
harry myers use'is de same cigar  
tree wks . . . mus' be sum 'irish' in  
jetta goudel . . . geo. arliss, o'ins won  
monacle an' ate hank'shifts . . . paul  
turner, is an attorney nut a lawyer . . .  
joe jenks, rites fer a magaseen, its a  
weakly . . . reginald denny, kin makes  
frens ware'in oberalls . . . he lost his  
wife an' car. press report, car was  
insured . . . wile killin' a tirdy cent  
meel, i hord won goil say ter de  
udder, you are 'cabbage' widout corn-  
beef-sour krout-won wus irish de ud-  
der was german . . . tom mcnamara  
gonna leaf de country, move ter bever-  
ly hills, got pass-ports . . . a lifn  
ice-box walkin down de bullyward,  
she gifts effery body de cold shoul-  
der . . . prof, hodge, fum glendale,  
wisit'in hollywood . . . ben bard in-  
trow-doooin ruth roland ter de fites,  
breakin' her in, day are married . . .  
ben ter patton fer an x-sam-r-nation,  
gotta tree monts par'role ter circle'late  
among der inmates orf hollywood, de  
5% alouds me two do dat.  
n. b. . . he pops de qus-shun—she sed  
yes—den flung herself in two his  
arms—layd her lofely hed on his  
manly boosum—looked up intwo his  
eyes, an' sed—'sweetie deer'—wud you  
risk yore life fer me . . . he tuck a  
fit—wen he came two, dare wus a  
sliver in his woice, as he sed—why  
yes 'baby' orf korse—but-but-dont you  
tink wee better higher a cook untill  
you loyin . . . time passes—he stills  
eats at henry's—alone . . .

# The Writing Craft

Mystery surrounds the arrival in Filmland of Margaretta Tuttle, famous novelist and short story writer. Miss Tuttle, who is perhaps best known for her brilliant contributions to Saturday Evening Post and Ladies Home Journal, declined to state whether or not she intends to consider any of the studio offers which will probably be tendered her.

She declared that she had come to California on a confidential mission for an Eastern publisher, but declined to advance any information relative to the nature of her work.

The noted writer recently spent several months in France making an exhaustive survey of the quota situation for the Motion Picture Producers and Distributors of America.

A number of Miss Tuttle's stories have been produced for the screen. "Feet of Clay" was picturized by Cecil B. De Mille, and another short story published under the title "What Holds Men?" was recently purchased by Pathe and will be produced some-time within the next few months.

"Tango," the sensational novel by William Wilder, Austrian newspaper man and playwright, has been purchased by the Universal Pictures Corporation, and will shortly be made as an all-star, 100 per cent dialogue production.

C. Gardner Sullivan, supervising scenarist of Universal, has not yet assigned the writer to prepare the story for the screen.

George Scarborough, a leading dramatist, will offer his latest play "Bad Babies," at the Mayan Theatre on August 17. The author describes his work as a comedy of life, but those who have seen it in rehearsal pronounce it a penetrating and poignant study of the younger generation.

Scarborough, who won a place in the theatre with his plays, "The Lure," "The Son Daughter," and "The Heart of Wetona," and others, has done but little writing since his retirement to a Nevada ranch seven years ago. His only appearances recently have been as collaborator with others, but in "Bad Babies," the vigorous and original author comes back.

Wallace Smith's ability as an artist is said to be unequalled by any other living individual today, according to a tribute recently paid him by Dominic Ferotti, famous Italian artist, now visiting Hollywood en route to Japan. Significantly, Smith is also regarded as one of our great authors of present-day novels, his work being ranked as leading among the best sellers.

Matt Taylor is writing the dialogue and continuity for "Skinner's Dress Suit," Glenn Tryon's next starring vehicle for Universal. The picture will be directed by William Craft and supervised by Harry Decker.

Hal Davitt, of the Darmour-RKO scenario department, has been appointed a regular contributor to Rob Wagner's Beverly Hills Script.

Robert Carr, young writer on the Fox staaff, who started to write an adaptation of "Budapest" for Janet Gaynor and then was assigned to do an original for the star, has received word that Charles Farrell is to be co-starred in his story. Carr's scenario will have a Continental locale and will be one of his first ventures with a European background.

## REGINALD DENNY WANTS STORIES

Reginald Denny is avidly seeking suitable material for his first year's program under his new contract with English banking interests. The former Universal star is to make four productions each year for a period of three years, two to be made locally and two abroad. They will be released as Denny Productions and will be all-talking pictures.

## MONTY BRICE STARTS NEW PICTURE

Monte Brice has started rehearsals in Paramount's Long Island studio on "Her Birthday Party," a talking comedy featuring Sally Ward, according to notices from New York.

Brice stepped into his new post as supervisor of all short comedy subjects at Paramount's Eastern studio after supervising a series of Wildcat comedies, with Buck and Bubbles, at Pathe's Culver City studio. Previous to that he was identified with comedy construction and direction of the Beery-Hatton comedies.

## NEWS NOTES FROM DARMOUR'S

Trem Carr is making preparations to go into production with his first all-talking picture to be made at the Larry Darmour Studios. During the coming season the Carr organization will make eight pictures at the Darmour plant, which is one of the most completely equipped studios in Hollywood. RCA Photophone will be utilized.

Charlie Kerr, who has been working on "Rio Rita" at the RKO Studios has returned to the Darmour-RKO Staff. He has been assigned to work with E. V. Durling, editorial supervisor, on one of the Mickey (himself) McGuire comedies.

Ralph Ceder, having completely recovered from his recent illness, has returned to work at Darmour-RKO and is directing the H. C. Witwer Record Breaker Series.

# GEORGE OVEY

Phone, North Hollywood 476  
Message, GLadstone 9502

Six pictures on which  
**JOSEPH JACKSON**  
worked last year were included  
in the list of box office record  
smashers compiled by the  
Motion Picture News

*Albert DeMond*

DIALOGUE-ING  
UNIVERSAL'S  
FEATURE COMEDIES

# DWIGHT CUMMINS

WILLIAM FOX STUDIO

SUCCESS and HAPPINESS lie in finding your job and doing it with all your might.

Most of the failures in life are due to inharmony between the man and his job.

Our Personal Service Department exists for no other purpose than to help people who are trying to find the place they are best qualified to fill.

YOURS FOR SUCCESS—

# CO-OPERATIVE GUILD, Inc.

728 North Wilton Place  
GLadstone 9657

# MAXINE ALTON

HE. 6375



## KIDDIES KORNER

By BAB MULLEN

Buster Slaven has just finished a thrilling bit in "The Virginian," in which Gary Cooper and Mary Brian starred for Paramount. Another bit in the same picture was taken by Douglas Haig. Victor Fleming directed.

A dialogue part in "Sweetie," Frank Tuttle production for Paramount, fell to the lot of Dick Winslow. The lad is now playing the Maramba with the Mickey McGuire comedies.

Baby Rose Eberling had a dancing role in "The Big Review" at the Tec-Art Studios. Although Rose is only seven, she is adept at dramatics.

Bill Johnson, of "Our Gang" fame, had a splendid singing and dancing part in "The Virginian." Bill is a fine young swimmer.

Before this week has ended, Jackie Searl will be working at the Fox Hill Studios in "Sunny Side Up" under the direction of David Butler. Jackie has just returned from a vacation spent at San Diego and Ocean-side.

Bill Watson, third of the versatile young Watsons, had a clever, though brief part in "The Very Idea," recently completed RKO picture. The picture is said to have 147 laughs, one of which is completely Bill's.

The two young Book-astars, George and Basil, have returned to Hollywood from a family fishing trip. They vacationed in Oregon and Washington. George is devoting a great deal of time to his dancing.

Honors for the busiest family of screen youngsters are perhaps due the Phelps children. Billie Jean has just finished as Kate in "Lummox," which Herbert Brenon is directing at United Artists. She also has a nice part with Mary Pickford in "Tambling of the Shrew." Baby Buster Phelps, who is two and one-half years

old, has been working with Alberta Vaughan in "The Record Breakers" series, which Al Herman is directing for Larry Darmour.

Douglas Scott, a three and one-half year old youngster, speaks his lines all in French in "Marianne," Marion Davies' picture for Metro-Goldwyn-Mayer. Douglas was also in "Dynamite," the Cecil B. De Mille production current at the Carthay Circle Theatre.

Young Billy O'Brien played a small role in "The Virginian," the recently completed Mary Brian and Gary Cooper picture for Paramount. He also worked in "Kempy" for Metro-Goldwyn-Mayer. He had a brief talking part in an Our Gang Comedy, "Boxing Gloves."

Two youngsters who have been praised for their ability, are John and Priscilla Alden, who happen to be direct descendants of the Mayflower Aldens. John and Priscilla played in "The Miracle," a Tiffany-Stahl picture featuring Eve Southern, Montague Love, and Walter Pidgeon. Although this film was made several months ago, there has been some talk of adding dialogue and sound to it. Priscilla had an important bit in which she cried and sobbed, while John's work was atmospheric.

Paul and George Gudell, nine and ten-year-old youngsters, are playing roles in the Mickey McGuire comedies for Larry Darmour.

Alex Moss has resumed his position as director of advertising and publicity for Columbia Pictures Corporation, after an absence of four months handling special story and scenario work for the company. Hal Hodges, who held down the job while Moss was away, has been made head of a newly organized sales promotion department of the Columbia organization.

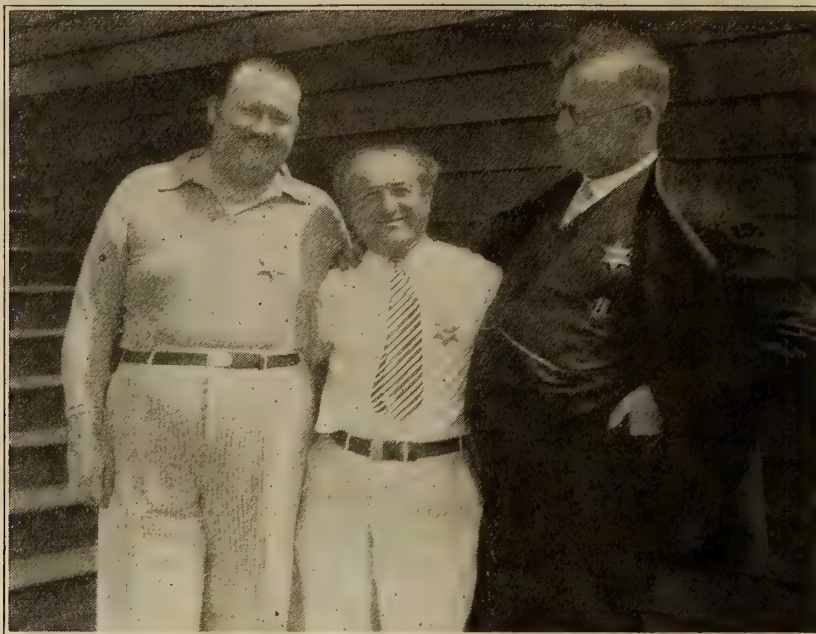
### DEMMY LAMSON BACK AND STARTS ANEW AS REPRESENTATIVE

Demmy Lamson, who for many years conducted one of the most successful artists', director and writers' personal representative organizations, has just returned from a trip around the world, and has re-entered the same field of business. While in Europe, New York and Chicago, Mr. Lamson made some exceptional connections which will prove of additional advantage to his clients.

Associated with Mr. Lamson will be Billy Joy, who was responsible for "The Vagabond," a weekly publication, as publisher and editor. Billy has a world of friends and should endeavor himself all the more in his new affiliation.

Filmograph wishes you two young men the best of luck and we know that you have formed a combination which will prove to become one of the outstanding managerial organizations of the motion picture industry.

## THIS TRIO BELIEVES IN STARS



The other day out at Universal City, Sheriff Traeger and Arthur Shadur, well-known agent for motion picture artists, paid Paul Whiteman a visit. The Sheriff, being a good, big-hearted fellow, decided to swear in the "King of Jazz" as a deputy sheriff, and to prove our assertion, we herewith show the three gentlemen who now swear by the stars.

Over in the bustling Paramount studio in Astoria, one is assailed by whispers that Rouben Mamoulian, the youthful Theatre Guild stage director who is just finishing his first talking picture, "Applause," has turned out something especially fine, that will redound more to the credit of the cinema than any of the artistic Ger-

man films. A demonstrated wizard of pictorial stagecraft as revealed through his productions of "Porgy" and "Wings Over Europe," Mamoulian is credited with bringing a freshness and originality of method into his direction of "Applause" such as no other man has equalled since the early days of D. W. Griffith.

## TALKING ABOUT TALKING IN THE TALKIES

Miss Kathleen Clifford, in this picture, is evidently demonstrating just what the well-dressed man will wear. Note the monocle, the gardenia, and the walking stick.

For the last few months, one of the favorite topics of conversation has been, when screen stars were being discussed, "Oh, if only he (or she) could talk!"

It has never been necessary to bemoan Kathleen Clifford's inability to talk. She has a well-modulated, carefully-cultivated voice which has proven itself most pleasing whenever Miss Clifford has had occasion to speak. The latter has been constant, for Miss Clifford is a theatrical and vaudeville star of international renown.

Hers is believed to be the sort of voice which will reproduce perfectly over the microphone, so clear and dulcet is it.



KATHLEEN CLIFFORD

### CARL SIBBERT

VOICE CULTURE—TEACHER OF PICTURE STARS

Leading Tenor—Aborn Opera Company, New York, and European Theatres

Interviewing New Students Wednesday—Only

Hollywood Conservatory of Music Building, 5402 Hollywood Blvd.

### GERLY

"Parfumeur to the Stars"  
Creator of

"B'LOVE"

for Bessie Love

6705 Hollywood Boulevard

### MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25

Standard  
Broadcast  
Model, list, \$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish; prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

UNIVERSAL MICROPHONE CO.  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
C. Langevine Co., 274 Brannon St.





## News of The Shops----On and Off The Boulevard

**A** DELICATE subject? Why, not at all! Mlle. Riviere, removes all superfluous hair and any other blemishes from the body by a process that is guaranteed to be permanent and painless. Consult her today and don't be afraid to tell your friends about this process which is accomplished by use of the Electric Needle. Opposite the Elks Club at 2505 West Sixth Street is the address. Phone DUnkirk 9001.

*Rosetta and Vivian, those famous Duncan Sisters, slipped out of character but still kept in close harmony while enjoying a night's ride recently at the El Vaguerro Saddle Club. They are both enthusiastic horsewomen.*

**H**ERE is a man who has both a vocation and an avocation. Everyone is familiar with the many prominent roles successfully played by Jerry Vaughan in some of the best known productions. When he isn't working in pictures Mr. Vaughan is supplying flowers to the studios. Some of the largest orders ever given in Hollywood have been filled by this actor-florist who is affiliated with the Hollywood Gardens, 1515 No. Vine Street. No order is too large for Jerry Vaughan who may be reached by phoning GRanite 6280.

**A**CCORDING to Travis Banton, creator of Paramount fashions, it is far wiser to wear no fur than the wrong kind. Certain costumes demand certain furs, and the wrong type will ruin the effect of the entire outfit. Thus on every costume created for Fay Wray to wear in "Thunderbolt," a Josef von Sternberg all-talking production for Paramount, a different fur is used. A brown crepe ensemble is embellished with a scarf of rich sables that blend perfectly. A black velvet evening wrap is trimmed with a large collar of white fox, a gray velvet coat adopts a platinum fox with excellent results, and a beige flannel suit is made effective with a scarf of harmonizing fox.

### Modernistic Beauty Salon Opens!

Wilshire's modernistic and beautiful Beauty Salon, Mme. Alder recently opened at 5370 Wilshire Boulevard. Unusual in design and appointment, Mme. Alder is one of the most exclusive shops ever to open in this district. Interesting also is the personnel: May Emory, favorite of the stage and screen being the owner. Harry Gribbon, popular motion picture comedian, is the sponsor.

Mme. Alder specializes in all branches of Beauty Culture, Soft Water Shampoos, Doraldina Facials, Scientific Scalp Treatments, and Permanent Waving. The phones are WYoming 4803 and Womng 2479.



*Raquel Torres wears a Miss Catalina Bathing Suit.*

"Miss Catalina," Made to the Figure, Rib Stitch Bathing Suits are being featured in an interesting Mid-summer Sale at the Knit Shop, 6648½ Hollywood boulevard. These suits come in all shades and sizes and sell for \$4.85.

*Mrs. Don Alvarado, who leaves Saturday for New York, selected for her traveling costume a light beige three-piece ensemble. The blouse is made with a large chiffon collar which ties in a bow. This original creation which so well sets off the striking beauty of Mrs. Alvarado, was designed by Lido.*

*In New York, Mrs. Alvarado will be joined by Claire Windsor and together they will welcome back from her European tour Dolores Del Rio.*

### THEY ALL LIKE MALTED MILKS!

Among the celebrities recently seen at the A. I. Robbins Shop (famous for Malted Milks), was Frank Gillmore, President of Equity and the Counsel, Paul N. Turner. Every day, this Boulevard Retreat is becoming more and more a rendezvous for famous people who have heard of Mr. Robbin's famous Malted Milks. They are really the best and creamiest in town, being made from Hayden's Ice Cream (just one of the ingredients that makes them so good). Then there are delicious toasted sandwiches and pastries for noon-day and for folks who enjoy a "smack" after the show. 7059 Hollywood Blvd. will direct you to A. I. Robbins, King

**V**ELVET. Kasha and Tweed continue to be Fashion's edict.

These are being made into smart Ensembles at the Lido Gown Shop, 2013 Highland Avenue. Interesting mid-summer prices for the Fall Mode are now being offered by this gown shop. These exclusive and individual styles are made in the new longer length skirt line. For afternoon wear, there are chiffons, satins and velvets, all beautifully molded in form and line. The Stars have their gowns designed by Lido. Phone GLadstone 3043.

*Ken Duncan, now playing in the "Front Page," and John Wagner from the cast of the "Desert Song" were seen riding Jumpers at the El Vaguerro Saddle Club last Friday afternoon. They both wore white polo trousers and green polo shirts.*

### COMPOSER WRITES NEW SONG

"A Tiny Paradise" is the title of the latest composition from the pen of Mabelle Dyer, one of the foremost of Los Angeles composers. Mrs. Dyer wrote both the text and music to this charming Ballad which is certain to have a real appeal to the music loving world at large. "A Tiny Paradise" was published by W. A. Quincke & Co. of Los Angeles and may be had at all music stores.

**M**ORE than one hundred guests were entertained by Mr. and Mrs. Jesse L. Lasky recently at a dinner dance. Two orchestras furnished the music and impromptu entertainment was furnished by Dennis King, Ann Pennington, Lillian Roth and Helen Kane. Some of the guests were Fay Wray, Mr. and Mrs. Irving Thalberg, Mr. and Mrs. George Bancroft, Mr. and Mrs. Josef von Sternberg, Frank Ross, Kay Francis, Mr. and Mrs. Sam Jaffe, Mr. and Mrs. B. P. Schulberg, Mr. and Mrs. Neil Hamilton and the Misses Irene and Edith Meyer.

### It Should Have Read!

Enid Bennett's letter to Maude Leslie was slightly misquoted last week. It should have read:

"Dear Miss Leslie: It gives me great pleasure to write and tell you how excellent I am finding your complexion creams and lotions. I feel the purity of the ingredients and the sincerity of purpose back of placing these on the market at the request of so many of your friends."

This letter tells its own story as do the many others received by Miss Leslie at her Beauty Salon, 1330 Brighton Way, Beverly Hills.

Jimmy Vilan, who is known on the screen as Pancho Villa, has returned from a vacation in Arizona. Vilan is a Filipino tenor, who has been in pictures for the past eleven years. He has sung over the radio of late.

### MID-SUMMER SALE!

Furs do enhance a woman's charm—that is, if they come from the Baker Fur Company, one of Hollywood's most exclusive shops. Right at this time, ridiculously low prices are being featured in the Mid-Summer Sale. A small deposit will hold the most expensive fur. You will actually save from twenty to thirty per cent by taking advantage of this interesting price-reduction sale. The styles at the Baker Fur Company, located at 6325 Hollywood Blvd., are all exclusive and individual.

### IN THE MODE

The Meyer Millinery have only exclusive and advance styles. For smart Fall wear, this firm, which was formerly located on Fifth Avenue, New York, is featuring Velvet and chic Imported Felt Hats. They are all very new and exceptional styles. You can buy Summer Hats at ridiculously low prices now at the Meyer Millinery. Take the elevator in Warner Brothers' Theatre Building and get off at the second floor. Room 207.

### Exercise Or Diet?

Hollywood's Eighteen Day Diet has let itself in for a lot of unfavorable criticism, according to the reports that have been circulated concerning it.

Dr. Paul Marshall, of the Marshall Health System, says in part:

"No one should try to either gain or lose too rapidly. It is a matter of adjusting one's system to the new order and this can best be accomplished through a combination of exercise and diet. We certainly need both."

Dr. Marshall goes on to say that the Eighteen Day Diet specifies no amounts of food to be served but that it does remove all starches and sugars which is a serious thing.

"I feel that the Eighteen Day Diet is a dangerous procedure. Should you want to get thin, consult a dietician," continued Dr. Marshall.

Miss Franc Hale, who plays the leading feminine role in "The Arabian," the Walker Whiteside vehicle current at the President, entertained Maxine Alton, writer, and Lorayne Carpenter, Chicago actress, at luncheon at the Montmartre Tuesday.

*Peffer, the Creator of Lido Hats, sailed recently on the "Guatemala" bound for New York. While Mrs. Peffer is making this a combination business and pleasure trip, she also goes with the idea of comparing Hollywood and New York styles and will bring back any new edict prevalent in the mode of the Eastern Metropolis. She was accompanied by her young son, Leigh Peffer, a student at Page Military Academy.*

### R. K. O. HAS SIGNED DOROTHY GULLIVER

Dorothy Gulliver, who graduated from the Universal Collegians early this month, has already received a major graduation gift in the form of a co-starring role at R. K. O. Miss Gulliver is to play opposite Hugh Trevor in "The Prize Fight," which Mal St. Clair is directing. Rehearsals on this all-talkie started yesterday.





GUS EDWARDS

*To be a good director is a rare achievement; to be a genial host is another rare accomplishment. But Gus Edwards, who calls the Metro-Goldwyn-Mayer lot his headquarters, finds himself able to fill both classifications. His pictures evidence his directorial ability and his hospitality is just as well known to those whom he numbers among his friends. Edwards has a beautiful beach home in Santa Monica, one of the most distinctive features of which is a group of directors' camp-chairs, each of which has the name of one of Edwards' intimate cronies on its back.*

## "The Dark Swan" Being Directed By Beaudine



WILLIAM BEAUDINE

**W**ILLIAM BEAUDINE has started filming Ernest Pascal's "The Dark Swan" for First National.

Lois Wilson will have the featured role in the production which will be an all-talking, singing Vitaphone film, the director's third under the terms of his current contract with the First National organization.

Beaudine collaborated on the script for the picture and personally supervised the casting of all important players for "The Dark Swan," which is scheduled as one of the important Vitaphone productions of the year.

After filming four consecutive comedies for First National, Beaudine requested that he be assigned to the direction of a drama—lest it be forgotten that he could handle a serious plot. As a result of his request, he was designated to direct "The Dark Swan," which should be an acid test of the Beaudine ability.

## Mr. Exhibitor, You're Next!

Chase Away the Dull Days With

# Gennett Synchronous System

NATURAL TONE QUALITY

POSITIVE SYNCHRONIZATION

PRICE WITHIN YOUR PROFIT RANGE

LIBERAL TERMS

IMMEDIATE DELIVERY

See and Hear a "GENNETT" at  
Park Theatre, Huntington Park, Calif.; Many Others

COMMUNICATE WITH US NOW

# STARR PIANO CO.

1344 South Flower Street

Los Angeles, California

TERRITORIAL REPRESENTATIVES WANTED



# Investments and Finance

by  
Thomas H. Thornton

## IDIOTS AND COLLEGE PROFESSORS

In a recent issue of the Jackson (Miss.) "Daily News," Editor Frederick Sullens, who occasionally takes a fling, in his noted caustic style, at life insurance underwriters, writes "The Firing Line," forgot his fun and had as his lead editorial, "Life Insurance," a splendid discussion filled with points of value to every man.

Perhaps Fred's recent spell of ill health and his enforced rest on the Mississippi Gulf Coast caused him to reflect seriously and editorially on the subject; perhaps it was the increase in his age.

"The tragedy of (life) insurance is that a man hasn't enough sense to appreciate and understand it until he is too old to get it at a low rate," was one of the poignant paragraphs of the editorial that in full follows:

The ordinary middle-class American can't save money.

Whether his income is large or small, he lives up to it and ends the year as poor as he began.

The installment plan is his salvation because it enables him to buy something useful and expensive with the money that otherwise would be spent for trifles.

His only hope of "having anything" is to burden himself with debt and then work his way out.

The mere saving of money does not appeal to him because it affords no element of conflict, but a debt assumed is something to lick—a game

to win—and he feels that he is accomplishing something.

But the buying of a home, a car, a radio and an electric refrigerator, however commendable, will not provide a living for his wife and children when his buying days are over.

His one and only chance to accumulate an estate that will feed and clothe his family is to buy life insurance.

The buying of life insurance is simply the buying of an estate on the installment plan.

A \$50,000 policy is nothing more nor less than a deposit of \$50,000 in a good bank, achieved by easy payments.

It beats a bank deposit, however, for two reasons: First, because it is not so easily drawn out and spent in time of temptation; and second, because death pays up all the installments and makes it a paid-for deposit of \$50,000 if he has made but one payment.

Young men don't realize that life insurance is just a way of saving money.

They are afraid they might pay in considerable sums and then, being unable to continue, lose the money already paid.

But modern life insurance doesn't work that way, and a policy maintained several years can't be "dropped."

The money paid in is invested by the company and earns money.

After a few years its earnings are sufficient to keep the policy in force for life—at full face value for a few years, and thereafter at 60 to 85 per cent of face value.

The tragedy of insurance is that a man hasn't enough sense to appreciate and understand it until he is too old to get it at a low rate.

The young married man thinks in terms of life, not death; but he is working to build an estate of some kind and he overlooks the cheapest and easiest way to do it if he doesn't load up with insurance.

Idiots and college professors live long because they don't worry about bread and butter.

Life insurance actually insures longer life by lessening anxiety.

## WE APOLOGIZE

In last week's Filmograph appeared an error of a hundred pounds or so.

Miss Ella McKenzie, of the Robert McKenzie Players, was declared to tip the beam at 225 pounds. At it happens, Miss McKenzie once weighed that much, but now she is down to very little over 100 pounds. Instead of her former weighty comedy, she is now playing ingenues and young feminine leads with excellent success.

# THE MARKET

Los Angeles Stock Exchange closing bids Tuesday, August 6, 1929:

Industrials		Closing Bid	Up	Down
Firm				
Byron-Jackson	35½			¾
Douglas Aircraft	39½	½		
Emsco	30½	¾		
Home Serv Com	24¾			¼
Do 1st Pref	25			
Jantzen Knit Mill	49	1		
Monlith Co	11½	¼		
Do Pref	87½			¼
Pac Clay Prod	32			
Southern Gloss	48			
Public Utilities				
L A Gas & Elec	101			¼
Pac G & E Com	76			
Do Pref	25¾			¼
Pac Light Com	119½			6
So Cal Ed Com	76½	¼		
Do Orig Pref	73	¼		¼
Do 7s	28½	⅛		
Do 6s	25¼	⅛		
Do 5½s	28¾	⅛		
So Cal Gas 6s	23	⅛		
Bank Stocks				
Cal Bank	135			
Cit Nat	117			
Farmers Mer Nat'l	450			
Mer Nat'l	205			
Seaboard Nat'l	44			
Sec 1st Nat'l	133			
Union Bank & Trust	305			
Bank of Amer Cal	137			
Oil Stocks				
Bolsa Chico Oil A	200			5
Gilmore Oil	12			
Richfield Oil	39½			⅛
Do Pref	24½			
Rio Grande	27½			¼
S/O Cal	70½	¼		
Union Oil Assn	46¼			
Union Oil Assn Cal	46½			¾
Miscellaneous				
Barker Bros Pref	9½			
Central Inv	97	¼		
Int Re-assurance	62			1
Lincoln Mtg Co	70			
L A Biltmore Pref	95			1
L A Inv	300			
Mtg Quar	202¼			
Pacific Finance Com	130½			2
Do Pref A	27¼			
Pac Nat Co	22			
Sun Realty Com	3½			
Trans Amer Corp	138	¾		
Maddux Airlines	11			
Do Receipts	9			
Pickwick Corp	10			¼

## EMILE BERLINGER DIES

Emile Berlinger, inventor of the gramophone, the first disc record making machine, and later inventor of the telephone transmitter, died in his

Washington, D. C., home last Saturday at the age of 75. It may be noted that the eminent scientist was indirectly responsible for the present glibness of the screen.

## AMERICAN, EUROPEAN and ORIENTAL NOVELTIES

VALUES

VARIETY



A Thousand Gifts of Distinction

SHOPS : 5510 Wilshire Boulevard  
6326 Hollywood Boulevard  
6330 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea



**Walter Wills Studio of Stage Dancing & Theatrical Booking Agency**  
7016 Hollywood Blvd. GLadstone 9502

**SUMMER COURSE OF SIX WEEKS BEGINS JULY 8**

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

**WILLS' GIRLS ALWAYS IN DEMAND**

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone Fitzroy 1785

**REICHEL'S INTESTINAL BATHS**  
FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

## GALEA STUDIO

1247 North Orange Drive

Phone HOLLY 6683

**25 Casting Photos \$10.00**

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

## AUTO LOANS CONTRACTS REFINANCED

By

**BRACE FINANCE CO.**

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES

*The Sensation of the Year!*

**Brand New**  
(latest series)

**6's CHANDLERS 8's**

discounted as high as

**\$1000**

You Save as Much as

**45%**

Fully Guaranteed—Liberal Terms

OVER 1250 SOLD SINCE THE START OF THIS SALE

**Kelley Kar Co.**

1225 S. Figueroa

**"WHERE BETTER CARS COST LESS"**

## B-LOVE IS FOR BESSIE LOVE



Perfume which expresses one's personality has become one of the more important accessories of a feminine film star as a result of the particular attention Gerly's Perfume Shop is devoting to this new detail of the feminine toilette.

Gerly has created "B-Love" for Bessie Love. This perfume has a dainty, exquisite odor, which has made it very popular. For Alice White, an exotic "Idol of the Day" was evolved, while Claire Windsor uses "Amours de Clairette." Audrey Ferris' favorite scent, flippant and daring, is called very simply "Audrey." The blond beauty of Kathryn McGuire is epitomized by "Zephyr d'Or," while Mrs. Don Alvarado uses "Joi de Coeur."

Innumerable other stars have had individual perfumes created for them. The making of an enduring and distinctive perfume is only possible after the personality of the player has been studied carefully, according to the management of Gerly's.

### WHERE DOES THE ROCKETT GO NOW?

A few years ago A. L. Rockett literally skyrocketed his way into one of the most important and responsible positions in the motion picture industry.

A few days ago A. L. Rockett startled the film world by announcing his resignation from that important position.

And Hollywood now is wondering where Rockett will go next. It seems sure that with his proven ability in production, his affiliation with one of the major studios will be announced before many days have passed.

There have been persistent rumors afloat since the announcement of his resignation from First National, that the producer of "Abraham Lincoln" will sign on the dotted line with either Metro-Goldwyn-Mayer or Fox. Perhaps these are only rumors, perhaps not. Hollywood wonders.

### BILLY REES ASSIGNED TO NEW PICTURE

Having completed the photography of "Under a Texas Moon," the first all outdoor, 100 per cent talkie filmed in natural colors, William Rees, Warner Brothers cinematographer and one of the youngest cameramen in the industry, is now engaged in filming several of the elaborate numbers in "The Show of Shows," the Vitaphone musical extravaganza in which over 100 stage and screen stars will appear.

1 1 1

### POSTPONED

Paul Whiteman's proposed film, postponed in order that a more suitable story might be found, is to go into production not later than November 1, it has been announced. In the meanwhile Whiteman and his famous band plan to continue their tour of major cities of the Pacific coast.



# FLICKER LASHES

by Vic Enyart

For six months motion pictures will have to do without Marian Nixon. She is going to Europe to spend just that long a vacation. Accompanying her will be Edward Hillman, Jr., who will go in the capacity of her husband.

\*\*\*

Wallace Beery and Ernest Torrence will play the two principal roles in "The Bugle Sounds," Metro-Goldwyn-Mayer's forthcoming talking filmization of life with the Foreign Legion.

\*\*\*

Sam Hardy is looking for an opening in his busy life whereby he can make a trip to New York, see the new plays and visit his boyhood home in New Haven.

\*\*\*

Robert N. Lee has been engaged to write script and dialogue for an elaborate all-talking feature called "The Dude Wrangler" which will be produced by Mrs. Wallace Reid, Willis Kent and Cliff Broughton, well known independent producers, who have united to film the picture, the starting date to be announced shortly.

\*\*\*

Norman Kerry, who slipped into town so quietly to resume a role first negotiated five years ago with the reissuing of the "Phantom of the Opera" for Universal, has not begun to meet yet his many friends. His preliminary rehearsals took place at night and the shooting, which is now under way, takes him to the set nightly at 8 o'clock and continues until dawn.

\*\*\*

Although Harry Gribbon is under contract to Mack Sennett, he was loaned to Warners recently for several pictures, the last being "So Long Letty." Gribbon has just made additional scenes for this production.

\*\*\*

Arthur Lake is seriously considering an offer to return to vaudeville. One of the larger circuits recently made him a proposition whereby he would play only the major cities of this country for a period of several weeks. There is but one thing that keeps Lake from accepting the proffer. He has two wonderful roles from as many studios which he can do immediately.

\*\*\*

The part the old medicine shows played in the early history of America will be depicted by Ken Maynard in his new talkie-western, "The Medicine Show," which has just gone into production at Universal.

\*\*\*

Davey Lee, precocious youngster, of "The Singing Fool" and "Sonny Boy," is playing the RKO theatre in Minneapolis. He may make several other appearances after his present three-week contract, which takes him to Milwaukee and St. Louis, is up.

Al Cooke, well known comedian of Darmour-RKO, is making his eighth annual appearance in the H. C. Witwer Series. Cooke has appeared in every Witwer Series to be produced and came through the test for the first dialogue series with flying colors.

\*\*\*

Ethlyne Claire, Wampas Baby Star for 1929, in addition to playing a role in support of Dolores Costello in "Second Choice" at Warner Brothers Studio, is also appearing in a special number in "The Show of Shows," the extravagant musical revue in which will appear over one hundred stars.

\*\*\*

## BUZZING AROUND:

Mae Murray dancing the "Merry Widow Waltz" at the Equity carnival . . . Frank Mayo and his wire-haired terrier, "Equity," in Henry's . . . The Dummy newsboy wearing a green Beret cap . . . Patsy Ruth Miller shopping for her trousseau . . . Lysle Bimrose and Elaine Schuler, society buds from Oakland, visiting the stars at M-G-M chaperoned by Mrs. Joseph Ryles . . . Russell Gleason and his mother attending the opening of "Come Seven" at the Orange Grove Theatre . . . Alice Terry back in Hollywood, looking very well . . . Patrick Irving O'Hay in the lobby of the Regent Hotel reading a Filmograph intently . . . Ben Lyon at the Masquers Club talking aeronautics . . . Gary Cooper cruising down the Boulevard with a couple of small boys climbing about the tonneau of his Packard . . . Pauline Wagner, the petite blonde, driving Jack Donovan's new La Salle . . . Doris Dawson at the Sea Breeze Beach Club, wearing an olive coat of tan, and a bathing suit, of course.

1 1 1

"Wolf Song," a Paramount production, inaugurated sound pictures in Guatemala City this week.

## BOASBERG PRAISED

When Ed O'Malley, Filmograph critic, previewed "College Life," Metro-Goldwyn-Mayer production, he declared it to be the best picture of its type he had ever seen. And when a critic who has seen more pictures than one can estimate declares any one picture to be the best of its type, that is high praise indeed.

Much of the credit for the laughs of the production should go to Al Boasberg, who, with James Fisher, is given credit for the dialogue. Boasberg is known as one of the best gag men in the industry, and "College Life" offers an excellent indication of the reason.

Boasberg worked in close conjunction with Director Sam Wood on the picture, and since its completion has been assigned to another production.

## EQUITY'S FIGHT FROM A LEGAL VIEWPOINT

By Charles F. Adams  
Attorney-at-Law

### Equity vs. Academy

It has been said that the Academy of Motion Picture Arts and Sciences is an agency to which the actors may submit their grievances, and through which they may receive redress.

The secretary of the Academy proudly proclaims that since its organization—a year and one-half ago—it has adjusted some thirty-five disputes, twenty-five of which were those of actors.

This statement is in itself an indictment. Any one at all familiar with the moving picture industry knows that conditions are such that an arbitration tribunal possessing the confidence of the members would have some fifty or more complaints to act upon every month.

The few matters submitted to the Academy were comparatively trivial. The vital issues of a forty-eight hour week, travel pay, minimum guarantee, regulation of re-takes, pay for overtime, recognition of representation by the actors, were not and would not be presented.

As an educational institution the Academy may be entitled to recognition, but as a body capable of moulding the actors into one mass to be protected as such, to be responsive as such, and to be subject to complete control and direction, the Academy is absolutely inefficient.

The substantial difference between Equity and the Academy is very well illustrated in their forms of contract. The Academy contract is very general and indefinite, while the Equity contract is very elaborate and specific. Take for instance the important question of compensation. The Academy contract provides that if the services of the artist at the commencement of the term hereof are to be rendered at a place which cannot be reached from the producers' studio within twenty-four hours of travel by ordinary means of transportation, then and in that event

compensation shall not commence to accrue to the artists during such travel period. You shall get compensation or you shall not get compensation depending upon whether your employer strikes out the "shall" or the "shall not."

The Equity contract is very specific in this regard, stating that the actor shall receive an eight-hour day for twenty-four hours of travel. It furthermore states precisely when the compensation begins and ends—at the studio, on studio location, on resident location, and enroute.

The same is true as to the matter of wardrobe. The Academy contract provides that the producer shall or shall not provide wardrobe, according as the word "shall" or "shall not" is stricken out. The Equity contract provides when the producer shall furnish the wardrobe and exactly what wardrobe the actor is required to provide.

The Academy contract has eleven clauses, the Equity contract has twelve main clauses with subdivisions and twenty-four rules, with from two to four subdivisions to some of rules, all made a part of the original contract.

The Equity contract is so specific that it is an excellent contract for the producers themselves. The only clauses to which they can reasonably have any objections are those clauses which provide for the recognition of Equity.

While the Academy has its useful purposes, it cannot take the place of Equity as the official spokesman of the actors.

## ALDEN JACKSON

MASTER OF DANCING

Buck, Tap, Clog, Softshoe  
Military Jigs, Eccentric

— : : —

SPECIAL RATES ON ROUTINE  
DURING AUGUST

— : : —

## GRAYCE STAGE STUDIO

371 So. Alvarado DUnkirk 2308

## Independent Producers:

# THE RADIOTONE STUDIOS CAN NOW

Accommodate several more Independent Producers.

Fully equipped. Sound proof stages and projection theatre. First class recording. REASONABLE rates. It will pay you to come over and talk over your plans.

# RADIOTONE

Phone NO. 6101

1845 Glendale Blvd.



# Song Writers Desert Gotham for Filmland

*Famous Composers of Popular Tunes Heed the Lure of the Theme Song*

The deserted buildings that flank New York's famous Tin Pan Alley are only song material now, and the title of the song that they suggest might well be "The Exodus."

For the inmates of Tin Pan Alley are now in Southern California. What is more, they seem to have come out on one-way tickets. Or perhaps they have already sold the return tickets they had at first.

The Warner Brothers-First National combine seems to have accumulated the majority of the wandering songsters. There are thirteen who call the two lots their headquarters. There are thirteen who absent-mindedly hum their way about. There are thirteen who murmur disoriented song lyrics under their breath.

The majority of the thirteen are men young in years but old in the song-writing game. Name almost any popular hit of recent years, and you'll find that one of the thirteen had something to do with its origin. He may have done the words or the lyrics—or both.

Before each of the thirteen came to Hollywood, his name was a byword along Tin Pan Alley. And the majority of the thirteen are making good along the Boulevard as well. The latter is the more difficult, they all declare.

## Perkins Is Major Domo

Ray Perkins is the major domo of the outfit. It is he who represents the publication interests at the studios, and it is he who manages the theme song departments at both First National and Warners. He is in charge of the assignment of writers and is responsible to Jack Warner and the associate executives of both studios.

Which is enough cud for any one man to chew!

The twelve men who constitute Perkins' staff are Harry Akst, Joe Burke, Harold Berg, Alfred Bryan, Grant Clarke, Michael H. Cleary, Al Dubin, M. K. Jerome, Herb Magidson, Herman Ruby, Eddie Ward, and Ned Washington.

When it comes to writing these theme songs, which patrons are supposed to hum contentedly as they exit from crowded picture palaces, certain of the twelve prefer to work alone. Others work in twosomes, and there is one trio to be had also.

## "Three Musketeers"

Herb Magidson, Ned Washington and Michael H. Cleary are these "three musketeers." They are the youngest team writing for motion picture productions, and they range in age from twenty-three to twenty-seven. They have been writing for only a year.

Magidson writes songs because he finds it easier to rhyme "rabbit" with "habit" than to produce a long-eared bunny from a tall silk hat. He had wanted to be a professional magician, but he started out wrong by writing some special songs for Sophie Tucker.

So now he's a lyric writer.

Ned Washington is a descendant of the original George Washington family. But that didn't keep his theatrical booking and producing office in New York from failing. After it collapsed he started to write lyrics, and he is still in harness.

Michael H. Cleary writes the music for the trio. He is a graduate of West Point, but the army lost its appeal for him after a couple of years. So he composes instead.

The trio has written many selections for the seventh edition of Earl Carroll's Vanities. "Is There Anything Wrong In That?" "You and I in the Moonlight," "That's Why I'm Happy," and "Blue Waters" are several of their early achievements.

## Song-Writing Twosome

Joe Burke and Al Dubin make up a song-writing twosome. Fifteen years ago they started hitting it off together. Then they free-lanced and collaborated with other writers for ten years or so, and now they are resuming the old combination which had proved so satisfactory.

Some of the songs for which the pair is responsible are, "Just a Girl That Men Forget," "Oh, How I Miss You Tonight," "Hinkey Dinkey Parley Voo," "Just a Sailor's Sweetheart," and so on almost indefinitely. The combination is indeed a prolific one. Dubin writes the words and Burke the melodies.

Seven of the thirteen still remain unaccounted for. Each has a story well worth the retelling.

There is Eddie Ward, who wrote a show in London for Jack Hulbert's "Clowns in Clover." He wrote all of Cliff Edwards—you know him as "Ukulele Ike"—numbers. He has conducted Irene Bordon's plays, as well as productions for Maurice the dancer and Moss and Fontana. Betwixt and between, he has written "Who Takes Care of the Caretaker's Daughter" and "Dreaming of a Castle in the Air."

M. K. Jerome has eighteen years of experience behind him, although he has only thirty-five years all told. "Just a Baby's Prayer at Twilight," "Old Pal, Why Don't You Answer Me," "I'm a Jazz Baby," "Bright Eyes" and "Dream Kisses" are some of his contributions.

## No Railway Ticket

Grant Clarke needed no railway ticket from New York to join the Warner song-writing staff. All he had to do was saunter over from the studio where he happened to be working at the time. He had written scenarios and titles already. Some of his song hits have been "Get Out and Get Under," "Dirty Hands, Dirty Face," "Avalon Town," and "There's a Little Bit of Bad in Every Good Little Girl."

The World War enlisted Harry Akst in the song-writing game. He had met Irving Berlin at Camp Upton, and after the armistice he became his amanuensis. Some of his

songs are "Dinah," "A Smile Will Go a Long, Long Way," "Baby Face," "Revenge" and "Nobody Loves You Like I Do."

Herman Ruby found himself without a vocation after the war. So he wrote parodies on popular songs for vaudeville comics. Then he started doing "special material" for Belle Baker, Sophie Tucker, and several others. From there he drifted naturally enough into song-writing. Since the birth of theme songs, he has concocted "Pals, Just Pals" for "Submarine" and "I'll Always Be in Love With You" for "Syncopation."

Popular songs are not Alfred Bryan's only forte. He has written a great deal of erotic poetry, which has made him well known in intellectual circles. His "Pagan Love Lyrics" is widely read in the film colony.

Harold Berg also falls into the classification of those who drifted into song-writing. Now twenty-nine, he has been similarly engaged for the past twelve years. He has the

additional distinction of having pioneered in the writing of theme songs. It was he who wrote "Freshie" for Harold Lloyd's production, "The Freshman." Berg has also written, "If It Wasn't For You, I Wouldn't Be Crying Now" and "My Little Home."

## Forty-one Productions

There they are—the thirteen of them. Since their arrival here, they have written song material for exactly forty-one pictures. Some of the more important of these are "Show of Shows," "On With the Show," "Little Johnny Jones," "The Squall," "Smiling Irish Eyes," "Green Goddess," "General Crack," "Sally," and "Footlights and Fools." Forty-one pictures are a good many to produce—and the song-writing for the lot was a stupendous assignment.

But Ray Perkins and his staff have come through. The thirteen musical musketeers have written and composed their trial over the celluloid top.

FANYA GRAHAM

# Free Fishing

We Have Arranged With Captain Watt of the

## SANTA MONICA PLEASURE FISHING BOATS

to give our New Subscribers an endless amount of pleasure this summer.

WITH EACH NEW

## 3 Years Subscription

TO

## Hollywood Filmograph

you are entitled to a Seasonal Weekly Pass on these excellent Fishing Boats.

**HOLLYWOOD FILMOGRAPH**  
Circulation Department  
Warner Brothers Theatre Building  
Hollywood, Calif.

Enclosed please find \$10.00 for one three-years' subscription to Filmograph and seasonal weekly pass on Santa Monica Fishing Boats.

Name.....

Address.....

City.....

Phone No.....



# BROADWAY IN PERSON

By  
AL SHERMAN

NEW YORK

AUGUST 10, 1929

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

## Western Electric Loses Patent Suit

### Western Electric Said to Be Improper Plaintiff in Action

NEW YORK, August 6.—By decision of the United States District Court, the Pacent Reproducer Corporation and the Pacent Electric Company have been upheld in their use of eight contested patents important to the manufacture of talking picture equipment.

The Judicial decision was rendered in a negative fashion, Federal Judge Coleman dismissing the suit of the joint plaintiffs, the Western Electric Company, the Electrical Research Products Company and the American Telephone and Telegraph Company, on the grounds that the two first named plaintiffs had not presented sufficient evidence of ownership to warrant suit, their sole claim to title in the patents resting in an assignment from their parent company, the American Telephone and Telegraph Company.

The legal battle for ownership and exclusive right in the patents has attracted wide attention in the film world for some months. A previous suit brought by the same plaintiffs against the Pacent corporations was likewise dismissed by Federal Judge Bondy on the grounds that the Western Electric and Electric Research Products companies were not proper plaintiffs in the action.

### N. Y. Stage Director

Frank McCormack, one of New York's best known stage directors and actors, who has been associated with scores of successful players and famous players, has arrived in Hollywood to begin work as a director of dialogue at Universal.

McCormack was the stage director of "Hold Everything," one of the season's greatest successes in musical comedy on Broadway. He has been director and player in "The Gorilla," "The Monster," "The Wasp's Nest," "Linger Longer Letty," "East Is West," "Experience," "Thank You," "Chicken Feed," "Come On Charlie" and "The Unknown Purple" on the stage as well as in several talking pictures.

Prior to signing with Universal he was stage director with Charles Frohman and the Shuberts.

Joe Holland, actor and assistant director, has signed a contract placing his fortunes in the capable hands of the Blanchards. Holland has been connected with the stage since his infancy, and recently completed a three-year engagement over Radio-Orpheum time.

MARY CARROLL, who has many radio friends, went and did it. She married John Noggle, a chemist, this week.

ANN BUTLER AND CLARENCE ROCK are teaming up for vaudeville, with Ann getting the billing break, the act calling itself "Ann Butler and Partner." Rock was formerly the Rock of Rock and Blossom.

JOHNNY CASSIDAY, who helps Mark Luescher along, is sporting a brand new tie.

WILLIAM A. BRADY has built a garden around the Playhouse Theatre, where "Street Scene" is still packing them in.

GRACE AND COLY WORTH did a dance 2000 feet up in the air on a plane for no good reason.

CHARLIE RAY claims he'll keep on doing vaude for at least two years more. And the folks like him plenty in the two-a-day.

ALLA NAZIMOVA quits the Civic Repertory and the gossips claim it's a case of too many stars spoiling the billing.

LEE SHUBERT is back and things are humming again around the Sardi building.

BOB BENTLEY, who gets feminine sighs in "My Girl Friday," does not like aviation, despite the fact that he was invited to do a parachute jump next week at Nevin Field.

CLARA PALMER GOETZINGER'S novel, "Smouldering Flames," said to be hotter than hot, is being considered for a Paramount flicker.

S. IDEN THOMPSON claims it's the hot weather that keeps a casting agent cool—as long as the actors keep hanging around Long Beach.

CARYL BERGMAN, a Flo Ziegfeld beauty, will now glorify an ingenue role in Arthur Hammerstein's new production, "Sweet Adeline."

HENRY BUSSE, genial bandmaster, will conduct the orchestra in Klein and Turner's new revue, now titled "Heigh-Ho."

MADLINE GIBSON, former singing comedienne with "This Year of Grace," will soon be seen in Aarons and Freedley's musical, "Me for You."

GLENN HUNTER is going back to the legitimate stage next season in "Second Sight," a play by Irma Kraft.

"PEACHES" BROWNING rates a fine for speeding despite Edgar Allen's protest to the judge that "Daddy's" ex-mate was a trifle to ill to say "Good-Morning, Your Honor!"

MAE USHER, the comedienne, finds vaudeville darned profitable, judging by her brand-new Packard.

EMILE BOREO, who "Chauve-Sour'ed" himself into popularity here, will leave soon for Europe.

JUNIOR DURKIN, the kid who "wowed" em in "Courage," is not under contract to Lew Cantor, the producer.

NAN HALPERIN, the Loew headliner, just completed a couple of short subjects for Murray Roth.

PERRY CHARLES, who plays Boswell to Nick Schenk's Palisades Park, made this reporter nuts one day figuring profitable reasons why everybody likes that Jersey resort.

TED LEWIS is heading East for an R-K-O tour, which ought to make a lot of jazz lovers happy once again.

MARK GRIFFIN changes his mind about chicken croquettes. He likes salmon patties, instead.

LEW STRAUSS does, too. But he likes 'em a la Mrs. Sherman. And should I say something?

NED WAYBURN, says Paul Yawitz, is gone open a Chicago school, the first in a proposed dance school chain.

CLARENCE AND CLAUDE STROUD just signed up with the Shuberts for three years.

CHARLEY HAMP, the radio singer, is sitting pretty these days with a swell contract n'everything from R-K-O and plenty of radio work, too.

SONNY O'BRIEN, the sweet singer, is a real "find."

NATTACHA NATTOVA is back again in vaude. She recently did some dancing in M.-G.-M.'s "Hollywood Revue."

RAY SAPIRO is planning to start out with something new in jazz bands, soon.

LOLITA ANN WESTMAN just left for the coast to see how her new play, that she wrote with H. H. Van Loan, is getting along.

RALPH RAINGER AND ADAM CARROLL, composers, pianists and all-around fine fellows, are planning an oratorio to be presented at the Saint Louis Music Festival soon.



## Many New Shows Open on Broadway

The new stage season is underway in New York this past week, with two bonafide openings and one re-opening. "Whoopie" is the tried and proven offering. It began all over again at the New Amsterdam Theatre, with Eddie Cantor starred, and the same supporting cast which carried it through three months of crowded houses after its New York opening last spring.

"Now-a-Days" opened at the Forrest Theatre also on Monday night. William E. Brady is the producer and the play is the opus of Arthur E. Brasch. In the cast are Irene Blair, Mayo Methot, Melvyn Douglas, Beverly Sitgreaves and Edward Pawley.

"It's a Wise Child" got away to its start at the Belasco Theatre. David Belasco is the producer of this play which is a frank exposition of the proverb suggested by the title. It is amusing and naturally, being a Belasco, well played and splendidly staged. Laurence E. Johnson wrote the piece, and those playing in it include Minor Watson, Mildred McCoy, Harlan Briggs, Sidney Toler, Helen Lowell, Leila Bennett, Humphrey Bogart and Porter Hall.

Two hundred and ninety-six productions for the coming season have already been announced by New York theatrical producers. While in all probability fully 20 per cent of these will die a-borning the discrepancy will be made up by offerings as yet unannounced.

Even with the large number announced the season is getting away to an unusually slow start, with only two openings occurring this past week, and only one definitely scheduled for the coming week. However, there are upwards of twenty shows that have already gone into rehearsal, and there is an equal number that have already gone into the sticks for retouching and are hovering about on the stages of nearby towns, awaiting a favorable, or lucky, date to hit Broadway. By the end of the month it is expected that openings will be coming at the rate of six to eight each week.

The Shuberts and A. H. Woods are tied for honors in point of productions announced, each scoring twenty. Theatre Guild ranks next with twelve productions in preparation, and Moris Gest, A. L. Jones and Morris Green each are scheduled to offer nine attractions.

Lewis Hooper, who staged the original famous Floradora sextet number, directed the ensemble in "Fifty Miles From Broadway," a Pathe short, made at the eastern studios.

Popular demand has, for the first time in the history of the theatre, kept an overture on for the third consecutive week at the Capitol Theatre. It is "French Echoes."

## Sydney E. Able New Sales Manager of R. C. A. Photophone

NEW YORK, Aug. 9.—Concurrent with the expansion of R. C. A. Photophone sales activity throughout the country, L. P. Sawyer, vice-president of R. C. A. Photophone, Inc., announces the appointment of Sydney E. Able as general sales manager, directing operations from the main offices of the Photophone organization at 411 Fifth avenue, New York City.

Increased national sales activity will be instituted at once. The recent reorganization of sales territories and enlargement of sales staffs at all R. C. A. Photophone branch offices will be coordinated under Mr. Able's direction into a country-wide system designed to promote the superiority of R. C. A. Photophone sound reproducing equipment. All classes of exhibitors will be considered in this new program.

Mr. Able's appointment comes at a time when R. C. A. Photophone is making remarkable progress in the manufacture of sound equipment. The research and developmental divisions of the Radio Corporation of America, General Electric Company, and Westinghouse Electric and Manufacturing Company, manufacturers of R. C. A. Photophone equipment, have produced sound apparatus for theatres of all seating capacities. The new Type "F" system, for theatres of 750 seats and less, has gained wide popularity with small theatre exhibitors everywhere, and apparently has filled their immediate need for high quality sound equipment.

Following the recent shake-up at the Long Island Paramount studios, there has been a general re-alignment of the department heads this last week.

Arthur Cozine, former stage manager at the plant, has been appointed assistant to John W. Fingerlin, the new executive manager. John Doran takes the place vacated by Cozine. Louis Priestley has been advanced to head of the construction department. Dan Doran has been placed in charge of the property department, and Dan

Nadell has become purchasing agent for the studio.

Paramount's production of "The Return of Sherlock Holmes" which began at the Long Island studios this week, has become a little more British by the signing of Col. Fred Lindsay to play Inspector Lestrade. Col. Lindsay is the man who taught Doug Fairbanks how to handle a whip for "Don Q," and is a British cavalry veteran of both the Boer and World War.



CHARLES MOSCONI

Charles Mosconi, of the famous Mosconi Brothers, who is here at present enjoying his vacation and renewing old friendships at the Masquers, Equity and other well known retreats. To say the least, Charles is sure enough happy to be in Sunny California at the present time.

## COMING EXCELATONE

H. M. HORKHEIMER, Pres.

## ALONG MUSIC ROW WITH HERMAN PINCUS

Green and Stept have just written and published a new song, entitled "IT'S UNANIMOUS NOW," which looks like a worthy successor to their former tremendous hit, "THAT'S MY WEAKNESS NOW." According to Mack Stark, president of Green & Stept, Inc., the firm has made \$100,000 dollars since its incorporation last year. ou're right, Oscar, that's not at all bad for a new house.

Enory Deutsch, who in the last few months has become one of the most popular maestros over WABC, has introduced a new song, called "YOUR LIPS ARE RED AS CHERRIES," published by Bibo-Lang. Irving Bibo, the writing partner of the firm, is now in California after having been away for fifteen years. No wonder he was humming, singing, whistling, or what have you, a certain song, entitled "CALIFORNIA HERE I COME," during the past four weeks.

Talking about perseverance, Buddy Valentine, the diminutive song writer, is again planning to leave for Hollywood. He only recently had returned from there but that does not seem to phase him in the least. During the short time he was here, Buddy has succeeded in placing a sweet song, entitled "TUNE IN ON MY HEART," with Feist. He will leave as soon as he has found a publisher for another ditty, called "SHADOWS IN THE MOONLIGHT." Well, all we can do is wish him better luck than he had on his former sojourn in the land of "Sunshine and Theme Songs."

Eddie Brennan, radio favorite, and Halsey Mohr, song writer, are now working together on the air much to the delight of radio fans. This duo has received an offer to make some movie shorts and may sign contracts in two weeks.

Santly Brothers, who have been responsible for some great tunes, among which are "I GOT A FEELING I'M FALLING," "JUST ANOTHER KISS," and "MISS YOU," have just published another number which looks like a good bet. The song, "SWEETHEARTS' HOLIDAY," was written by Russell Robinson and Irving Kahal. Rudy Vallee has just recorded "MISS YOU" for Victor.

Ben Bloom has been appointed sales manager for Irving Berlin, Inc., taking the place of Harry Engle, who will assume the management of the new firm Davis, Coots & Engle.

Somebody suggested making a baseball team composed of songwriters. We think that it's a god idea, but—will those writers on the coast commute?



# WHERE TO GO TO DINE AND DANCE

## Noted Character Actor Returning to Vaudeville



SO-JIN

Well known character actor, who recently returned from a successful vaudeville tour.

He portrayed a featured role in "Madame X" and will be seen shortly in another M-G-M production, "The Green Ghost" (Unholy Night).

Opening at the Palace Theatre in New York City in the near future, Sojin will play twenty-five weeks over the R. K. O. circuit.

IT HAS been said that in no other spot can one find such charming hostesses, courteous hosts and excellent chefs as abound in Los Angeles and Hollywood. A glance at this directory will serve to prove the above statement. The cafes, restaurants and night clubs listed on this page assure you of the utmost in Service, Courtesy and the Height of Culinary Art. Drive out tonight—any night—and enjoy the Hospitality of these reputable retreats.

Frank Borzage and the technical staff of the John McCormick Fox unit, sail from here August 17, for Ireland, to start the first production, as yet untitled, of the famous tenor.

## ..... CAFE ..... **La Boheme**

Famous for  
**FILET MIGNON**  
Dancing—No Cover Charge  
OXford 2205  
8614 Sunset Blvd.

TONIGHT  
in the  
**BLOSSOM ROOM**  
The World's Greatest  
Entertaining Orchestra

Irving Aaronson's  
**COMMANDERS**  
**ROOSEVELT  
HOTEL**  
PLAYGROUND OF THE STARS

## T-BONE RILEY

1733 CAHUENGA AVENUE  
8064 Beverly Boulevard  
Phone HOLlywood 8398

Specializing in  
HOT CAKES      WAFFLES      SPAGHETTI  
CHILI CON CARNE  
CORNED BEEF HASH (Browned in Pan)  
FRIED CHICKEN and BROILED STEAKS  
HAMBURGER SANDWICHES      GOOD COFFEE

Follow the Motion Picture Stars  
TO

## MOSCOW INN

8353 Sunset Boulevard

DANCING and DINING

Russian Chorus with Alex Znamensky, the Russian Caruso,  
And Many More Numbers by Real Entertainers

And What's More—There Is No Cover Charge

Russian-French Cuisine 7-Course Dinner \$2.00

FREE PARKING      FREE CHECKING  
Phone CRestview 4331

Conducted By  
**MAC McNEILL**

MACK M. SWAIN  
3650 Crestmont Avenue  
Los Angeles, California  
Mr. Harry Burns,  
Hollywood Filmograph,  
Warner Bros. Theatre Bldg.

Dear Friend Harry—I personally want to thank you for the fair and honest manner in which you have handled the Equity strike.

Sincerely,  
MACK SWAIN.

**LA MONICA CAFE**  
(Santa Monica Pier)

Specializing in Excellent

**FILET MIGNON  
STEAKS**

Free Parking to Our  
Patrons

## They're Making Yipee at the **NEW YORK CLUB**

The Pacific's Newest Rendezvous  
6159 WASHINGTON BLVD.

Featuring

## MARIE LOVETTE and Her Melody Makers

(Meet Marie—California's Own TEX)

A Red Hot Revue of 15 Talented Artists  
Direct From New York Night Circles  
"Special Attention to Hollywood Patrons"

Spanish and Italian Dinners and Dishes  
Old Fashioned Southern Fried Chicken  
Cooked By Native Chefs

**50c**

Cover Charge  
Except  
Saturdays

New York Beauty  
Chorus  
And How!

If It Is Good Enough for Filmograph It Sure Should  
Be Good Enough For You

**SARDI'S RESTAURANT**

Sardi Building      236 West 44th Street      New York  
Filmograph's New York Headquarters—903 Sardi Building  
And We Eat at Sardi's



# Max L. Haasmann Back from Making Pictures in Orient



*In the upper photo Director Haasmann is shown with Olive Young, Chinese star of the Nansing Film Corporation. Lower—Haasmann's company "shooting" on location in an ancient Buddhist temple of Java during the production of "Resia Boro-Boedoer."*



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>CHAPLIN</b> —HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA</b> HO 7940 1438 Gower St.	Sally O'Neil Belle Baker	George Archinbaud Erle Kenton	Buddy Coleman Unassigned	Teddy Tetzlars Unassigned	"The Broadway Hooper" "The Song of Love"	Howard Green Uncredited	Shooting Shooting
<b>JAMES CRUZE</b> HE 4111	All-Star	Walter Lang	Vernon Keyes	Ira H. Morgan	"Soul of the Tango"	Arturo S. Mom	Preparing
<b>DARMOUR</b> 5823 Santa Monica Blvd. (Darmour Casting) GL 1794	Mickey McGuire Alberta Vaughn and Al Cook	Al Herman Al Herman	F. H. Clark F. H. Clark	Jim Brown Jim Brown	Mickey McGuire Series "Record Breakers"	E. V. Durling E. V. Durling	Shooting Preparing
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. Holly 2806	Ray McKee Unassigned	Stephen Roberts Charles Lamont	Ralph Nelson Ralph	Warren-Hyer Warren-Hyer	Untitled Untitled	The Staff The Staff	Shooting Preparing
<b>FASHION FEATURE STUDIO</b> Holly 2911 1154 N. Western	All-Star	George W. Gibson	M. E. Fulton	Allen Davey	"Fashions News"	The Staff	Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Dorothy Mackaill Marilyn Miller Fairbanks Jr.-Young Bernice Claire Billie Dove Alice White Corinne Griffith Mulhall-Wilson	William Seiter Jno. Francis Dillon Eddie Cline Clarence Badger Millard Webb Mervyn LeRoy Alexander Korda Wm. Beaudine	Ed. Berry Val Paul Al Albhorn John Daumery Percy Ikerd Unassigned	Sid Hickox D. Jennings Arthur Todd Sol Polito John Seitz Unassigned	"Woman on the Jury" "Sally" "Forward Pass" "No, No, Nanette" "Broadway Hostess" "Playing Around" "Lilies of the Field" "Dark Swan"	John Goodrich Waldemar Young Harvey Gates Howard Rogers Bradley King Adele Comandini John Goodrich Ray Harris	Shooting Shooting Shooting Shooting Shooting Preparing Preparing
<b>FOX</b> —HO 3501—HO 3000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	Wagstaff-Morass Lenore Ulic Murray-Terris Gaynor-Farrell Will Rogers Tracy-Clarke Garrick-Chandler Baxter-Duncan Paul Muni George Jessel Louise Dresser	Lewis Seiler Allan Dwan Marcel Silver David Butler Frank Borzage Kenneth Hawks John Blystone Alfred Santell Berthold Viertel William K. Howard Paul Sloane	Horace Hough William Pummell Virgil Hart Ad Schaumer Lew Borzage Max Gold Jasper Blystone Unassigned Unassigned Unassigned Unassigned	Charles Clarke Harold Rosson Charles Van Enger Ernest Palmer Lyons-Brick L. W. O'Connell Conrad Wells Unassigned Unassigned Unassigned Unassigned	Untitled "Frozen Justice" "Married in Hollywood" "Sunny Side Up" "They Had to See Paris" "Big Time" "Sky Hawk" "Conquistador" "Friend of Napoleon" "Hurdy Gurdy Man" "Three Sisters"	Uncredited Sonya Levien Harlan Thompson David Butler Sonya Levien Sidney Mansfield Llewellyn Hughes Uncredited Uncredited Dana Burnet Uncredited	Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Love-King Greta Garbo Wm. Haines-A. Page Ramon Novarro All-Star Duncan Sisters Wallace Beery Unassigned	W. S. Van Dyke Charles Reisner Jacques Feyder Clarence Brown Sidney Franklin William Nigh Sam Wood George Hill Charles Brabin	Red Golden Sammy Roth Clarence Bricker Charles Dorian Hugh Boswell William Ryan John Waters Frank Messinger Unassigned	Clyde de Vinna Ira Morgan William Daniel Henry Sharp Pev Marley Unassigned Unassigned Henry Sharp Unassigned	"Trader Horn" "Road Show" Untitled "Navy Blues" Untitled "Lord Byron of B'way" "Cotton and Silk" "The Bugle Sounds" "The Ship From Shanghai"	Richard Schayer Bess Meredith Hans Kraly Nugent-Rivers-Nugen Hans Kraly Crane Wilbur Morgan-Block A. P. Younger Unassigned	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
<b>METROPOLITAN</b> 1040 N. Las Palmas Christie (Evelyn Egan, Casting) GR 3111	Harold Lloyd Louise Fazenda Johnnie Arthur	Mal St. Clair Wm. Watson A. Leslie Pierce	Lloyd-Anderson Art Black Arthur Black	Lundin-Kolher Gus Peterson Peterson-Wheeler	"Welcome Danger" "Faro Nell" "Adam's Eve"	Staff Steele-Cohen Ryerson-Clements- Cohen	Shooting Shooting Shooting
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	Ford Sterling Caddo Prod. George Bancroft Maurice Chevalier All-Star All-Star Clara Bow Evelyn Brent Richard Dix Dennis King All-Star All-Star Gary Cooper	Unassigned Howard Hughes John Cromwell Ernest Lubitsch Robert Milton Frank Tuttle A. Edw. Sutherland Louis Gasnier Melville Brown Ludwig Berger Edward Sutherland Lothar Mendes Richard Wallace	Unassigned Unassigned Archie Hill George Hippard Geo. Yohalem Russell Mathews Artie Jacobson Ivan Thomas Henry Hathaway Bob Lee Unassigned Unassigned Unassigned	Unassigned Unassigned J. Roy Hunt Victor Milner Charles Lang Al Gilks Harry Fischbeck Archie Stout Edward Cronjager Henry Gerrard Unassigned Unassigned Unassigned	"Fatal Forceps" "Front Page" "The Mighty" "The Love Parade" "Behind the Makeup" "Sweetie" "The Sat. Night Kid" "Darkened Rooms" "The Love Doctor" "If I Were King" Untitled "The Children" "Medals"	Duffy-Cohen Unassigned Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ Marion, Jr.-Heath- Lloyd-Corrigan Weaver-Abbott- Corrigan-Marion, Jr. Gibbs-Baker Smith-Maxes- Bolton-Ruben Rudolph Friml Brackett-Ryerson- Weaver Wharton-Anderson Barrie-Farrow- Totheroh	Preparing Preparing Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
<b>PATHE</b> —EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Constance Bennett Armstrong-Lombard All-Star William Boyd	E. H. Griffith Howard Higgin Leo McCarey Gregory La Cava	E. J. Babilie George Webster	N. Brodine David Abel John Mescall	"Rich People" "Racketeer" "Red Hot Rhythm" "His First Command"	A. A. Kline Paul Gangelin Earl Baldwin Tom Buckingham	Shooting Shooting Preparing Preparing
<b>RKO</b> —HO 7780 780 Gower St. (Rex Bailey, Casting) Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Gulliver-Trevor Unassigned Unassigned	Mal St. Clair Unassigned Unassigned	James Anderson Unassigned Unassigned	Billy Marshall Unassigned Unassigned	"Night Parade" "Jazz Heaven" "Tanned Legs" "The Gypsy Love Call"	Paramore-Daab- Abbott Unassigned George Hull Charles Alphin	Shooting Preparing Preparing Shooting
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	Raymond McKee Unassigned Velez-Hersholt Unassigned Unassigned	Roland Asher Hal Yates Henry King Harry Hoyt Dallas Fitzgerald	Unassigned Ralph Martin Unassigned Unassigned Unassigned	Unassigned Kirkpatrick Unassigned Unassigned Unassigned	"Cutie and the Beast" "Here's Your Hat" "Out of the Night" "Creation" "Love's Harmony"	George Terwilliger William Strauss Morse-Young- Silvernail Harry Hoyt George Rogan	Preparing Preparing Preparing Preparing Preparing
<b>TEC-ART</b> —GR 4141 5360 Melrose Mascot Prod. Pickwick Prod.	Sally O'Neil Betty Compson Virginia Marshall Valli-Cortez-Tearle Unassigned Mae Murray	Al Ray Victor Saville Martin Justice Edward Slowman William Wyler Unassigned	Buck McGowan M. K. Wilson W. J. Gillis Buck McGowan Unassigned Unassigned	Harry Jackson Ray Rennehan Jackson Rose Unassigned Unassigned	"Kathleen Mavourneen" "Woman to Woman" "The Enchanted Forest" "Lost Zeppelin" "Troupers Three" "Peacock Alley"	Frances Hyland Martin Justice Natterford-Hyland Arthur Guy Emper Wilson-Kenyon- Hyland	Shooting Shooting Shooting Shooting Preparing Preparing
<b>TIFFANY-STAHLE</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Yakima Canutt Wally Wales Bud Ross Mary Carr	Bruce Mitchell Ben Wilson Barney Williams Alvin Neitz	Jim Tromp A. L. Schaeffer Unassigned Jack Leys	Paul Allen Bill Noble Bill Noble Paul Allen	"A Texan's Honor" "A Voice From the Sky" "It Won't Be Long Now" "Novelty Songs"	Uncredited Bob Dillon Barney Williams Alvin Neitz	Shooting Shooting Preparing Preparing
<b>TELEFILM STUDIO</b> OL 2111	Ronald Colman Fannie Brice Harry Richman	Wesley Ruggles T. Freeland Tay Garnet	Lucky Humberston Unassigned Unassigned	George Barnes Unassigned Unassigned	"Condemned" "The Champ" "Song of Broadway"	Sidney Howard Joseph Jackson Irving Berlin	Shooting Preparing Preparing
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	Kingston-Merrill Ted Carson All-Star Joseph Schildkraut Unassigned Paul Whiteman	Henry McRae Joe Levigard Harry Pollard Reginald Barker William Wyler Paul Fejos	Jav Marchant Fred Franks Robert Ross Joe McDonough Unassigned Ansel Friedberger	Unassigned Oswald Unassigned G. Warrington Unassigned Unassigned	"Tarzan the Tiger" "The Lightning Rider" "Tonight at Twelve" "Mississippi Gamblers" "Three Godfathers" "King of Jazz"	Edgar R. Burroughs Matt Taylor Brown-Fields Tom Reed Uncredited	Shooting Shooting Shooting Shooting Preparing Preparing
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Velez-Blue Pauline Frederick Walter Wolf Dolores Costello Winnie Lightner All-Star	George Fitzmaurice Archie Mayo Ray Enright Howard Bretherton Lloyd Bacon Darryl Zanuck, Sup.	G. Hollingshead Fred. Fox William McGann Scotty Beale The Staff	Tony Gaudio Jim Van Trees Dev Jennings John Stumer The Staff	"Tiger Rose" "The Sacred Flame" "Golden Dawn" "Second Choice" "She Couldn't Say No" "Show of Shows"	Julian Josephson Harvey Thew Walter Anthony Joseph Jackson Lloyd Caesar The Staff	Shooting Shooting Shooting Shooting Shooting Shooting
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd.							
<b>VITAGRAPH</b> —OL 2136							



*The "scream" and stage comedian*

# EDWARD J. LAMBERT

*(The Fashion Plate Cup and Saucer)*

WILL VERY SHORTLY HONOR

## Fanchon and Marco

by making personal appearances over the

### WILLIAM FOX WEST COAST CIRCUIT

Booked by  
JOE CORNBLETH  
through  
William Morris' Office

For all motion picture  
activities  
personal management of  
HARRY WEBER



BIG CONCLAVE  
OF AMERICAN

LEGION

SLATED FOR SAN  
DIEGO 19-20-21

# *filmograph* HOLLYWOOD

*Published*



AUG. 17, 1929

Vol. 9

No. 33

*Weekly*



*Leo  
Maloney*



# Progress Is The Price of Prosperity



## A Changing World

The Graf Zeppelin is writing new chapters in transportation annals in response to the popular demand for greater speed and comfort.

**And we have created a MODERN INVESTMENT SERVICE** in response to the popular demand for safety of principal, security of income, and control of investment.

### YOU, TOO, CAN PROFIT BY OUR SERVICE

Our Investment Insurance Trust creates the estate you desire to have when you wish to retire or at such time as your earning power decreases.

It is available to you to furnish the things needed while you are alive. In case of an untimely death it will carry on the work you have left undone by providing for your estate and family.

---

FOR FULL PARTICULARS CLIP THIS AND MAIL TO

## GREAT NORTHERN INVESTMENT SERVICE CORP.

206 Warner Bros. Theatre Bldg.

Hollywood,, Calif.

Name .....

Address .....

City .....



# Saturday Night's Meeting May Be the End TENSION OF NINE WEEKS OF STRUGGLE AT FEVER HEAT FOR MEETING

## American Legion Convention In San Diego Next Week

Throughout nine bitter weeks the Hollywood Filmograph has been striving to present the Producers-Equity struggle to our readers in an unbiased manner. Whether or not we have been successful in this is not for us to say, but we do wish to express our sincerity in this matter concerning the fight of our industry. We have no axe to grind, no forces to favor, no backs to pat—we have simply endeavored to give Filmograph followers a clear, concise report of all proceedings connected with the struggle.

Now, as the ninth week passes and we await with bated breath the Saturday night meeting at the American Legion stadium, we wonder whether or not our stand in this struggle has been construed to mean that which was intended—FAIRNESS!

The producers have before them a proposition presented by the Equity leaders—that of an 80-20 Equity shop. Many in the A. E. A. ranks voted to stand pat for the 100 per cent shop. Others, realizing that the producers, too, had their problems, were willing to concede a few points. Now, not only Hollywood, but practically the entire world, awaits the decision which means either a sudden end to the hostilities or a continuance of the arguments over an indefinite period.

Let it be known and shouted from the housetops that Filmograph is NEUTRAL. Because we have devoted column after column to the Equity meetings does not necessarily mean that we are prejudiced. We are not! Naturally we are interested in seeing this fight ended. And who is not?

ARBITRATION has been the war cry of this paper. It will continue to be until all concerned have cast aside their petty differences and have agreed upon a common ground. Surely both sides have their arguments. That has been clearly shown.

NEUTRALITY is now the watchword of Filmograph, and will always be!

Regardless of the many differences of opinion which have arisen from time to time, we cannot hold this against the individual, but charge it to the heat of the moment—knowing full well that the individual who has "spoken out of turn" will later reconsider and realize that it was not for the best interests of those concerned.

We again appeal to all who attend Saturday night's Equity meeting to listen to the final decision brought before them by President Gillmore. Should an ultimatum from the producers be presented as an acceptance of the 80-20 shop, or even 60-40, we urge all to realize that any recognition of Equity by the producers is a

Then, again, should there come back from the producers word that they absolutely refuse to accept the offer of Equity, then let us hark back to the statement of Lewis Stone, who recently said at an Equity meeting, "LET'S TOUCH IT OFF AND SEE WHAT HAPPENS!" This assertion means only that Equity has finally accepted the offer of the unions to take up the fight and carry the banner high above their shoulders. This would undoubtedly prove, as President Gillmore has already intimated, most detrimental to the producer unless he signs with Equity without the union reservations.

Saturday's meeting will be the turning point in the Producer-Equity struggle, and since President Gillmore has left it up to the members to decide the issue, Hollywood Filmograph once more appeals to all to try and bring about PEACE and ARBITRATION in this colossal struggle. A continuance of the battle spells ruination to producer and actor alike. The only solution is an amicable settlement—which should obtain on Saturday night.

### STARTS SOON

When Frank O'Connor finishes his present production, "Painted Faces," for Pickwick Pictures, he will immediately start his second picture for the same company. "Illegitimate Parents" is the title of the story and was written by Maxine Alton, author of "Painted Faces."

Due to her successful dialogue in "Painted Faces," Miss Alton has been engaged to write the dialogue for "Illegitimate Parents."

Charlie Sullivan and Red Kirby appear in important roles in the fourth of the Darmour-RKO Record Breaker Series from H. C. Witwer stories directed by Ralph Ceder.

The American Legion State Convention will be held this year in San Diego, August 19th, 20th and 21st. The purpose of the convention is to elect a State Commander and other officers.

Hollywood Legion Post No. 43 is very proud to announce a candidate for this office in one of their past commanders, Clarence Kincaid, a young man who has worked arduously for the good of the Legion while in the chair, and has since devoted a great deal of his time to the Twentieth District, which comprises the district of which Hollywood Post No. 43 is a member.

It is also the intention and purpose of all the California Legions to have the 1930 National Convention in Los Angeles.

Angels.

Although Hollywood Post No. 43 is supposed to be the richest post in the country, we must not lose sight of the fact that it does the most good where most needed, and spends yearly from \$80,000 to \$90,000 in the support of such charities as designated by their committees.

They have moved into their new quarters and have rented their old club house on El Centro to The Troupers' Club for a term of one year. Notwithstanding the fact that they could have received \$50.00 a month more rental from another concern, but knowing the true value of The Troupers as an organization, it was decided at the last meeting to grant them the privilege of the use of the club house for one year.

### VARIETY ARTISTS UNITE

LONDON.—The Variety Artists' Federation, representing the music-hall players, the Musicians' Union, the National Association of Theatrical Employees, and the Concert Artists' Association, has formed an "Entertainment composite" Committee to deal with the menace of the talking film.

LONDON.—Additions to the cast of "Atlantic" which E. A. Dupont is making for British International at Elstree, were announced from the studio. Monty Banks has been engaged for a prominent comedy part, and other artists who have been secured are Franklyn Dyall, Ellaline Terris and Joan Barry.

### PAGING RONALD COLMAN

Arch Selwyn, theatrical producer, is said to be paging Ronald Colman for the leading role in his stage production, "The Villain Is a Hero." It is not yet certain whether Colman's contract with Samuel Goldwyn will allow him to appear in the New York play.

### CUNNINGHAM WITH WILLS

George Cunningham, noted stage dance producer, has affiliated with the Willis Studio of Stage Dancing. Among Mr. Cunningham's recent activities have been such talking pictures as "Broadway Melody," "Hollywood Revue of 1929," "The Desert Song," "Hit the Deck," "No, No, Nanette," and "Lady Be Good."

### SHORT SUBJECTS TO BE MADE ON WEST COAST

California sunshine and motion picture equipment have won again! Warner Brothers are planning to resume the making of a good portion of their short subjects in Hollywood, according to Jack L. Warner, vice-president and production executive.

Warner stated that Bryan Foy who is in charge of Warner Brothers short subject production in New York, will arrive here in a few days to confer with him on plans for the filming of a large portion of the 312 short subjects on the 1929-30 program in Hollywood.

All short subjects were transferred to New York in January of this year. Resumption of their production in Hollywood, however, will not interfere with the New York studio, which according to Warner, will continue its usual schedule.

"The nobility of Vitaphone units at the present time, permitting us to take talking pictures anywhere, plus the wonderful year-round climatic advantages has determined us to transfer a portion of the program in Hollywood," said Warner. "Drawing talent both from New York and Hollywood should give us another advantage."

"Our facilities here, with regard to talking picture equipment, have reached a point of mechanical perfection which makes them more adequate than any in the industry. Centralization of production to take advantage of this equipment is an economic step of great advantage."

Addition of short subject production will not disturb production of feature length pictures being made on the West Coast, Warner stated. Plans for the launching of the first group of shorts will be instituted immediately after the arrival of Foy next week, he said.



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

HOLLYWOOD 6024

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

M. J. LEVINS, Business Manager

New York Headquarters: 236 West 44th Street

Vol. 9

Saturday, August 17, 1929

No. 33

## OFFICERS

President  
DOUGLAS FAIRBANKS  
Vice-President  
WILLIAM DE MILLE  
Secretary  
FRANK WOODS  
Treasurer  
M. C. LEVER



ROOSEVELT HOTEL  
7010 HOLLYWOOD BOULEVARD  
GRANITE 2134  
HOLLYWOOD, CALIFORNIA

August 12, 1929.

Mr. Harry Burns,  
Editor of Filmograph,  
6425 Hollywood Blvd.,  
Hollywood, California.

Dear Harry:

In the August 3 issue of Filmograph on John Hall's page there are references to the Academy which are based on evident misunderstandings of the facts. Quoting from an article by Campbell MacCullough in "Hollywood" magazine regarding the Equity situation Mr. Hall refers to the magazine as the "official organ" of the Academy and then he adds: "That's official, and it is furnished gratuitously by the producers via the Academy and its official magazine."

Knowing your sincerity and high regard for the truth permit me to state for the information of yourself, Filmograph and Mr. Hall:

1. "Hollywood" magazine is not the official nor any other kind of an organ of the Academy. The contract between the Academy and the publisher of Hollywood was cancelled by mutual consent in April last, since which time the Academy has had no share in its conduct. The cancellation was widely published at the time.

2. The motion picture producers do not and cannot speak officially or otherwise through the Academy. No producing companies belong to the Academy. Producing executives as individuals constitute only one branch of membership out of five, the others being actors, directors, technicians and writers. All branches are equally represented on the Board of Directors, acting for the good of all collectively. The real progressive, constructive functions of the Academy are now becoming too evident and apparent to require elaboration here.

3. The Academy's attitude in relation to the Equity-Producer matter is one of absolute and sincere neutrality, and has been heretofore correctly stated in your esteemed publication.

Incidentally I want to compliment you and Filmograph on the splendid progress your magazine has made in form and contents, and especially I want to congratulate you on the vindication you are now receiving in connection with the suppression of fake "movie" acting schools. You fought that fight alone and unaided for years and your efforts are now bearing fruit. With warmest personal regards.

Yours very truly,

Secretary.

FW:J

## Let's See--Who's Who

## LUTHER REED

Who recently completed direction of "Rio Rita" for RKO, has been assigned to direct "Hit the Deck," Radio's next musical production.



Reed's official title on the RKO lot is associate producer and supervisor, but eastern officials were so pleased with "Rio Rita" that they persuaded him to take charge of "Hit the Deck," which will go into production within

the next two weeks.

Jack Oakie and Bessie Love have been given the two leading roles. Victor Baravalle, musical supervisor for "Rio Rita," will be retained for "Hit the Deck." Pearl Eaton, also on "Rio Rita," will direct the dance numbers for the new production.

## LEWIS MILESTONE

Lewis Milestone has been engaged by Universal to direct "All Quiet on the Western Front," it was announced today.



Milestone, one of the best known directors in the motion-picture industry, has an imposing list of successful pictures to his credit. His work includes "Two Arabian Knights," "The Garden of Eden" and "The Racket."

His engagement to direct "All Quiet on the Western Front" is another indication that Universal will go the limit in producing the screen version of what has been termed "the greatest book of the war."

Maxwell Anderson, well known playwright, is preparing Erich Maria Remarque's book for the screen.

## Ruth Clifford

Enough leading ladies to fill the cast sheets of several pictures are appearing in one special number in "The Show of Shows," Warner Brothers' pretentious Vitaphone revue.



This group of stellar feminine talent is composed of Carmel Meyers, Ruth Clifford, Sally Eilers, Viola Dana, Shirley Mason, Ethelyne Claire, Francis Lee and Julianne Johnston.

Ted Lewis and his musical "klowns" are featured in this sketch while the celebrated cast also includes such screen villains as Noah Beery, Wheeler Oakman, Tully Marshall, Bull Montana, Kal'a Pasha,

## DORIS DAWSON

A rather well-known motion picture publicist announces every now and then that whenever better stories are to be imitated, Columbia will imitate them. We have no comment to make on this announcement, but we will say that whenever better players are available, Columbia signs them up on the dotted line without a moment's hesitation.



The latest proof of this comes with the notice that

Harry Cohn has signed Doris Dawson to play the second lead in Columbia's all-star musical extravaganza, "The Broadway Hoofer." Miss Dawson, who is a Wampas Baby Star of 1929, completed her contract with First National very recently and joined the ranks of those who free-lance. She was not on the available list for very long before Columbia took advantage of her contract expiration.

## Warner Oland

Screams, shivers, and shrieks are promised those who see "The Mysterious Dr. Fu Manchu," the Paramount production which opened at the Paramount Theatre Thursday. Audiences are promised "an amazing villain," also, in the person of the title role.



This "amazing villain" is Warner Oland, who heads the all-star cast. In an Oriental make-up which fascinates because of its very strangeness, Oland is expected to hold his listeners spellbound. His voice, which is heard throughout the entire picture, has a rare sort of gripping magnetism which in itself is enough to create "screams, shivers, and shrieks." But only in this picture, for Oland's voice is, when the occasion demands, as pleasant as that of any troupier of the stage and screen.

Oland is under contract to Paramount, and he has had few free moments to himself. No sooner is one picture completed than he is assigned a second and a third, for when an actor is as popular as Warner Oland, motion picture fans are constantly clamoring to watch him "emote" and to hear him talk. Paramount is perfectly willing to gratify these fans.

Anders Randolph, Otto Matiesen, and Johnny Arthur.

John Adolfs is directing the number which was staged by Larry Ceballos. It is being filmed in natural colors.



# School of Sound Opened By M-G-M Studios

## Doug. Shearer Will Instruct Novices in Art of Using Devices

Blazing the way for the great pictures of the oncoming months Metro-Goldwyn-Mayer has inaugurated the first school of sound at its Culver City studios. In this advance, art and science meet and cooperate.

Under the general direction of Douglas Shearer, chief sound engineer, a group of young men picked from all points of the United States are undergoing the equivalent of a post-graduate university course in transmission of sound to the films.

Selection of the lucky candidates who begun their studies this week, was very much on the order of the Edison test, except that these men are older than the boys examined by the great inventor, and have a background of experience to their credit. So tremendous is the appeal of this new field to ambitious young men that more than a thousand applications were received.

On graduation they will spread to all points of the country, there to serve the exhibitor with expert assistance and advice in presenting M-G-M sound and dialogue pictures.

The students are constantly in charge of Lewis F. Edelman, as chief instructor, assisted by Felix Feist, Jr., each of whom has served in various executive capacities in the M-G-M sound department.

Mr. Shearer acts as head of the faculty, and as associate professors has secured several of his principal executives, including Wesley C. Miller, Earl W. Reis, O. L. Dupuy, A. N. Fenton and O. O. Coccarrini. Each of these experts, who with Mr. Shearer, are responsible for the effects and dialogue recording and presentation in Metro-Goldwyn-Mayer pictures, will conduct lectures.

M-G-M already has three men in the field to assist exhibitors in the presentation of sound pictures. Ernest Whitely is in the eastern territory, Charles Fogle in the midwest and Lee Moore in the south. The Pacific West has recourse to the studio direct in emergency.

As an indication of how important sound and dialogue has become in the production of pictures the department headed by Mr. Shearer now numbers more than 250 persons.

The young men who soon will graduate and be meeting exhibitors to help solve their sound problems are:

Harry Keaton, John Redmond, Edward Dobkin, Richard Steinmore, John Ward, Selwyn Levinson, Richard Knoat, Ralph George, Jerome Porter, Henry F. McCarthy, Donald MacLeod, Charles Berry and Ray Ottman.

When Ruthe Graves and Ann Clark fly over the Maddux Air Lines to Agua Caliente, they will wear Lido Aviation Hats, designed by Peffer.

## Review "Little Accident"

Presented by Edward Belasco at the Belasco Theatre.  
Starring Thomas Mitchell.

So funny that it really keeps its audience gasping for breath between roars of laughter, "Little Accident" is easily one of the most amusing of the season's comedies. Its Los Angeles showing is very similar to the New York presentation, the laughs being equally numerous and the cast equally fine.

Thomas Mitchell, who with Floyd Dell wrote the play, plays the leading role, that of the "unmarried father," who on the verge of marrying a New York debutante receives word that he is the father of a baby just born in Chicago. Being a conscientious sort of chap, he dashes to Chicago to learn all the details, which are somewhat hard to take.

Complications come thicker and faster as the play progresses. So do the laughs. They come so thick and so fast that where one ends another begins, and so on until the final curtain.

"Little Accident" deals with a subject once treated on the stage with bated breath—that of illegitimacy. But Floyd Dell and Thomas Mitchell have displayed the comedy angle of the situation so adeptly that there is nothing at which one can take offense.

One can only laugh—and then laugh some more.

Thomas Mitchell is himself a very fine actor. So is the supporting cast with which he has surrounded himself. It includes Susanne Jackson, Betsy Lindsey, Madeline Barr, William Wadsworth, Fleming Ward, Cara Gould, Jane Traylor, Lora Hays, Susan Conroy, Henry Forsman, Marilyn Howard, Owen Martin, Adrian Rosley, Elizabeth Bruce, Jane Seymour, Rachel Hartzell, Kaye Hastings and Clare Woodbury.

Edward Belasco is to be congratulated on the plays he has been presenting at his theatre. They have been indicative of the finer and funnier trend of the theatre.

HARRY BURNS.

## INDIAN ARTISTS TO MAKE TALKIES

CALCUTTA.—For the first time in the history of Indian motion-pictures Indian talking pictures are to be produced in Calcutta by Indian artists.

The British Dominions Film Co., Limited, of Dumdum (Calcutta) have purchased the necessary apparatus, which is being set up in their studios.

The first "talkie" in Bengali is expected to be ready for public exhibition by the first of December next.

## Chorus Director



George Grace, under whose direction the chorus for the Theatre Mart musical comedy, "Wanted—A Romance," is being prepared. The show opens next week.

Hal Davitt, of the Darmour-RKO Scenario Staff, is not, as has been stated in several local publications, a member of Iowa Davitt family. Neither was he present at the Iowa picnic at Eastlake Park. Nor does he live at Long Beach during the summer. Mr. Davitt wishes to state most emphatically he is of the Chicago Davitts, long leaders in Loop society in that city.

## Attention! Producers-Directors-Casting Directors!



JEAN DARLING  
The Little Darling of the Screen  
Her New Telephone—GRanite 0923, GRanite 9497



# William LeBaron Heralds Wave of Activity

## Vice-Pres. in Charge of Production Returns From East Coast

Heralding a new wave of prosperous activity at the RKO Studios in Hollywood, William LeBaron, vice-president in charge of production of Radio Pictures, returned from New York this week.



He issued the following statement:

"For the past three weeks I have been conferring in New York with Mr. David Sarnoff, chairman of RKO Board, and Mr. Hiram S. Brown, president of RKO Theatres, Inc. We have held telephonic conversations with Mr. Joseph I. Schnitzer, president of RKO Productions, Inc., who is now in Paris.

"As a result of these conferences, an additional \$3,000,000 has been appropriated for expenditure in Hollywood.

"One million dollars has been added to the year's production budget. This will not be for new pictures. It will be spent in completing the year's program of 30 Radio productions, amplifying the amount already available and making it possible to produce all of these pictures on a more elaborate and lavish scale.

"This appropriation is a direct result of the phenomenally successful New York opening of 'Street Girl,' the first Radio Picture, and previews of 'Side Street,' 'Half Marriage,' 'Rio Rita,' 'The Very Idea,' and 'The Delightful Rogue.' All of these productions were enthusiastically received.

"Two million dollars will be spent immediately in enlarging and amplifying studio facilities in Hollywood. It has been decided that all Radio Pictures for the year will be made on the West Coast. This necessitates greatly increased production.

"Fifteen acres of the studio property at Gower street and Melrose avenue will be covered solidly with new buildings.

"Ground was broken yesterday for a new sound stage which we believe to be the largest in the world. It will be approximately 500x200 feet, 90 feet high, and will contain four separate sound chambers, each as large as an ordinary sound stage. This building will embrace new construction ideas. When completed it will provide facilities for four separate companies or can be thrown into one enormous stage for scenes of unusual size.

"Enormous productions such as 'Hit the Deck,' 'The Vagabond Lover,' and 'Radio Revels,' will be made here.

"Other new buildings will include large rehearsal halls for singing and

dancing choruses and symphony orchestras.

"In addition, Radio Pictures will acquire a 500-acre ranch in the San Fernando valley for the filming of outdoor sequences. The ranch is to be thoroughly equipped with studio facilities and RCA Photophone sound equipment. This project includes construction of a private railroad.

"More than a million dollars has been spent in the past ninety days in enlarging the studio. Greater sets, bigger pictures and enhanced lighting effects necessitated the recent doubling of RKO's production facilities. Seven sound-proof stages are already in use. The newest of these includes a section containing offices for music and lyric writers, rehearsal halls, scoring rooms and other departments made necessary by the advent of sound. Additions and alterations have been made to every building on the lot.

"Erection of a new power house has doubled the capacity of the electrical current. More than fifty miles of cable and wiring are in use and 1000 lights are available. A total illumination of thirty million candle-power can be obtained.

"This vast program of studio expansion has already given Radio Pictures the finest and most completely equipped studio in the motion picture industry. When the new plans are consummated, the company will take its place among the few great leaders."

## Senator Capper Is Honored Guest

Motion picture celebrities and state and county political leaders paid honor to Senator Arthur Capper of Kansas, famous political leader and lawmaker, at a unique luncheon marking his visit to California.

Senator Capper was the guest of Louis B. Mayer at a luncheon at the Metro-Goldwyn-Mayer studios, followed by a tour of inspection of the big plant. Governor C. C. Young, Hon. Joe Crail, District Attorney Buren Fitts and other political and civic leaders, as well as internationally famous screen celebrities, aided in welcoming the distinguished visitor.

The luncheon was held in the executive bungalow of the studio, where the table was decorated in the California colors, blue and gold, and an impromptu program was contributed by famous talking film performers.

### New Assignment

The leading romantic actor of the famous New York Theatre Guild, Joseph Schildkraut, now turned to the field of the motion picture as the medium for expressing his art, will next assume the stellar role in a typical Guild play. "The Command to Love," according to announcement emanating from the offices of Carl Laemmle, Jr., general manager of Universal. Schildkraut is now completing the stellar role in "The Mississippi Gambler."

## PEOPLE YOU OUGHT TO KNOW

### Max Shagrin

Max Shagrin, who is best known to Hollywood residents as the manager of the Warner Brothers' Theatre in Hollywood, formerly was in charge of a group of theatres in Ohio. His headquarters were at the Colonial Theatre in Akron.

For the past nine months, Mr. Shagrin

Max Shagrin has been managing the Warner Brothers Theatre in Hollywood. So capably did he handle this difficult position that, with the acquisition of the two new Warner theatres, he has been placed in direct supervisory charge of all three.

Therefore, Mr. Shagrin is at present managing the Warner Brothers Theatre in Hollywood, the Warner Brothers Downtown Theatre, which is expected to open under its new management early in October, and the Warner Brothers Fresno Theatre.



## Pacific Northwest Section

ANDY GUNNARD, Representative

Savoy Hotel, Seattle, Wash.

Now in its fifth and final week, "On With the Show" at John Hamrick's Music Box Theatre, continues to attract record crowds.



"The Street Girl," first of R. K. O all-talking pictures, opened at the Orpheum Theatre Saturday, August 10. Even with the five acts of class A vaudeville that appear in conjunction with it, "Street Girl" is still entitled to headline honors. Carter De Haven with a personable young son and a vivacious daughter share headline honors of the vaudeville portion of the bill with Julius Tanner, the veteran "Chatterbox" of the Orpheum circuit.



Less Theuerkauf, manager of the Pathe Exchange, announced the following Pathe pictures had been booked into the Orpheum Theatre at Seattle for first run in the northwest: August 24, "Paris Bound"; August 31, "Sophmores," and on September 7, "Big News." "Beach Babies," a two-reel Pathe variety comedy, opens at the John Hamrick Music Box Theatre in Seattle and Portland. All these pictures have been previewed in Seattle and have won great admiration among the exhibitors.

Geo. Appleby, district manager for Tiffany-Stahl, is one of the busiest managers along film row since he has received the announcement of the first 10 pictures that are to be released and it looks like a mighty fine lineup. They are: Mae Murray in "Peacock Alley"; "Troopers Three," written by Arthur Guy Empey, "Painted Faces"; "Dangerous Business"; "Kathleen Mavourneen" with Sally O'Neill; "The Medicine Man"; "Woman to Woman" with Betty Compson; Leo Carrillo in "Mister Antonio"; "The Los Zeppelin" with Conway Tearle, and 12 single reel subjects called Color Symphonies. He has also booked into the 14 Fox-West Coast houses of Washington the all-sound picture of the world's championship wrestling match between Dynamite Sonnenberg and Strangler Lewis.



The Fox exchange in Seattle is installing sound in their preview room.



Delores Del Rio, her jewels, her beautiful gowns and her picture. "Evangeline," are attracting great crowds to the Seattle Theatre. She will be here for one week, then to San Francisco and then back to Hollywood where she is scheduled to start her next picture.

"Strange Interlude" opened at the Metropolitan Theatre on Monday, August 12, to a capacity house, and the daily line-up at the box office looks as if the S. R. O. sign will be used for the balance of their two weeks' run.



Marked by availability of some of the finest pictures that the screen has ever known for fall release, Greater Movie Season will open in Seattle for the Seattle-Publix and the Fifth Avenue, Fox and Coliseum—Fox West Coast houses—on Thursday of this week.

All along the Pacific Coast the Fox-West Coast and Publix houses, under the leadership of Harold B. Franklin, for the Fox exhibitor group, and Charles Kurzman for the Paramount interest, are stressing, with their managers, the importance of the new season's product, which will become available at that time.

In Seattle Manager Robert Blair of the Seattle, Northwest Division Manager Earl Crabb for Fox-West Coast, Manager James Q. Clemmer for the Fifth Avenue; Manager Lou Golden for the Fox and Manager "Bobby" Robertson for the Coliseum, are bending every effort to assure a proper opening with the initial showing of the new season's biggest features.



## Troupers Honor Departed Actor

"One clear call" for John Pringle on Monday morning, shortly after midnight, was answered by that noble "Trouper," and Wednesday afternoon saw the Hollywood Chapel crowded by his friends who came to pay their respects to the man they had loved so well.

The Trouper service was never read more tenderly than for John Pringle. Stage Director James Gordon, Chaplain Edward Kimball and Stage Manager Margaret Campbell expressed more than the mere words of the service. They knew, and all the friends in that overflow service knew, that words could never express the beauty of John Pringle's contribution to the stage world and to life.

"Isn't it strange that princes and kings,  
And clowns that caper in sawdust rings,

And common folk like you and me,  
Are builders of all eternity?  
To each is given a bag of tools,  
A lump of clay and a book of rules,  
And each must make, e'er life is flown,  
A stumbling block or a stepping stone."

The noble spirit in which John Pringle lived his life made a stepping stone to better things for all who knew and loved him. His gospel was one of fair play and honest co-operation in his professional life, which is a splendid record of accomplishment as an actor and a manager.

His personal life was above reproach, and the last twenty years of it were companioned by the most ideal wife, his true comrade. It was Florence Pringle who spiritually supplied the pillow of comradeship and heart-ease for John's head when he went to his final sleep. Her tender sobs and the tears of his fellow workers washed away all but the divine fire, which cannot die.

The Trouper choir sang the lullaby sublime, "Sleep, My Friend," and all that was mortal of John Pringle rested at last under the great blanket of red roses, spread on the casket by John Gilbert, as a token of all that "might have been" and now is final between him and his Father.

The rest is silence, in that holy of holies—Memory.

### HARDY PLAYS REPEAT

Sam Hardy, whose minstrelsy in "The Rainbow Man," starring Eddie Dowling, has won for him many complimentary notices, is viewed by Fred Newmeyer who directed the picture for Sono-Art as an actor who can always be counted upon for a clever performance. The picture, which was recently released, is showing to crowded houses the country over. Hardy seems to be a "repeater" in pictures directed by Newmeyer, for he was prominent in his "The Night Bird," starring Reginald Denny for Universal, and "The Savage" with Ben Lyons, done in New York for First National.

Welcome Lewis, of Hollywood, exclusive National Broadcasting artist, is getting away to a fine start into the popularity of eastern radio fans with her appearances with Major Bowes Capitol Theatre Family.

## An Interview with . . . . FRANK MAYO



The name of Frank Mayo is inseparably connected with probably the greatest hero of the western plains, Davy Crockett, whose gallant stand at the famous battle of the Alamo in 1836 will go down to the furthest posterity as an American classic. Back in the 80's, Frank Mayo endeared himself to the hearts of loyal Americans by his wonderfully sympathetic performance of Crockett. He was the idol of school children in those days, many of whom donned coon-skin caps and leather trappings to hit off a make-believe Crockett. When Mayo died in the early 90's his son donned the Crockett make-up and continued to play the famous character until about 1900, when he passed away.

Then the mantle of the great American classic passed to Frank Mayo III, who is the subject of this sketch, and who recently returned to Los Angeles after a long stay in England. The present Frank Mayo, while in Great Britain, made personal appearances at the various moving picture houses. Before going abroad, Mr. Mayo had won his way to cinema eminence and was regarded as one of America's best leading and character men.

### WITH THE UNIVERSAL

He was five years with the Universal studio and also connected with

Goldwyn and First National, playing leads, and also did some independent films with Jack Bachman. Among some of his big successes were "Wild Oranges," Elinor Glynn's "Six Days," "The Brute Breaker," "Laska," "Peddler of Lies" and "Souls for Sale." Mayo is of the opinion that every one of these films would go over big right now if made into talkies.

Frank's dream by day and night, however, is a glorification of his grandfather's masterpiece, Davy Crockett. His scheme is to amplify the original manuscript into a feature-sized talkie, with the entire picture to be done in polychrome. To give an authentic touch to all the sequences he would swing his location to the original site of the Alamo or as close to it as possible, near San Antonio, Texas.

### WOULD GO GREAT

From an educational viewpoint he believes that this western classic would go over great in school circles throughout America. His theme song would probably be "I Met My Love on the Alamo," one of the most charming melodies ever written. The entire production would be put on elaborately, Frank himself assuming the titular role, as no one else to day could play it, and surrounding himself with a company of high-class thespians. Mayo recently had his voice

thoroughly tested with "Big Mike" and it registered excellently well.

His enunciation is of medium-pitch richness, exactly suitable for the melodious drawl of Davy Crockett. In case anything happens to tie up his Davy Crockett project for a while, Frank will fare forth in the talkies, and it is almost a certainty that but a short time will elapse before he is crimped by one of the leading companies.

### REHEARSE AT LODGE

He takes a peculiar pride in showing, to some of his personal friends, a stereopticon view of his grandfather's lodge at Canton, Ohio, taken over forty years ago. At this lodge the original Frank Mayo, when he first took the leading role in "Puddin' Head Wilson," had the entire company go through an eight weeks' rehearsal. Among the performers were the first Frank Mayo, Edwin F. Mayo, Nettie Mayo who married Jimmy Elverson of the Philadelphia Enquirer, and Deronda Mayor who was with James K. Hackett for years.

Frank is devotedly attached to his mother who lives at Worcester, Mass., but she is to come out here to join him in a short time. She was the original Roy in "Puddin' Head Wilson" and also the famous charmer of Davy Crockett, Eleanor Vaughn, some forty-five years ago, being classed among the most beautiful stage favorites of those days. Mr. Mayo is married to Marguerite Shorey, daughter of F. N. Shorey, one of America's most famous newspaper editors and who at present is managing editor of the Cincinnati Commercial Tribune. Mrs. Mayo is a tall, stately blonde, of winning personality and caressing manners, and has always been a wonderful helpmate to her clever husband.

ED. O'MALLEY.

### A GOOD IDEA

A movement of colossal importance is shortly to take form in Los Angeles. And it is due to the work of one man, Abraham Schomer, now residing at the Hollywood Plaza Hotel. After studying the cause of war for twenty-eight years, he uncovered the root cause, pursuing his search scientifically. He has just published a thesis which has won the approval and cooperation of Dr. David Starr Jordan, Rufus B. Von Klein Smid and other noted scholars on both sides of the Atlantic. The movement will start here very shortly with a mammoth meeting at the Shrine Auditorium.

While Schomer's work is in strict scientific form, it is expected that the novel, the stage and the screen will popularize the idea in various ways.

### CARTER—RAPP MARRIAGE

Oliver Carter, who is affiliated with the Warner Brothers studio publicity department, and Miss Dorothy Rapp, who is connected with the script department of the same studio, were married recently. They are now residing at the Fenmore Apartments.

### VON STERNBERG FOR UFA

Emil Jannings' picture for UFA, "Rasputin," will be directed by Joseph von Sternberg. Erich Pommer will supervise. "Rasputin" will be the first attempt on the part of the UFA Films to produce a big dialogue picture.



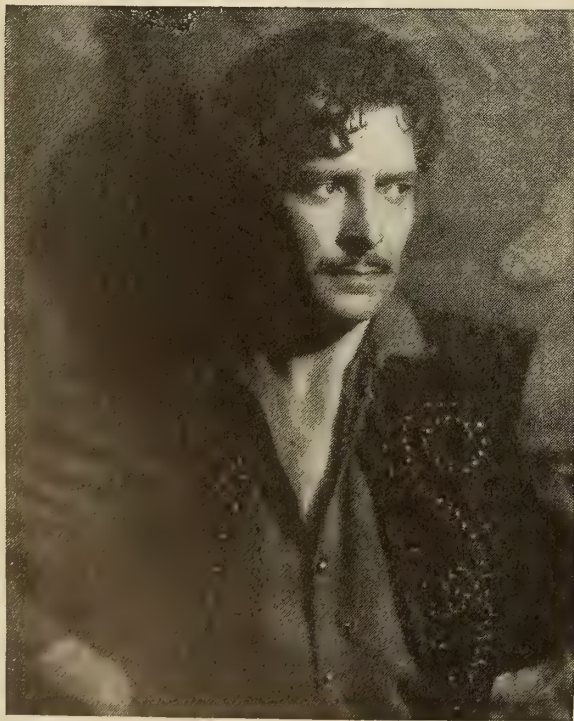
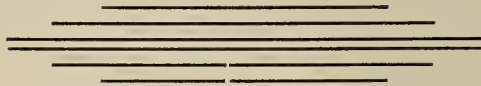
# "C'mon, You Juicers, Give Us a Spot!"



*George O'Brien is the star of "Salute," a Fox Production showing at Loew's State, opening Thursday.*



*Mae Murray is the feature attraction at the Orpheum this week and is scoring heavily.*



*Ronald Colman is the star of "Bulldog Drummond," now showing at the United Artists Theatre.*



*Erle C. Kenton is now directing Belle Baker's new picture, "The Song of Love," a Columbia Production, produced by Edw. Small.*



# Some Folks Who Speak Right up in Talkers

It doesn't take much ballyhoo to make the gang step up front to get a glimpse of these Stars.



Charles Sellon plays a feature role in "Bulldog Drummond," now showing at the United Artists Theatre.



Fritzi Ridgeway has been signed by Universal for a role in "Three Godfathers," Peter B. Kyne's story, which is being made into an all-dialogue picture under direction of William Wyler.



Erich Von Stroheim as "The Thinker," but his friends are wondering whether he is going to direct or act.



Alberta Vaughn, who is now at the height of her career in the RKO Comedies being produced at the Darnour Studios.



Gary Cooper has just finished "The Virginian," a Paramount picture.



## DAY-O'NEIL SIGN

Molly O'Day and Sally O'Neil have been signed by Warner Brothers as one of the several sister teams which will appear in "The Show of Shows," upon which production the Warner studios are now concentrating so much of their attention.

Miss O'Day and Miss O'Neil, unlike so many sister teams, are really sisters. Miss O'Neil's picture career has been progressing excellently, while Miss O'Day has been in line these past several weeks for the congratulatory comments of her friends on her greatly improved appearance. She has lost a number of pounds and has been feeling very fit.

## Earl S. Hays



When in the course of a motion picture, there is a cut, and a letter or a telegram is flashed onto the screen to explain that sudden expression of joy or despair, the tense audience surveys it eagerly—but never stops to wonder whence it came.

For that matter, had someone in the audience wanted to investigate the matter, he would not have found it an easy task. These inserts are never credited on the screen, for that would destroy their veracity. Nor do the members of the cast know. It is usually the film editor, the director, and the supervisor, who have planned the insert and arranged for its making.

And usually it has been made by Earl S. Hays. Mr. Hays specializes in the making of these inserts for all the large studios. Among the various things which he creates whenever the occasion arises are menus, newspapers, race track tickets, theatre tickets, official documents, telegraph blanks, hotel labels, marriage licenses, birth certificates, and similar sorts of atmospheric literature.

Mr. Hays is at present traveling in Europe gathering invaluable data for his work. He is visiting France, Italy, Switzerland, Belgium, Holland and Germany. Mr. Hays left Hollywood on June 9 and is expected to return the 25th of this month.

## UNIMPORTANT INTERVIEWS

(With Self-important People)

By BERT LEVY



Jazz R. Mony, famous composer of "Mammy" songs, reluctantly consented to receive newspapermen yesterday and among other very important things he said was: "I find, after careful investigation, that if a saxophone were made without holes, it would be noiseless."

## EDWARD FERGUSON STUDIOS

Ferguson Studios announce this week complete facilities for the shooting of sound pictures, together with dialogue, synchronization and effects. According to Edward Ferguson, long-time producer of many of the established companies, the sound studio is equipped as efficiently as any elsewhere, and already production has begun.

The Miller Productions are shooting this week "California LadMy," in which Edward Ferguson is directing, assisted by Chuck Roberts. Likewise Flora Blanca is starred in a new story, "Mexicana," which Charles Lueti is directing. Jack Hill is making for the Miller Productions "Front Page," Harry Maguire is cameraman.

## 16-mm. Getting Big Play

"Sixteen-milimeter film is becoming more and more popular with devotees of the camera," said Mr. Ferguson, and he cited figures to prove the statement. "Not only are amateurs going in for 16-mm. stuff, but many cameramen of wide repute are experimenting and finding the small film just as satisfactory," he declared.

## BARON EXHIBITS PAINTINGS AT DONOVAN HOME

Baron Arpad de Paszthory, well-known artist, is presenting an exhibition of portraits and paintings at the home of Mrs. Jeannette G. Donovan, 136 Georgina Avenue, Santa Monica. The exhibit will be prefaced by a reception Sunday afternoon, which will be attended by women socially prominent in Southern California, and by many motion picture celebrities.

Opening on August 18, the exhibit will remain on view until September 15. Some ninety-two portraits and paintings are included.

## CRULL RESIGNS

NEW YORK, Aug. 16.—Harry W. Crull, formerly managing director of the Warner Fabian chain of theatres in New Jersey, has resigned to join Bratter and Pollack as a junior partner. He will make his offices in New York City and is expected to do the booking of the theatres.

The Bratter and Pollack circuit recently sold eleven of its theatres to Warner Brothers. It has six left and a seventh under construction at Greenwich, Conn., at an estimated cost of \$1,000,000.

## Butler Resigns as Mgr. of Long Island Studio

NEW YORK, Aug. 16.—John W. Butler has resigned as executive manager of the Paramount Long Island studio and John W. Fingerlin has been appointed to the position, it was announced today by Jesse L. Lasky, first vice-president in charge of production of the Paramount-Famous-Lasky Corporation. For the past year Fingerlin has been home office production manager.

With the appointment of Fingerlin, which becomes effective today, the executive personnel of the studio is complete. The announcement that James R. Cowan has been made general manager of the studio and Monta Bell had been signed on a new contract as associate producer was made yesterday by Mr. Lasky.

## George Landy Picks a Nice Plum

Big time vaudeville has recognized the importance of Los Angeles as a theatrical center.

Joseph Plunkett, general manager of theatre operations for Radio-Keith-Orpheum, has centralized the control of Pacific Coast theatres in this chain at the local offices.

Frank W. Vincent has been appointed Pacific Coast representative of R. K. O. to supervise the management of its theatres in Los Angeles, San Francisco, Oakland, San Diego and Salt Lake City, which includes the houses recently acquired from Alexander Pantages and which will be formally taken over in the near future.

George Landy has been placed in charge of all exploitation, publicity and advertising for these theatres as general press representative for the Pacific Coast.

Vincent has been associated with Orpheum for 14 years as general booking manager, during which time he spent two years in Los Angeles. He rejoined R. K. O. on March 1 of this year and conducted all negotiations on the Pantages deal.

Landy is also well known locally as one of the leading publicity executives, having recently resigned as West Coast publicity director for First National Pictures.

## PLAN STAGE JAUNTS

Cinema folk who are planning to embark on stage jaunts are George Sidney, Beverly Bayne, Irene Rich, Charles Ray, Grace Valentine, Jobyna Ralston, Arthur Rankin, Huntly Gordon and Pat O'Malley.

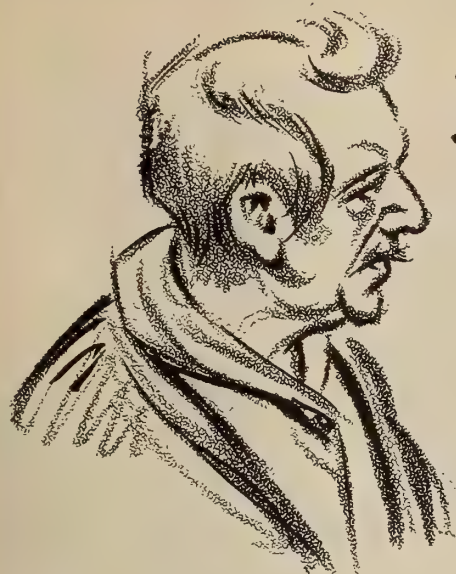
## OPENS NEW OFFICES

G. Childs Noonan, well known investment counsel, has opened offices in the Warner Brothers Theatre Building. Mr. Noonan will confine his efforts to the handling of exploitation, legal advice, investments and general business management for professional people. He has facilities for handling business matters of any nature.

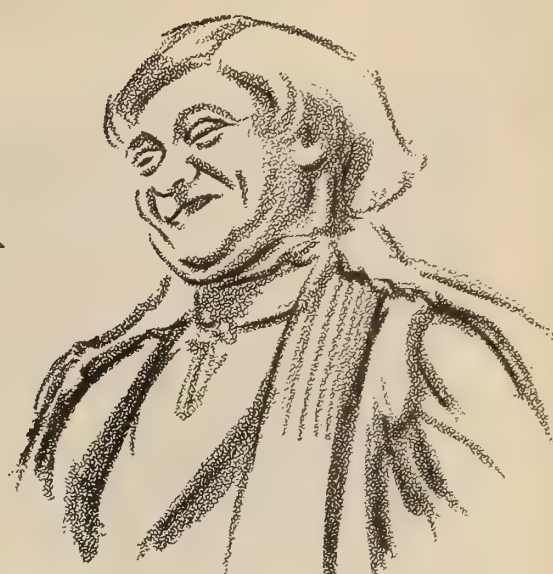
Associated with Mr. Noonan are a group of prominent business men of the city, who will act in an advisory capacity.



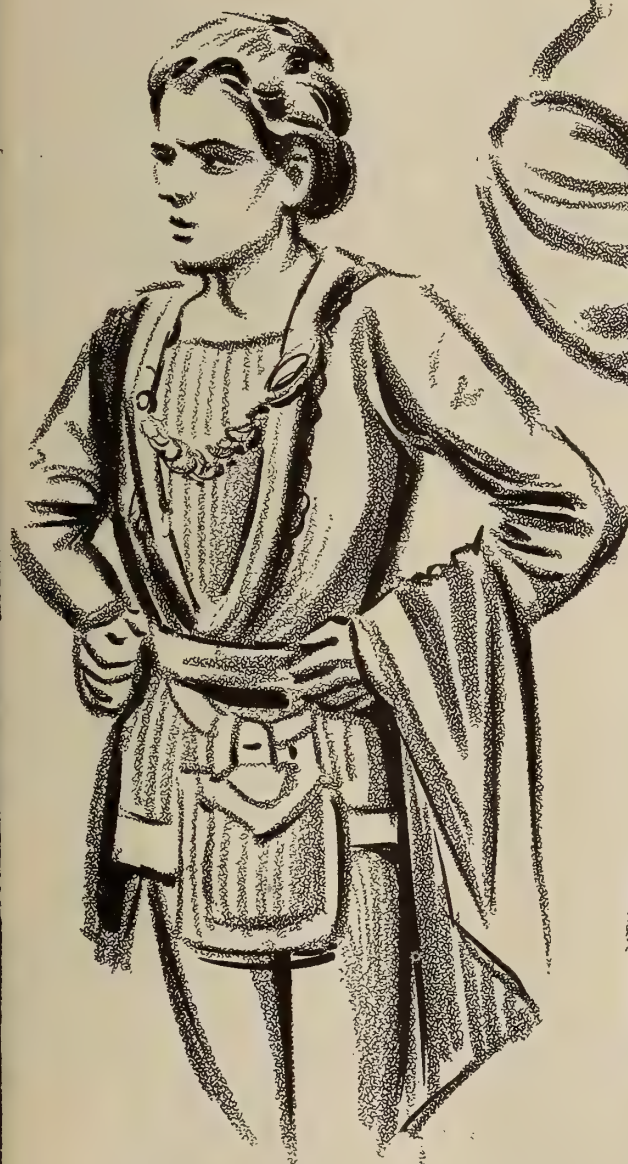
On the Set with  
"Doug" Fairbanks & some  
members of his cast in  
"Taming of the Shrew"



Joseph Cawthorn  
as "Gremio"



Edward Maxwell  
as "Baptista"



Geoffrey Wardwell  
as "Hortensio"



"Doug" Fairbanks as "Petruchio" *BERT LEVY.*



Clyde  
Cook  
AS  
"Gremio"



## The HAPPIEST MOMENT of HER LIFE



ANITA STEWART

*the bride of George Peabody Converse on July 24th. The marriage was performed at high noon  
by Rev. Dr. Lash at the Chateau Elysee.*



# The MOVING MOVIE THRONG

By John Hall

The movie school, that boil on the neck of the film industry, is facing the lance of the Law.

As a "racket" the movie school game ranks with rum and dope. Its profits would excite the envy of any prince of racketeers.

According to a statement made to an investigator for the City Prosecutor's office, one of these movie schools in one year grossed \$118,000. Every dollar was taken from people who hoped to become motion picture players.

These people paid this huge sum of money in face of the fact that the Central Casting Corporation, official employment office of the picture industry, and every high executive of every important studio, through the newspapers, warned all the world that no movie school had authority to promise its graduates employment in motion pictures.

Mr. Pickwick's thrilling expression, "God bless my soul," is painfully inadequate here. The dear old soul, were he alive and in Hollywood, would have been bally well "knocked up," not to mention flabbergasted, annoyed and dreadfully dismayed by the abysmally stupid sappiness of "homo sapiens."

The whole thing is Pickwickian in its surface aspects; but underneath tragically pathetic. The idiocy involved is overshadowed by the infantile credulousness of many members of the human family. Wave before them the thievishly deceitful light of prospective glory—and what WON'T they do?

It is difficult to think only of the racketeers. When they start out to deal in suckers, they expect only suckers. And when they FIND the suckers, they milk them dry, regardless of the humanities. They are cold-blooded, cruelly so; but they argue that if they didn't trim the suckers, someone else would.

For years Hollywood Filmograph has been fighting the movie school racketeers. At one time it faced libel suits amounting to more than \$300,000, a wad the racketeers fondly glimpsed in the offing—if they could lick Filmograph and its fighting editor, Harry Burns. But they failed to collect, and, no doubt, wrote it off to profit and loss.

But they failed to profit from the lesson contained in the fact that they missed grabbing that \$300,000. It should have warned them that danger lurked at the crossroads. However, old human nature, unaltered through all the ages of man, trapped them. They were blinded by a flood of fat suckers, too easy to pass up. The suckers were at hand to be plucked—and they were plucked.

The vainglory horde endlessly

marching upon Hollywood, each and every one headed for screen fame and fortune, is an irresistible temptation to the incurable crook and faker. The multitude of saps is as the leaves of the trees. What, then, if keen minds behind shrewd eyes instantly calculate the monetary worth of each sap among the oncoming mass. If one in a hundred is caught in a fake movie school, at \$250.00 a head—glory be! what pickings!

Doting mamas with doll-like cutie daughters and slender purses rush to starvation under the beguiling tongue of the movie school representative, whose glib conversation, without directly saying so, holds before the eyes of his pitiable victims the picture of screen triumph, with a Rolls Royce car, a palace in Beverly Hills and a small army of servants; with mighty movie moguls bowing and scraping and millions upon millions of adoring picture fans throughout the world sending in a deluge of idolatrous letters. Blah! Pure blah; but the adoring mamas absorb it as unadulterated nectar of the gods, the diet rightfully belonging to the little girl, the baby of the home, now grown to glorious womanhood, awaiting her "call" to live her "destiny," so solemnly pictured by the famous fortune teller in the little home town.

And the folks back in the little home town; how they are thrilled when letters from Hollywood tell them that little Nellie Smith, their former pet beauty, winner of honors in amateur school theatricals; queen of local "bathing beauties," has been "selected from a list of four hundred applicants for a complete scholarship in the Hokum & Hokum School of Motion Picture Acting, her test having established that she is the greatest motion picture 'find' since the glorious advent of the "Sweet-heart of America" herself.

Pause and think for a moment of poor old daddy, left at home to take care of the children, run the house, labor at his meagre job and weekly send to mother the greater portion of his tiny pay-check. Living in Hollywood, mother writes him, is dreadfully expensive; and daughter, now facing stardom in motion pictures, must have good clothes. The five hundred he gave her to finance the trip to Hollywood? Gracious! daddy; two hundred and fifty of that was paid to the movie school. Poor daddy! The remaining \$250.00, minus fares and subsequent living expenses, has disappeared. In other words, mamma and daughter are flat broke and MUST be supported while the movie course works its way to stardom. Oh, it simply MUST end that way. Again, poor daddy.

Multiply this picture as far as the mind will wander and the horizon remains. The army of the movie-mad never reach the horizon. The end of the rainbow dips to a bottomless abyss. The terrain stretches its lazy

length to the Land of Nowhere. The abyss contains the heaped-up hopes of countless preceding adventurers, the jackals of the movie school racketeers mopping up even among the half-dead strays showing signs of money unspent.

Time was when the fake employment agency, reaping its pickings of advance fees and sending looted victims here there and everywhere in search of mirages, was held up as the "horrible example" of American industrial depravity. The lure held by fake movie schools is a bait seemingly beyond human resistance. The destruction wrought by the fake movie school is a mesa whitened with the bones of "Unknown" soldiers of ambition no man may number.

Right here let it be recorded that the motion picture industry is free of all blame. Jointly with the Hollywood Chamber of Commerce, the local Producers' Association has done everything humanly possible to stem the tide of oncoming candidates for movie fame and wealth. In language understandable to a fourth-grade child, the Chamber and the producers have notified the entire country that movie schools graduates ARE NOT WANTED. The human desire for glory and riches is beyond their control. They have done their duty.

In the face of this human craving for the limelight and gold, one might draw around Hollywood a complete circle, make it bristle with barbed wire; place a machine gunner every ten paces with orders to shoot, and the army of the hopeful would march over all, the survivors continuing on to—the movie school agents, the now famous "screen test," a period of fake training, and the right to hustle for a job in the ranks of Hollywood's huge army of "extras," fighting to work for three and five dollars a day in "mob" scenes. One in ten thousand survives the "mob" scene stage.

Are the operators of our movie schools engaged in a legitimate business? If the motion picture producers DO NOT WANT movie school graduates, is it legitimate to START a movie school? We know the producers do not want the output of the schools. The operators of the schools KNOW the producers do not want their pupils. Somewhere here "legitimate" seems lost in the shuffle. If it is a detectable quantity, we are going to need the services of an Einstein to prove same.

Are these Hollywood movie schools within the law? If a movie school "trains" for the screen a hundred pupils, knowing that motion picture producers will not RECEIVE them in any capacity calling for trained players; nor recognize their "diplomas," if given, are the school operators engaged in a LAWFUL business?

Of course, the law of the State of California does not permit wholesale

robbery of citizens. Are the operators of Hollywood's movie schools just plain robbers? Are they common looters of poor devils blinded by ambition to become movie stars while lacking the common sense to save themselves from the first slicker they meet in Hollywood? Are these babes in the woods beyond the protection of the majesty of the law? Are their looters acting within the law? Are these movie school operators thieves?

"Foolish questions. All foolish!" we hear from the gallery. However, dear friends, please remember we are entering the realm of the law. Operators of Hollywood movie schools have prospered because officers of the law THOUGHT they were operating WITHIN THE LAW. Our province to deal with FACTS. We KNOW the facts. Now the law is investigating the facts. The movie school operators are called to the Bar of Justice. If they are within the law—the quicker we change the law the better for all of us.

The law wants to know if the movie school operators are honest men or just plain crooks. Pupils from their schools will tell their stories. If ONE Hollywood producer will testify that he has employed for important picture work ONE movie school graduate, that will be an extenuating circumstance. How far it will extenuate will be for the judge and jury to decide. At \$118,000 per pupil landed in pictures in an ACTING part, the price of screen glory comes high.



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pig's Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

## THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



## Youth Playing An Important Part In Motion Pictures

*B. P. Schulberg Says, "Youth Must Be Served"—  
Camera Close-ups Declared Responsible*

THE preponderance of youth in the motion picture business has a psychological and aesthetic reason behind it. A beautiful girl with magnetic personality can attract and hold a greater cinematic boxoffice following than a woman of fading charm, no matter how great the woman's histrionic ability may be.

The motion picture business is a business for and of youth—always was and always will be. The camera close-up is responsible.

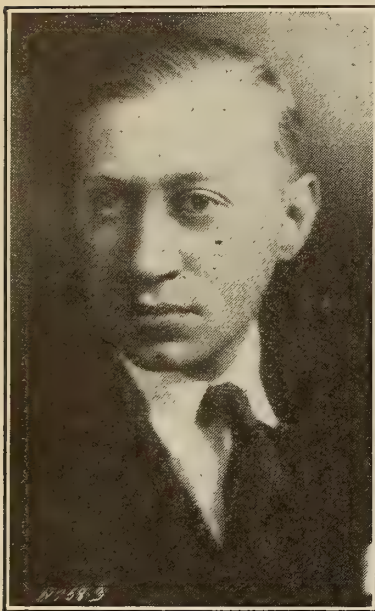
This is the interesting theory of B. P. Schulberg, general manager of west coast production at the Paramount studios in Hollywood. His opinion is based on seventeen years of experience in motion picture making. Schulberg is the man who made Clara Bow the most sensational personality the screen has ever known. Other young players who he has helped to develop are Charles Rogers, Gary Cooper, Nancy Carroll, Mary Brian, Richard Arlen, James Hall, Jean Arthur, Doris Hill, Fredric March, and, this last a newcomer, Regis Toomey, from whom much is expected.

Schulberg's attitude toward the importance of youth on the screen is easily discernible. Paramount's long list of stars and featured players under contract contains the names of far many more young people than that of any other of Hollywood's studios. This has long been

"Audiences, no matter what their age, like to see youth and think in terms of youth," says Schulberg. "Grown men and women relive their own boy and girlhood as the screen play flashes before them. A feeling of exhilaration refreshing and stimulating, comes from the vision of the screen closeup of a smiling, pretty, young face. Another feeling entirely comes from viewing the close up of the faces of a character actress, a tragedienne or a mature dramatic star."

The exuberance of youth is contagious, is Schulberg's theory. The screen brings its players more intimately to the audience than is possible across the footlights of the stage. Thus the continued ascendancy of the screen.

The phenomenal unbroken popularity of Mary Pickford, who has



B. P. Schulberg

### HOLLAND DIRECTOR SIGNS WITH UNIVERSAL

David H. Broekman, who has conducted the Royal Dutch Opera, the Nieu Strelitz Opera Company, Germany, and who has been affiliated with the Philharmonic Orchestra of New York, has been signed as musical director of the Universal Pictures Corporation.

Broekman is to have charge of arranging and writing scores of all Universal pictures. He will fill the post left vacant by the resignation of Joseph Chernavsky, which will be left open September 1.

The personnel of the music library at Universal includes: Fred P. Sternberg, chief librarian; H. Van Veen, Librarian; Sam A. Perry, Staff composer; Jimmie Bittick and Harry McIlroy, assistant librarians; Wm. F. Schiller, arranger; Adolph Fink, chief arranger; Charles Burton, arranger; Oliva Baker, pianist; Bert Fiske, contractor.

## Scene from "Overland Bound"



Leo Maloney and Aileen Ray as they appear in one of the scenes of "Overland Bound," a Presidio Productions picture.

been one of the foremost screen stars for more than a decade, is due wholly to the fact that Miss Pickford is still a youthful figure, Schulberg believes. Her most recent picture is the first in which she has ever permitted herself to "grow up."

He compares recent pictures in further proof of his contention.

"The Patriot," starring Emil Jannings and directed by Ernst Lubitsch, greatest of them all in their respective fields, was voted by critics and the public alike as the most important and the best picture of 1928. As a dramatic presentation on the screen it was without fault—as near cinematic perfection as any picture could be. But it was not sensation-ally popular. On the other hand,

'Close Harmony,' with Nancy Carroll and Charles Rogers; 'The Wild Party,' and 'Dangerous Curves,' Clara Bow's talking pictures; 'River of Romance,' with Charles Rogers and Mary Brian and 'The Man I Love,' featuring Richard Arlen and Mary Brian, are all phenomenal successes from a business-at-the-boxoffice standpoint. And this is the true criterion—it is the way in which the public casts its vote."

### MAY DO "GUNGA DIN"

W. S. Van Dyke, now making "Trader Horn" in Africa, may not return to America when the film is finished. It is said that Metro-Goldwyn-Mayer plans to have him go to India to make a filmization of Kipling's "Gunga Din."

## THE SANDWICH MAN

By RUTH FLORENCE

Of course I knew you'd ask me why I run a sandwich stand  
When once I had the swellest act right in this U. S. land.  
I make a living, Jimmie; business not too good always—  
But Saturdays and Sundays make up for other days.

And now I'll tell you, Jimmie, all about my act;  
Played all Keith-Albee time, we did, and that's a fact.  
We opened with our "double," a saucy bit of chatter,  
A sort of talking number—partly song and partly patter.

SHE followed with her "single," a nifty soft-shoe dance;  
I sang a heart-throb ballad—sort of leave 'em in a trance.  
Then we segued to the finish—full of pep and thrill—  
I tell you, kid, there never was a faster act on any bill.

Again you ask the reason? Well, I lost my little pal;  
Never want another partner, never want another gal.  
She sure could put it over—and she certainly could step;  
Dainty figure, classy dresser, and plenty of real pep.

Another fellow got her? Well, I should say not!  
She was true—right clean through—was my little Dot.  
I know she loved me, Jimmie. Once in my life I cried—  
'Twas when I lost my partner—the time that my Dot died.

Glad you liked the sandwich. Always could cook, you know;  
We often ate one like it—at night, after the show.  
I don't know much 'bout heaven—but if there's one, she's there,  
Looking down and smiling—from her place up there.

## EARLE WALLACE

Teacher of Many of America's Most Famous Dancers and  
Dance Producer of Note

ORIGINAL CREATIONS STAGED ON SHORT NOTICE  
JAZZ OR CLASSICAL AUTHENTIC PERIOD DANCES  
OR MODERN TAP AND ACROBATIC ROUTINES

## EARLE WALLACE

STUDIOS OF STAGE DANCING

Belmont Theatre Building, First and Vermont

EX. 1196



# "Hollywood Day" at Agua Caliente Sept. 1

## Gala Affair Promised at Mexican Playground With Fashion Show

Sunday, September 1, will be celebrated as "Hollywood Day" at Agua Caliente. A great deal of enthusiasm is being evinced by the merchants along the Boulevard, and it is expected to be the gala day of the year at the famous Mexican playground. One of the principal events of the day will be a gorgeous fashion show. Hollywood's exclusive gown and fur salons are already at work designing special autumn and winter creations, and a score of beautiful Baby Star mannequins will display the coming season's newest modes in a professional review. Many motion picture stars have made reservations at the Agua

Caliente Hotel, and the principal race at the afternoon's meet will be the Motion Picture Handicap. The entire day will be dedicated to Hollywood.

### DO YOU KNOW ABOUT THIS?

ther impressing the idea of Hollywood as the fashion center of the world. Col. H. M. Baine, president of the Hollywood Boulevard Association, is lending every possible assistance to make "Hollywood Day" at Agua Caliente a huge success.

Although nearly every motion picture player of any consequence has been interviewed so many times that one wonders whether any details of his life are not yet known, certain of the studios have unearthed some additional information about their players.

Among these new news notes are the following:

Jack Mulhall worked in an iron foundry when he was eighteen, shortly after which he joined a traveling theatrical troupe.

Jetta Goudal, hitherto considered a Frenchwoman, is by ancestry a part-Japanese.

Leatrice Joy, although of an old and well-known Southern family, is part Austrian, part Jewish, and part

English. She was convent-educated in New Orleans.

Alice White photographed so badly when given a screen test that she gave up her attempts at a screen career. Eventually, it was learned that the make-up, lights, and camera filters had been arranged for a blonde instead of a red-head and the cameraman thought "it wasn't worth the trouble to change 'em, as tests were boloney anyway!"

Mary Actor's real name is Lillian Lenghanke, while Ricardo Cortez' is Jacob Krantz.

### OPENS AT EGAN'S

"The Big Gamble," a three-act marital comedy by Julia Baldwin Hazelton, will have its world premiere at the Egan Theatre August 22. J. Frank Glendon will play the leading role, supported by Hazel Keaner, Beth Hazelton and Leroy Boles. Warren Millais is directing.

Fred Stone, noted comedian, who crashed in a flight at Long Island last year, and for awhile was considered fatally hurt, is visiting at the Will Rogers ranch.

## OLD WORLD JOTTINGS

BERLIN.—The motion picture crisis in the German theatre has reached an acute stage. People are either uninterested in what is being shown or they prefer to sit in a beer garden, listening to music, rather than to pay a dollar to attend a theatre. Over 1200 actors and actresses are without employment.

ROME.—The famous stalactite of Postumia, near Trieste, will provide a Dantesque limbo as setting for the symphony orchestra concert which Maestro Pietro Mascagni will direct in the caverns underground Elysian Fields on September 8 before a huge audience.

LONDON.—By using a simple device, London's newest theatre film fans can "tune up" the player's voice until they hear it perfectly.

PARIS.—Mrs. Adolphe Menjou (Kathryn Carver), has been admitted to the American hospital here following a sudden illness. Her condition was not considered serious.

Buddy Fisher, well known as an actor, a singer, a vaudevillian, and a master of ceremonies, has appeared in a number of talking pictures recently. He had a speaking role in "Flight," a Columbia production featuring Lila Lee and Jack Holt, and he has appeared for Warner Brothers in "Under a Texas Moon," with Frank Fay; "Disraeli," with George Arliss; and "Sacred Flame," with Conrad Nagel.

### NEW RECORDING CO. NOW IN HOLLYWOOD

Paul Lewis Hodge, one of the country's most capable sound engineers, has just completed a finely equipped electrical phonograph recording plant at 6642 Santa Monica boulevard adjoining the new Dupont Film Laboratories.

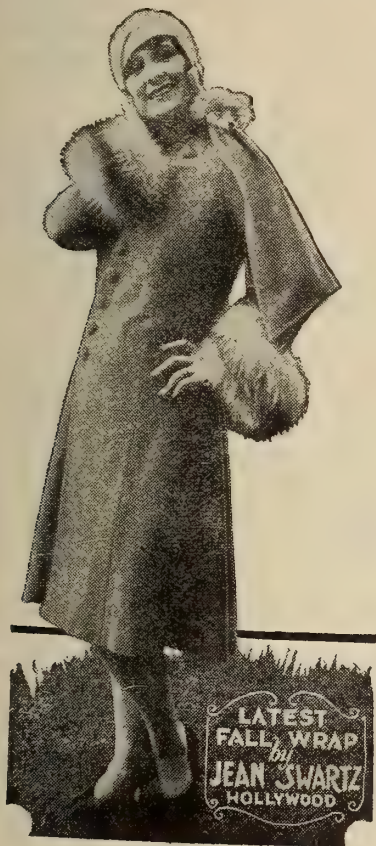
This plant which is to be known as the Paul Lewis Hodge Recording, is one of the most modern on the West Coast and is equipped to handle phonograph recordings on ten, twelve and sixteen inch disks for individuals, commercial, radio, orchestra or movie companies. In connection with his recording studio Mr. Hodge has had experts at work for months installing a complete plating and pressing plant as well as a laboratory for the production of recording wax for motion picture sound recordings.

Roy G. Miller, formerly publicity director of the Fox Carthay Circle and other leading Los Angeles theatres, is associated with Mr. Hodge in the capacity of sales manager.

## Who Wouldn't Smile?



Above we present Victor McLaglen and Dorothy Burgess, who are featured in "The Cockeyed World," the all-dialogue sequel to "What Price Glory." This picture at its opening in New York at the Roxy has broken many records and surpassed "What Price Glory" in box office receipts. The picture is soon to appear at Grauman's Chinese in Hollywood.



Rose Novello, film player and premier mannequin in "Fashions of Hollywood," Hollywood Day, Agua Caliente, Mexico, September 1.

Caliente Hotel, and the principal race at the afternoon's meet will be the Motion Picture Handicap. The entire day will be dedicated to Hollywood.

There will be a special program of dog races, and it will include some of the most important handicaps of the whip-pet season. Fashions of Hollywood will be presented during luncheon in the Pation, in the afternoon at the Track, and during the evening in the Dining Salon. There will be a showing of style apparel created by the world's famous designers, fur-



# Crisis In A.E.A.

## Address Delivered by President Frank Gillmore at Meeting for Members Only Aug. 10, 1929

Fellow Members:

I ask you to bear in mind one particular thing, that this is a meeting of members of the Actors' Equity Association and that I am the president of those who happen to disagree with our present policies just as I am of our most ardent advocates. In other words, I sit here tonight in a judicial position and must see fair play done to all, irrespective of their points of view. I know how the strife has strained you all but I ask you to assist me and I have no fear that you will do otherwise. You will not place your president in the position of having to insist that order be maintained. You will meet him three-fourths of the way and make it your task just as much as his. We have no desire that word should go out that the Actors' Equity Association belies its name. There must be no demonstration if a member happens to rise from the floor and attempts to express in words something which is distasteful to the majority. We must show those who disagree with us that their membership gives them the right to speak without interruption. It is my hope that the conduct of this meeting tonight will convince those who have been prejudiced against us to come over whole-heartedly to the side of the majority and work with them as a perfect unit.

All those of you who have read our constitution must be aware that no legal vote can be taken tonight. Before that could be done we should have had to send out written notice a number of days ahead. We should also have had to bar all Junior members and others who under the constitution have not the privileges of Senior members. This would have been hard on many of them who have given up engagements and who have sacrificed a great deal for the cause. This meeting will result in a vote of confidence for the administration and for the steps which it has taken or a vote of censure. The latter means disapproval of the actions of your officers and of your main committee. I hope that is clear and now you will understand why no ballots will be passed around. Our chief counsel, Mr. Paul N. Turner, is in accord with what I have just said.

The motion picture producers have stated that we put a pistol to their heads and it was that which they resented. Such a construction of our attitude is to my mind most misleading. They forget that for nine years we have been coming to them in the attitude of supplicants begging that they would recognize our union. We have met with no encouragement. We have been treated cavalierly. We have been brushed aside. After that experience can we be criticized for finally announcing that the Council decided, after a referendum vote, that from a certain date the members would accept no other than Equity contracts. If any answer is needed to this question surely the support of our people, the increase in membership and the splendid sacrifice which they have been willing to make is complete. Have we not the right as a group of free men and women to do this? There is nothing in my letter to the producers dated June 4th which could be construed along the lines indicated above. It was the fairest statement ever put forward by a body of employees in that we said that we were willing to submit every one of our working conditions to arbitration. It was not weakness which made us do that, but a fine sense of fairness and good citizenship. If we can be criticized for this then so can the great figures in history which have come down to us as lovers of justice. The magnificent self-sacrifice of our members, who have gone on week after week steadily supporting the objects of the strike is a lesson which I believe will never be forgotten by those interested in the economic questions which often vex both employers and employees. My congratulations, my deep affection goes out to you. I admire you more than I can express. I consider it the greatest privilege of my life to be with you now.

And now let us come to recent events and I will try to describe them without heat and without partisanship. For two or three weeks past a rumor has been going around that the producers desired to meet us. I congratulate them upon reaching that state of mind. On Friday, August 2nd, Miss Ethel Barrymore, Mr. Turner and myself went to Mr. Joseph Schenck's home at 7269 Hollywood Blvd. There were present Messrs. Winfield Sheehan, chairman; Irving Thalberg, Jack Warner, B. F. Shulberg, Mike Levee and Joseph Schenck. The major portion of the first meeting was devoted to our presenting as clearly and forcibly as we knew how our right to a 100% Equity Shop and the value that it would be to the whole industry, as well as to our members.

I think the letter which we delivered to them at our second meeting which took place on the 5th summarizes what happened at the first. Naturally,

ally, before this was written and presented there were many meetings of the Executive Committee. Everything was thrashed out most carefully and the decision was unanimous. The letter is as follows:

"August 5, 1929.

"To the Committee of Motion Picture Producers Association,  
Attention Mr. Winfield Sheehan, Chairman,  
Hollywood, California.  
Dear Mr. Sheehan:

"First of all I want to thank you and your associates for the courteous manner in which you met us last Friday at the home of Mr. Joseph Schenck. I sincerely trust that the friendly feeling expressed there will result in a speedy termination of the present controversy to achieve which there will be no 'beating about the bush' but just a direct statement of our proposed plans.

"We are framing these plans on the basis suggested by you at Friday's meeting, that they shall be practical and tend to better the entire motion picture industry including our members, and that in presenting them we are assured of your friendliness to Equity and that we are not expected to present anything which will diminish our solidarity.

"I have taken up the various points with the Executive Committee and the following have been agreed upon:

"EQUITY SHOP.—This question has been carefully considered by our Committee and they wish me to very earnestly urge upon you the advisability of Equity Shop as the only means of our giving 100% service. If, however, further discussion on this point is useless we present this alternative: a minimum of 80% Equity membership in all casts to be classified as follows: 80% principals, 80% small part and bit actors, 80% professional extras, 80% chorus.

The definition of these respective groups to be as follows:

	Weekly Basis	Day Basis
Principals .....	\$200.00 and up	\$50.00 and up
Small Parts and Bits.....	\$125.00-\$199.00	\$25.00-\$49.00
Professional Extras .....	Below \$125.00	Below \$25.00

"LOCAL GOVERNMENT.—We believe it to be best that matters affecting the motion picture studios in Los Angeles shall be under the control of an Executive Committee of twelve, all of whom shall be experienced in the situation here.

"WORKING CONTRACTS, Etc.—Your desire for quick decision leads us to suggest that as soon as we find that we are agreed on the important general issues, a very small committee from each of us should immediately check through the proposed minimum contract or contracts and see if there are any important differences of opinion. This committee should be particularly versed in studio conditions and should be vested with the power to consider and agree upon all matters which have to do with the employment and pay of the workers, and in accordance with our offer an umpire should be chosen who will make a final determination in these matters should the committee be unable to agree.

"Included in the above are to be improved methods of employment of small part and bit actors, professional extras, etc., also Call Bureau matters.

"HOURS OF WORK.—We feel that stars can determine their own hours of work.

"In order to adjust studio cases which may arise from time to time we feel that the Association of Motion Picture Producers should engage one first-class man and the Actors' Equity Association another. These two would be liaison officers and I am confident that their efforts would prevent possible friction. If, however, a deadlock should occur on any possible matter or thing, we suggest that two or three of your salaried officers in New York and the same number of our thrash the matter out there, since they would be away from the scene of dispute where no one would be affected by local prejudices. This plan we believe is already working well with the crafts.

"Sincerely,

ACTORS' EQUITY ASSOCIATION,  
By FRANK GILLMORE, President."

At this second meeting Mr. C. B. DeMille, president of the Association of Motion Picture Producers, and Mr. Louis Mayer, were also present. As soon as our letter had been delivered, the Equity group retired to give them a chance to think it over. In about fifteen minutes we were called back and were told that any definite percentage was unacceptable. During the discussion which followed the 80-20 proposition, the producers asserted that it had in it element which would not be acceptable to powerful members in their group, but stated their willingness, as an alternative, to agree that the solidarity and integrity of the Association would be maintained by a provision in the agreement that "once a person becomes a member of Equity he would not be allowed to desert it either through non-payment of dues or otherwise, and continue to have the benefit of employment in the studios. He could seek work in any other branch of acting, but that as far as the studios were concerned once an Equity member, always an Equity member!" We were also to have the privilege of organizing and securing recruits.



# Producers Fight

They believed that already we had practically everyone in the fold and that we would be poor organizers if we could not secure the others. They guaranteed no discrimination. My first report was that their proposition was an impossible one. However, we went on talking and we finally decided to return to our Executive Committee as it was not fair to our members as a whole that a hasty decision should be made.

The Executive Committee culled it over, and the next day, August 6th, we went again to Mr. Schenck's house. This time we were met by a sub-committee representing the previous group. They were Messrs. Sheehan and DeMille. Their courtesy was unfailing and has been so invariably. We presented to them the following letter which has an air of finality, but you will note by the last paragraph that the door was not necessarily closed.

"August 6, 1929.

"To the Committee of Motion Picture Producers Association,  
Attention Mr. Winfield Sheehan, Chairman,  
Hollywood, California.  
Dear Mr. Sheehan:

"You will recall that at our first meeting the statement was officially made to us that we were not expected to present or consider anything which would affect our solidarity as an association and in our opinion the counter-proposition which you made yesterday does this very thing. When you asked for our irreducible minimum, we went to our Executive Committee, and with many misgivings they accepted an 80-20 proposition to be so worded that all members whose resignation had not been accepted would remain such.

"It was therefore with considerable surprise that the big concession which we felt we had made was rejected and a counter-proposition made which is quite unacceptable to us. Also we cannot but express a feeling of regret that in regard to working conditions arbitration of same did not seem to appeal to you. While it is true that joint committees ought to be able to reach a conclusion, yet now and then there is an impasse, and it was this which we desired to avoid and surely an independent arbitrator would be judicial and fair to both sides.

"As you know, considering the importance of the issues, there has hardly been a thorough-going discussion with you as to the effects upon our respective organizations of the proposals made, and we will be glad to meet further with you for that purpose.

"Sincerely,

ACTORS' EQUITY ASSOCIATION,  
By FRANK GILLMORE, President.

We met again the next day. Upon this occasion Mr. Thalberg was with Mr. DeMille and Mr. Sheehan, and I had a long chat with him regarding what perhaps might be termed the larger issues of the motion picture industry, such as legislation, foreign fields, etc. It was very interesting. Their committee told me that they had had to retract their offer of "once an Equity member always an Equity member," and we saw at once that this was an opportunity in case of controversy or dispute, to weaken the solidarity of the Association. They were willing, however, to guarantee us a large membership.

There were also present Mr. Loeb and Mr. George Cohan, of their legal staff, who discussed our constitution with Mr. Turner. I fear that this conversation was not particularly satisfactory from our point of view, but the details are not of enough importance to be brought forward at this moment.

Our Executive Committee continued its long sessions and on the 8th we wrote the following letter which could not be delivered until the morning of the 9th, that is, yesterday:

"August 8, 1929.

"To the Committee of Motion Picture Producers Association,  
Attention Mr. Cecil DeMille, President,  
Mr. Winfield Sheehan, Chairman of Committee,  
M.-G.-M. Studio, Culver City, California.  
"Gentlemen:

"We have conveyed to the Executive Committee the result of our conference with you. In our second letter, dated August 6th, 1929, we pointed out to you that your counter-proposition to our original claim for 100% Equity Shop would do the very thing which at our first meeting you specifically stated as far from your intention, i. e., to injuriously affect the integrity and solidarity of our Association. It was for this reason that our committee is firm in the belief that it will not be acceptable to our membership and that the 80-20 concession proposed by us is the limit to which this committee can go.

"The action of our committee is to be submitted to a meeting of our members on Saturday evening, and if in the meantime, preferably before the end of Friday, your committee is in a position to communicate to us any change of feeling on your part, we will be glad to have word from you. In any event we will advise you on Monday as to the action of our meeting.

"We are quite willing to continue the previous policy of non-publicity until either of us express a desire to be released.

"Very truly yours,

ACTORS' EQUITY ASSOCIATION,  
By FRANK GILLMORE, President."

The vote tonight will be, as I previously stated, one of confidence in your executives and an approval of their conduct of negotiations up to date or the reverse. Therefore, the discussion tonight will have to be strictly confined to the proposed resolution which I am now about to read. This does not mean that you cannot amend same if you so desire, but it does mean that extraneous subjects must be declared out of order by the chairman.

RESOLVED: That this meeting approves the conduct of the officers and Executive Committee in the negotiations up to date, and expresses the belief that the producers will see that the continued solidarity and usefulness of our Association can be maintained only by there being a minimum of 80% Equity membership in all casts.

Many of you may not understand the full significance of the 80-20 proposition, so I shall now call upon Mr. Lawrence Grant to explain same.

"Every few days the local papers, completely ignoring the essential decency of Equity's demands, and refusing to print any pro-Equity statements, publish reputed interviews with this or that prominent actor or actress, condemning the stand of Equity and highly commending the producers for their habitual sweetness and light. In order to offset this propaganda, the local Equity Association is publishing, semi-weekly, The Actors' Equity News.

"The tone and general attitude of the little paper are well exemplified in the following excerpt. The Times, in a recent issue, said: 'Instead of remaining an association of artists, it (Equity) placed itself in line and agreement with stage-hands, ditch-diggers, janitors, iron-holders, and such.' To which The Actors' Equity News responded: 'Why not? Walter Damrosch, Victor Herbert and others found such alignment no bar to their art nor their dignity. Why should you? And, after all, what's the matter with a ditch-digger, or a janitor, or a stage-hand? A ditch-digger may not always be a ditch-digger. He may become a producer, or even a director. Just as much chance as shirt salesmen, clothes peddlers, waiters or saloon song pluggers. That you once followed a lowly trade is no disgrace. Rather the reverse. Oh, Times, you got off on the wrong foot—for there was a rail-splitter—and once there was a carpenter.'

On June 17 the Actors' Equity Association called a general meeting of its members in Hollywood. We read that—

"More than 1200 actors thronged the hall. George Arliss was in the chair, and Frank Gillmore addressed the gathering. There has never been such a display of genuine enthusiasm in Hollywood. Both speakers were given an ovation. The entire assembly stood up and cheered lustily for several minutes.

"Mr. Gillmore read a resolution passed by the Central Labor Council of Los Angeles, pledging unstinted support. He then reviewed the present situation in the studios, emphasizing the necessity for Equity shop. He described the few members who had issued statements in the daily press against the organization as 'selfish egotists, indifferent to the welfare of their fellow players.' When the players' names were mentioned, they were greeted with "boos" and hisses.

"The meeting adjourned with the actors singing the song first used in the theatrical strike of 1919, "All For One, and One For All."

## WILL IT BE STRIKE OR PEACE?

Saturday's meeting will be a show-down. Prepare yourself to listen to the final decision with a calm mind.



A

Fello

of n  
of t  
our  
posit  
view  
me a  
presi  
will  
as h  
Asso  
happ  
which  
us th  
It is  
who  
side

legal  
had  
have  
have  
many  
a gre  
for t  
censu  
your  
why  
Turne

Th  
heads  
attituc  
we ha  
they v  
have  
experi  
decide  
would  
pl

which



# Crisis In A.E.A. Producers Fight

## Address Delivered by President Frank Gillmore at Meeting for Members Only Aug. 10, 1929

### Fellow Members:

I ask you to bear in mind one particular thing, that this is a meeting of members of the Actors' Equity Association and that I am the president of those who happen to disagree with our present policies just as I am of our most ardent advocates. In other words, I sit here tonight in a judicial position and must see fair play done to all, irrespective of their points of view. I know how the strife has strained you all but I ask you to assist me and I have no fear that you will do otherwise. You will not place your president in the position of having to insist that order be maintained. You will meet him three-fourths of the way and make it your task just as much as his. We have no desire that word should go out that the Actors' Equity Association belies its name. There must be no demonstration if a member happens to rise from the floor and attempts to express in words something which is distasteful to the majority. We must show those who disagree with us that their membership gives them the right to speak without interruption. It is my hope that the conduct of this meeting tonight will convince those who have been prejudiced against us to come over wholeheartedly to the side of the majority and work with them as a perfect unit.

All those of you who have read our constitution must be aware that no legal vote can be taken tonight. Before that could be done we should have had to send out written notice a number of days ahead. We should also have had to bar all Junior members and others who under the constitution have not the privileges of Senior members. This would have been hard on many of them who have given up engagements and who have sacrificed a great deal for the cause. This meeting will result in a vote of confidence for the administration and for the steps which it has taken or a vote of censure. The latter means disapproval of the actions of your officers and of your main committee. I hope that is clear and now you will understand why no ballots will be passed around. Our chief counsel, Mr. Paul N. Turner, is in accord with what I have just said.

The motion picture producers have stated that we put a pistol to their heads and it was that which they resented. Such a construction of our attitude is to my mind most misleading. They forget that for nine years we have been coming to them in the attitude of supplicants begging that they would recognize our union. We have met with no encouragement. We have been treated cavalierly. We have been brushed aside. After that experience can we be criticized for finally announcing that the Council decided, after a referendum vote, that from a certain date the members would accept no other than Equity contracts. If any answer is needed to this question surely the support of our people, the increase in membership and the splendid sacrifice which they have been willing to make is complete. Have we not the right as a group of free men and women to do this? There is nothing in my letter to the producers dated June 4th which could be construed along the lines indicated above. It was the fairest statement ever put forward by a body of employees in that we said that we were willing to submit every one of our working conditions to arbitration. It was not weakness which made us do that, but a fine sense of fairness and good citizenship. If we can be criticized for this then so can the great figures in history which have come down to us as lovers of justice. The magnificent self-sacrifice of our members, who have gone on week after week steadily supporting the objects of the strike is a lesson which I believe will never be forgotten by those interested in the economic questions which often vex both employers and employees. My congratulations, my deep affection goes out to you. I admire you more than I can express. I consider it the greatest privilege of my life to be with you now.

And now let us come to recent events and I will try to describe them without heat and without partisanship. For two or three weeks past a rumor has been going around that the producers desired to meet us. I congratulate them upon reaching that state of mind. On Friday, August 2nd, Miss Ethel Barrymore, Mr. Turner and myself went to Mr. Joseph Schenck's home at 7269 Hollywood Blvd. There were present Messrs. Winfield Sheehan, chairman; Irving Thalberg, Jack Warner B. F. Shulberg, Mike Levee and Joseph Schenck. The major portion of the first meeting was devoted to our presenting as clearly and forcibly as we knew how our right to a 100% Equity Shop and the value that it would be to the whole industry, as well as to our members.

I think the letter which we delivered to them at our second meeting which took place on the 5th summarizes what happened at the first. Naturally,

before this was written and presented there were many meetings of the Executive Committee. Everything was thrashed out most carefully and the decision was unanimous. The letter is as follows:

"August 5, 1929.

"To the Committee of Motion Picture Producers Association, Attention Mr. Winfield Sheehan, Chairman, Hollywood, California.  
Dear Mr. Sheehan:

"First of all I want to thank you and your associates for the courteous manner in which you met us last Friday at the home of Mr. Joseph Schenck. I sincerely trust that the friendly feeling expressed there will result in a speedy termination of the present controversy to achieve which there will be no 'beating about the bush' but just a direct statement of our proposed plans.

"We are framing these plans on the basis suggested by you at Friday's meeting, that they shall be practical and tend to better the entire motion picture industry including our members, and that in presenting them we are assured of your friendliness to Equity and that we are not expected to present anything which will diminish our solidarity.

"I have taken up the various points with the Executive Committee and the following have been agreed upon:

"EQUITY SHOP.—This question has been carefully considered by our Committee and they wish me to very earnestly urge upon you the advisability of Equity Shop as the only means of our giving 100% service. If, however, further discussion on this point is useless we present this alternative: a minimum of 80% Equity membership in all casts to be classified as follows: 80% principals, 80% small part and bit actors, 80% professional extras, 80% chorus.

The definition of these respective groups to be as follows:

	Weekly Basis	Day Basis
Principals .....	\$200.00 and up	\$50.00 and up
Small Parts and Bits.....	\$125.00-\$199.00	\$25.00-\$49.00
Professional Extras .....	Below \$125.00	Below \$25.00

"LOCAL GOVERNMENT.—We believe it to be best that matters affecting the motion picture studios in Los Angeles shall be under the control of an Executive Committee of twelve, all of whom shall be experienced in the situation here.

"WORKING CONTRACTS, Etc.—Your desire for quick decision leads us to suggest that as soon as we find that we are agreed on the important general issues, a very small committee from each of us should immediately check through the proposed minimum contract or contracts and see if there are any important differences of opinion. This committee should be particularly versed in studio conditions and should be vested with the power to consider and agree upon all matters which have to do with the employment and pay of the workers, and in accordance with our offer an umpire should be chosen who will make a final determination in these matters should the committee be unable to agree.

"Included in the above are to be improved methods of employment of small part and bit actors, professional extras, etc., also Call Bureau matters.

"HOURS OF WORK.—We feel that stars can determine their own hours of work.

"In order to adjust studio cases which may arise from time to time we feel that the Association of Motion Picture Producers should engage one first-class man and the Actors' Equity Association another. These two would be liaison officers and I am confident that their efforts would prevent possible friction. If, however, a deadlock should occur on any possible matter or thing, we suggest that two or three of your salaried officers in New York and the same number of our thrash the matter out there, since they would be away from the scene of dispute where no one would be affected by local prejudices. This plan we believe is already working well with the crafts.

"Sincerely,

ACTORS' EQUITY ASSOCIATION,  
By FRANK GILLMORE, President."

At this second meeting Mr. C. B. DeMille, president of the Association of Motion Picture Producers, and Mr. Louis Mayer, were also present. As soon as our letter had been delivered, the Equity group retired to give them a chance to think it over. In about fifteen minutes we were called back and were told that any definite percentage was unacceptable. During the discussion which followed the 80-20 proposition, the producers asserted that it had in it element which would not be acceptable to powerful members in their group, but stated their willingness, as an alternative, to agree that the solidarity and integrity of the Association would be maintained by a provision in the agreement that "once a person becomes a member of Equity he would not be allowed to desert it either through non-payment of dues or otherwise, and continue to have the benefit of employment in the studios. He could seek work in any other branch of acting, but that as far as the studios were concerned once an Equity member, always an Equity member." We were also to have the privilege of organizing and securing recruits.

They believed that already we had practically everyone in the fold and that we would be poor organizers if we could not secure the others. They guaranteed no discrimination. My first report was that their proposition was an impossible one. However, we went on talking and we finally decided to return to our Executive Committee as it was not fair to our members as a whole that a hasty decision should be made.

The Executive Committee culled it over, and the next day, August 6th, we went again to Mr. Schenck's house. This time we were met by a sub-committee representing the previous group. They were Messrs. Sheehan and DeMille. Their courtesy was unflinching and has been so invariably. We presented to them the following letter which has an air of finality, but you will note by the last paragraph that the door was not necessarily closed.

"August 6, 1929.

"To the Committee of Motion Picture Producers Association, Attention Mr. Winfield Sheehan, Chairman, Hollywood, California.  
Dear Mr. Sheehan:

"You will recall that at our first meeting the statement was officially made to us that we were not expected to present or consider anything which would affect our solidarity as an association and in our opinion the counter-proposition which you made yesterday does this very thing. When you asked for our irreducible minimum, we went to our Executive Committee, and with many misgivings they accepted an 80-20 proposition to be so worded that all members whose resignation had not been accepted would remain such.

"It was therefore with considerable surprise that the big concession which we felt we had made was rejected and a counter-proposition made which is quite unacceptable to us. Also we cannot but express a feeling of regret that in regard to working conditions arbitration of same did not seem to appeal to you. While it is true that joint committees ought to be able to reach a conclusion, yet now and then there is an impasse, and it was this which we desired to avoid and surely an independent arbitrator would be judicial and fair to both sides.

"As you know, considering the importance of the issues, there has hardly been a thorough-going discussion with you as to the effects upon our respective organizations of the proposals made, and we will be glad to meet further with you for that purpose.

"Sincerely,

ACTORS' EQUITY ASSOCIATION,  
By FRANK GILLMORE, President.

We met again the next day. Upon this occasion Mr. Thalberg was with Mr. DeMille and Mr. Sheehan, and I had a long chat with him regarding what perhaps might be termed the larger issues of the motion picture industry, such as legislation, foreign fields, etc. It was very interesting. Their committee told me that they had had to retract their offer of "once an Equity member always an Equity member," and we saw at once that this was an opportunity in case of controversy or dispute, to weaken the solidarity of the Association. They were willing, however, to guarantee us a large membership.

There were also present Mr. Loeb and Mr. George Cohan, of their legal staff, who discussed our constitution with Mr. Turner. I fear that this conversation was not particularly satisfactory from our point of view, but the details are not of enough importance to be brought forward at this moment.

Our Executive Committee continued its long sessions and on the 8th we wrote the following letter which could not be delivered until the morning of the 9th, that is, yesterday:

"August 8, 1929.

"To the Committee of Motion Picture Producers Association, Attention Mr. Cecil DeMille, President, Mr. Winfield Sheehan, Chairman of Committee, M.-G.-M. Studio, Culver City, California.  
Gentlemen:

"We have conveyed to the Executive Committee the result of our conference with you. In our second letter, dated August 6th, 1929, we pointed out to you that your counter-proposition to our original claim for 100% Equity Shop would do the very thing which at our first meeting you specifically stated as far from your intention, i. e., to injuriously affect the integrity and solidarity of our Association. It was for this reason that our committee is firm in the belief that it will not be acceptable to our membership and that the 80-20 concession proposed by us is the limit to which this committee can go.

"The action of our committee is to be submitted to a meeting of our members on Saturday evening, and if in the meantime, preferably before the end of Friday, your committee is in a position to communicate to us any change of feeling on your part, we will be glad to have word from you. In any event we will advise you on Monday as to the action of our meeting.

"We are quite willing to continue the previous policy of non-publicity until either of us express a desire to be released.

"Very truly yours,

ACTORS' EQUITY ASSOCIATION,  
By FRANK GILLMORE, President."

The vote tonight will be, as I previously stated, one of confidence in your executives and an approval of their conduct of negotiations up to date or the reverse. Therefore, the discussion tonight will have to be strictly confined to the proposed resolution which I am now about to read. This does not mean that you cannot amend same if you so desire, but it does mean that extraneous subjects must be declared out of order by the chairman.

RESOLVED: That this meeting approves the conduct of the officers and Executive Committee in the negotiations up to date, and expresses the belief that the producers will see that the continued solidarity and usefulness of our Association can be maintained only by there being a minimum of 80% Equity membership in all casts.

Many of you may not understand the full significance of the 80-20 proposition, so I shall now call upon Mr. Lawrence Grant to explain same.

"Every few days the local papers, completely ignoring the essential decency of Equity's demands, and refusing to print any pro-Equity statements, publish reputed interviews with this or that prominent actor or actress, condemning the stand of Equity and highly commending the producers for their habitual sweetness and light. In order to offset this propaganda, the local Equity Association is publishing, semi-weekly, The Actors' Equity News.

"The tone and general attitude of the little paper are well exemplified in the following excerpt. The Times, in a recent issue, said: 'Instead of remaining an association of artists, it (Equity) placed itself in line and agreement with stage-hands, ditch-diggers, janitors, iron-holders, and such.' To which The Actors' Equity News responded: 'Why not? Walter Damrosch, Victor Herbert and others found such alignment no bar to their art nor their dignity. Why should you? And, after all, what's the matter with a ditch-digger, or a janitor, or a stage-hand? A ditch-digger may not always be a ditch-digger. He may become a producer, or even a director. Just as much chance as shirt salesmen, clothes peddlers, waiters or saloon song pluggers. That you once followed a lowly trade is no disgrace. Rather the reverse. Oh, Times, you got off on the wrong foot—for there was a rail-splitter—and once there was a carpenter.'"

On June 17 the Actors' Equity Association called a general meeting of its members in Hollywood. We read that—

"More than 1700 actors thronged the hall. George Arliss was in the chair, and Frank Gillmore addressed the gathering. There has never been such a display of genuine enthusiasm in Hollywood. Both speakers were given an ovation. The entire assembly stood up and cheered lustily for several minutes.

"Mr. Gillmore read a resolution passed by the Central Labor Council of Los Angeles, pledging unstinted support. He then reviewed the present situation in the studios, emphasizing the necessity for Equity shop. He described the few members who had issued statements in the daily press against the organization as 'selfish egotists, indifferent to the welfare of their fellow players.' When the players' names were mentioned, they were greeted with "boos" and hisses.

"The meeting adjourned with the actors singing the song first used in the theatrical strike of 1919, "All For One, and One For All."

## WILL IT BE STRIKE OR PEACE?

Saturday's meeting will be a show-down. Prepare yourself to listen to the final decision with a calm mind.



# To Select Six Best Artists of the Year

## M. P. Academy of Arts and Sciences Makes Announcement

Selection of the best motion picture of the year and the six creative artists whose achievements in all branches have been most notable in the judgment of the motion picture people themselves has started with the filing of nominations for merit awards by the members of the Academy of Motion Picture Arts and Sciences. The nominations are announced to close August 10 after which a board from each of the branches of picture production and a central board will make the final decisions.

Gold statuette trophies will be presented at a banquet of the Academy planned for early January as review of pictures and judging will require several months.

The seven 1929 awards will signalize the best accomplishments by actor, actress, director, writer, art director, Cinematographer, and the company whose production is considered the best of the year. No special distinction will be made between talking and silent pictures. Awards will be based on pictures released in Los Angeles during the year since August 1, 1928.

"The development of talking pictures has made individual achievements of artists much more difficult to judge," according to Frank Woods, secretary of the Academy. "Sound has brought in a new element to screen art and a host of new people. Very close competition is indicated from the first nominations received."

Awards of merit are conferred annually by the Academy which is composed of 375 of the principal motion picture people including actors, producers, directors, writers and technicians. Presentations for 1927-28 were made by Douglas Fairbanks, president of the Academy, to Janet Gaynor and Emil Jannings for acting; Frank Borzage and Lewis Milestone for direction; Benjamin Glazer, Joseph Farnham and Ben Hecht for writing; Charles Rosher and Karl Struss for cinematography; William C. Menzies for art direction, and Roy Pomeroy for engineering effects. "Wings" and "Sunrise" were declared to be the most outstanding pictures of 1928 and special prizes were awarded to Warner Brothers for "The Jazz Singer" and to Charles Chaplin for "The Circus."

### Academy of Motion Picture Arts and Sciences OFFICIAL NOMINATION PAPER

#### Merit Awards for 1928-29

To be filled out and signed by Academy members only. Mail or deliver to Academy secretary before August 10, 1929.

An approximate list of productions eligible for consideration in selecting individual or company achievements accompanies this paper. But nominations are not confined to pictures so listed. Members may nominate candidates for awards from any production coming within the specifications, namely, all motion pictures, first publicly exhibited (not previews) in the

Los Angeles District from August 1, 1928, to July 31, 1929, inclusive.

Note: With names of pictures in the first six nominations below, indicate the producing company by initials or abbreviations as (Par.) (M. G. G.) (Fox) (U) (U. A.) (W. B.) (F. N.) (Col.) (Fif.) (Pathe) (R. K. O.) (Tech.) (Ed.), etc.

(1) **Actor**—Name one candidate for award for best performance or performances, talking or silent, with special reference to character portrayal, comedy or dramatic rendition, and speech and diction if employed.  
Name of Actor.....  
Picture or Pictures.....

(2) **Actress**—Name one candidate for award for best performance or performances, talking or silent, with special reference to character portrayal, comedy or dramatic rendition, and speech and diction if employed.  
Name of Actress.....  
Picture or Pictures.....

(3) **Director**—Name one candidate for award for best achievement in the art of direction, talking or silent, comedy or drama, with special reference to character developments, originality of treatment, co-ordination of sound or audible speech, if employed, and excellence of craftsmanship in directing as a whole.  
Name of Director.....  
Picture or Pictures.....

(4) **Writer**—Name one candidate for award for best achievement or achievements in writing for the screen, silent or talking, original or adaptation, with special reference to construction, originality of treatment, character development, theme, consistency, dialogue, and general excellence of the whole.  
Name of Writer.....  
Picture or Pictures.....

(5) **Cinematographer**—Name one candidate for award for best achievement or achievements in cinematography with special reference to photographic art and quality.  
Name of Cinematographer.....  
Picture or Pictures.....

(6) **Art Director**—Name one candidate for award for best achievement or achievements in cinematography with special reference to photographic art and quality.  
Name of Art Director.....  
Picture or Pictures.....

(7) **Production**—Name the best picture production, silent or talking, drama, comedy, or musical production, with special reference to quality, public appeal, general excellence and all elements that contribute to a motion picture's greatness.  
Name of Company.....  
Name of Picture.....

Signed.....

Academy Member.

#### Rules Governing Academy Awards 1928-29

1. Awards are for most distinctive achievements in motion picture productions, first publicly exhibited (not previews) in the Los Angeles district

from August 1, 1928, to July 31, 1929, inclusive.

2. Achievements for which awards are bestowed in 1928-29 competition are: (1) Actor's performance or performances, (2) Actress' performance or performances, (3) Director's achievement or achievements, (4) Writer's achievement or achievements, (5) Cinematographer's achievement or achievements, (6) Art Director's achievement or achievements, (7) Best Production.

3. Each member of the Academy of Motion Picture Arts and Sciences may make one nomination for each of the seven awards, by filing the same with the Academy secretary on or before August 10, 1929, which date may be extended on due notice by the secretary for good and sufficient reasons.

4. All nominations shall be classified by the secretary for submission with the original papers to Boards of Judges selected from each of the five branches of the Academy, nominations for the acting awards to the Actors' Branch judges, and the other nominations in a like manner to the Boards of Judges for the corresponding branches.

5. The Board of Judges for each of the five Academy branches shall consist of five qualified members of the branch to be selected by the Executive Committee of the branch as soon after August 10, 1929, as is practicable, and no candidate eligible for award in the competition to be judged shall be named on the board.

6. Each Board of Judges shall consider the ten candidates for each class of award submitted to it, and from this ten shall select five who in their opinion are best entitled to the said award, naming the five in their order of excellence as judged by the board. The findings of each board shall be duly certified for final submission to the Central Board of Judges.

7. The Central Board of Judges shall consist of one member from each of the five Academy branches, to be selected by the respective Executive Committees of the branches from the respective branch memberships excluding candidates for awards as reported by the Branch Boards of Judges. The Central Board of Judges shall be appointed as soon after the Branch Boards have submitted their findings as is practicable.

8. The Central Board of Judges shall select for each of the seven awards one candidate from the five recommendations submitted by the respective Branch Boards and shall award to the seven thus selected Academy First Awards for 1928-29. The Central Board of Judges may take into account but shall not be bound by the order of excellence observed by the Branch Boards in naming their recommendations.

9. The Secretary, the Branch Boards of Judges and the Central Board of Judges shall observe due and proper secrecy in considering nominations and selections and no announcement of individual results shall be made until duly authorized by the Board of Directors of the Academy.

10. Awards for 1928-29 shall be

attested by certificates and statuette trophies in the same manner inaugurated in bestowal of awards for 1927-28.

### FAWCETT HAS STAGE OFFERS

George Fawcett has two offers to consider for stage productions in which to make his return after his years in pictures. The actor made his last appearance on the stage as a star in "The Great John Ganton" and "Treasure Island." The former was one of his favorite roles and following an American tour of the big cities, he went to London with it where he had two successful seasons. Fawcett shares with those actors who have done their acting behind the footlights, a desire to have once more the larger medium of the stage for his art. So it is highly probable that he will accept an engagement.

Henry Porch, American talking picture engineer, was killed, and two of his countrymen, Raymond King, of Rochester, N. Y., and Richard W. Kirkpatrick, were severely injured when an automobile which King was driving crashed over a parapet of a bridge across the Thames River at Staines.

### CHARLES F. ADAMS ATTORNEY-AT-LAW

312 Warner Bros. Theatre Bldg.  
6425 Hollywood Blvd.  
Phone HOLLYWOOD 5177

### SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

MARIE LA MARR  
ELECTROLYGIST  
6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

Speed at Reasonable Prices  
Expert Mimeographing and Typing

### STENOGRAPHIC SERVICE OF HOLLYWOOD

415-A Taft Bldg.  
GL. 6214 GR. 8367

## NOTICE

New sound studios ready, in the heart of Broadway, to save your time. Finest recording and lighting systems. A music department is at your service. Theme songs and feature synchronization arranged and composed at reasonable rates.

SOUND TRANSFERRED  
FROM FILM TO DISC  
RADIOTONE STUDIOS  
1600 Broadway New York

Watch Hospital



Any watch repaired in 24 hours. Old watches cleaned and jeweled. Free estimate. 408 S. Broadway. Opposite "The Sign" Co. Tel. 2-2000

**\$1**



# Dialogue and Sound Aids Comedy Films

## Harold Lloyd Shows Judicious Use of New Art in Picture

Pioneering in motion picture production is no novelty to Harold Lloyd. To his ingenuity the screen owes many of its comedy highlights. He has experimented with comedy technique and turned out such pictures as "High & Dizzy" in the old days, then "Never Weaken" and topped them off with the peak of thrill pictures, "Safety Last."

He made story means as much as comedy to his productions with "Grandma's Boy." His "chase" pictures such as "Girl Shy" and "Speedy" stand out prominently, and in "The Freshman" he set a mark for other producers to shoot at with college pictures.

### Industry Watches Lloyd

Now the industry is focussing its attention on what Mr. Lloyd proposes doing with dialogue and sound in "Welcome Danger," which will be his first experiment in the new art. Little or nothing has emanated from the Lloyd studio on this score. But for several months the comedian and his staff have been working, night and day, experimenting and actually producing, what probably will be the first comedy of paramount importance made with dialogue and sound synchronization.

The writer was fortunate enough the other day to see a portion of what the comedian already has done with sound and dialogue. What was theory a few short months ago, Lloyd has developed into reality. He has made sound an asset to his comedy that could be attained through no medium other than synchronization. He has made dialogue build up sequences, or "factions" as he calls them, that otherwise might be slow, for they relate story, and story telling always slows down action.

But what he has set out to do, and has done, judging from the first synchronized episodes, is to make a motion picture with sound and dialogue added.

Lloyd primarily is interested in moving pictures. Anything that detracts from fast comedy action, the sort which he is accustomed to making, is taboo with him. In his sound work, the bespectacled comedian is shunning anything that would give his picture the "match box" appearance of so many talking pictures.

### Not Hampering Camera

"We cannot permit the camera's scope to be influenced by the microphone," Lloyd expresses it. "We must have liberty of action. The sound apparatus must be attuned to take in the range of the camera lens. Comedy to be of the calibre we are accustomed to making cannot be slowed down to compromise with the microphone's shortcomings. We have found, however, that some of these failings are mythical. In producing comedy, we often have been faced with problems which technicians in other branches of the industry might have found insurmountable. Nothing

violating any confidences in relating, is impossible in comedy. We proved many times. The same is true in our sound work. We have found we can do things that previously we regarded as unorthodox and impracticable. But we are doing it nevertheless, and getting the results we are after."

Present plans call for "Welcome Danger" to be 100 per cent dialogue and sound. Its outcome will be keenly interesting to motion picture executives, especially in light of the fact that Lloyd always has been a pace-maker in his particular line, and that with his silent pictures he built up a following that made him an outstanding draw at the box-office.

Lloyd has made a complete silent version of "Welcome Danger." I saw a preview of it in fourteen reels, and how he cut it down to eight or nine is a mystery to me. It was closely knitted then and abounded in laughs. It has four or five reels of underground Chinatown stuff as funny as anything Lloyd has ever done.

### Many Potentialities

The potentialities of these reels when synchronized with sound and dialogue are boundless. They have every attribute to make outstanding sound sequences.

"We do not propose to draw sound in just for the sake of sound itself," declared Lloyd in discussing the pos-

sibilities of synchronization. "Fortunately in this picture we have every opportunity to use sound and make it mean something. We have countless scenes where sound can be injected to improve gags which in silent form were funny."

"The breaking of a dish, a shriek, or even a gulp occasioned by fright, all are made to mean much more in sound than they do in silent even though in the latter form they get their laugh as planned."

### An Asset to Comedy

"Sound unquestionably will be one of the greatest assets to a comedian. Dialogue has to be carefully spotted and timed so as not to interfere with laughs."

From what I gathered talking with the comedian, one of the most perplexing of his problems in the past has been in maintaining interest in his pictures while relating story. This building up process is vital to comedy action, leading up to laughs, but always it had to be intriguing to maintain an audience's interest until topped off by a laugh sequence.

This problem probably will be lessened through dialogue, for story can be related more quickly and more interestingly with dialogue than it can with titles.

This experiment of Lloyd's will have a great bearing on the future of

the screen comedy. Laurel and Hardy have proved slapstick can be vastly benefited through the new order of things.

Lloyd, with his high-class type of comedy, has a problem much greater than any thus far met by motion picture producers. His genius is being put to its acid test, but I am not I hope, that what I saw of his sound work on the screen the other day indicates that nothing will be lost from the old Lloyd appeal, and a great deal added.

1 1 1

### ON LOCATION

Announcement from Inspiration Pictures' offices states that Henry King will take Jean Hersholt, prominent character star, together with other members of the cast of his picture, "Out of the Night," down to Florida to shoot exteriors for this all-dialogue production. Hersholt will share honors with Lupe Valez, United Artists' stellar actress.

1 1 1

### STARTS SOON

Production on "Barnum Was Right," starring Glen Tryon, was completed this week on the Universal lot, and preparations for making "Skinner's Dress Suit," with Tryon in the stellar role, are being rapidly gotten under way. This will be Tryon's third vehicle since his sensational success in the featured role of "Broadway."

## FOR SALE

323 North  
Citrus Ave.

One Block  
West of  
Highland;

Near Corner  
Beverly Blvd.



323 North  
Citrus Ave.

One Block  
West of  
Highland;

Near Corner  
Beverly Blvd.

Owing to business demands necessitating my remaining in the East for some time to come, I am desirous of selling my beautiful Spanish bungalow, consisting of 7 rooms, 2 bathrooms (shower), 2-car garage, beautiful planting, patio.

**DOWN PAYMENT, \$5,000**

Balance on first mortgage, and easy payments.

APPLY ON PREMISES

**EDWARD CLARK**



# Browsing Around

with

## The Nighthawk

Those that have lately "gone Hollywood" resorted in bunches last Sunday night at "Two-Ton" Henry's chatter cafe, to get a peek at a movie "big shot"; imbibe the cinema atmosphere, or bend an ear to the pro-and-con Equity rumble. It was a gala and banner night at the famous rendezvous, the turnstiles registering the largest Sunday attendance in months. Henry's smile was as broad as his abdominal girth and the dummy newsboy, in front, was the picture of happiness because he was mistaken several times for the famous coming lightweight champion boxer, Dummy Mayan. But to the noise within, and the little by-play of feature and gesture that gave an individual character to each table group.

Garry Cooper and Lupe Valez stared romantically at each other, perfectly oblivious of the vulgar eyes that were darted at them from all angles of the cafe; Eddie Lambert, Orpheum headliner, toddled in, dressed tyrolean from the waist up and very mulh niblick from the loins down; "Filmograph" furnished Sol Solinger and Miss Prosser, Tom Thornton and his beautiful wife, and Mr. and Mrs. Hiron; while in the offering ye Editor, Harry Burns, and the madame, Dorothy Vernon, gave the many times over to the sociable feast that soothed their optics; Dave Allen of Central Casting renown breathed "just back from paradise" (Catalina) to every one that played microphone to his voice.

Then there was Jackie Taylor, the Heifitz of Cocoanut Grove, singing the praises of golf and telling how its big, open stretches had brought back life and joy to his warped anatomy; Charley McHugh (Little Lord Fauntleroy), known as "The

Wild Man of the Mountains"; Lloyd Campbell, expert cinema cutter; Al E. Green, director of George Arliss' "Disraeli"; Albert Roccardi; Billy Dooley, funny on and off the screen; Jimmy Hogan, director of "Steel Preferred"; Charley Enze, who occupied three chairs; Papa of Jackie Coogan; Lee Zahler, who has just finished synchronizing two pictures, one starring Alberta Vaughn and the other Mickey McGuire; Edward Luddy, director—and Manager Bernstein of Jackie Coogan.

The Roosevelt's "Blossom Room" turned 'em away last Saturday night in the cool of the midnight hour. It looked for a spell as if Movieland was there to a man, including Billy Wickersham and his charming sister, Ella. The big overseer, Dick Beck, wilted four collars in placing his vast clientele in snug nooks and corners and his side kick, "Little Blossom" (Adolph Bodner), was almost lost, now and then, in the vortex of the dancing floor. Minerva Pearson, Peggy Gray and Murcha Johnson, the Three Graces, who stow away your skypieces in escrow, had the biggest night since the "Blossom Room" opened its fairyland portals. Fatty Arbuckle came early and remained late entertaining a party composed of Ann Pennington, Doris McNamara, Georges Carpentier and Leo Morrison. Bessie Love flitted in about 11 o'clock and was soon overcome with writer's cramps furnishing autographs to her many admirers.

Sydelle Breitman and Jeane Klein, two beautiful brunettes (New York magazine writers) grabbing cinema atmosphere for stories and incidentally collecting celebrity autographs; Eugene O'Brien lent his thespic presence; Jack Mulhall, a fountain of joy and gladness to all within the compass of his voice; Alice Day; Joe McCloskey, known as Hollywood's diamond nabob; Conrad Nagel entertaining a party of 45 congenial spirits; George K. Arthur, with his back to the wall; Mary Brian, one of the "big shots" in the talkies; Clara Bow and her shadow, Harry Richman; that wonderful dancer, Lena Basquette; Poland Coleman, the big doings in "Bulldog Drummond"; dear old Alex Francis; the lovely Joan Bennett, the latest cinema sensation; Alberta Vaughn; Paul Whiteman; Major Turner from Winnipeg.

Noah Beery, who puts the joy of "Paradise Farm" into everybody's heart, and Patsy Ruth Miller, who is going over great in the talkies. All enjoyed the comicalities of Phil Saxe, Jimmy Taylor and Red Stanley, the inimitable funsters of "Aronson's Commanders" matchless orchestra of 14). Their latest take offs, "My Hero," "The Farmer's Daughter" and "Smoky Joe" are by far the most comical stunts of their kind ever pulled off in a Los Angeles cafe chantant. Aronson remains at the "Blossom Room" five weeks longer.

and will then return to New York. He and his orchestra is Hollywood's latest sensation.

At the Montmartre last Wednesday night—pardon us—at the realms of Eddie Brandstatter, silver-sheet celebrity let loose "whoopie" with a vengeance, the evening being one of the most hilarious that ever came off within its famous four walls. By the way—'tis whispered that Eddie is about to project his "Three Hundred Club," mansion of joy next door to the Montmartre. The club will be a sort of private affair for moving picture folks, patterned after the "Sixty Club"—so here's "bon voyage" to you, Eddie. But let's back to the dear old Montmartre as Owen Moore and his wife enter to partake of the gayeties, accompanied by Myron Selznick.

Out on the polished floor, Albert Vaughn is just dancing her dear little life away as her charming sister looks on and applauds (Alberta won the silver cup dancing prize some two weeks ago); Mattie Kemp is always close to Alberta's elbow—wonder why? Mahlon Hamilton is the life of a gay party of six; Ray Hallor, who has just completed "Fast Life" for the First National; Willie Bernstein the Mayor of Hollywood (with Hallor) keeping his peepers skinned for any one that looks like Molly O'Day, he mistook Doris Hill for Molly and was keenly disappointed; Jeanette Loff, one of the best and most graceful dancers on the floor; Frank Orsatti, the movie's Santa Claus in the real estate line; Veletta Duncan, one of First National's best bets and Harry Green, the screen's best Jewish comedian, who recently started in to shoot his unctuous humor and gags into "The Kibitzer."

### EDYTH KRAMER

When Harry Carroll's Revue opens at the Music Box Theatre in Hollywood on September 15, one dark-eyed vivacious



young woman is expected to prove herself a hit of the show. This beautiful brunette is Edyth Kramer.

Miss Kramer is one of the most versatile of the younger motion picture players. Not only has she headlined vaudeville billings, but she has also proven herself a silent and talking picture "find." During her short stay in Hollywood, she has already appeared in a half dozen pictures.

Miss Kramer has just been signed by Harry Carroll to play the ingenue lead in his revue, which is expected to prove one of the outstanding musical comedy events of the coming season.

### "39 CLUB" MEETS

Members of the "39 Club" are scheduled to meet at 8 o'clock Monday evening at the Equity quarters at 6922 Hawthorne Avenue. The meeting was called by Gene Garung, president.

### WALLACE STUDIOS

#### WELL REPRESENTED

The Earle Wallace Studios of Stage Dancing are well represented at Fox West Coast Theatres this week.

Franklyn and Warner, former professional students of Earle Wallace, are being featured in Fanchon and Marco's "Screenland Melodies" Idea at Loew's State Theatre. This clever team of acrobatic dancers recently completed a tour of the F. & M. circuit in the "Hottern' Hot" Idea and have been learning new routines at the Earle Wallace Studios of Stage Dancing. Their present tour in "Screenland Melodies" will take them to New York.

Ben Armand and Leo Myers, tap dancers, who were recently seen in the picture "Not Quite Decent," featuring June Collyer and Louise Dresser, are now appearing in Fanchon and Marco's "Melon-choly Blues" Idea at the Egyptian Theatre. They are featured in a specialty tap number. This engagement will then go to New York, where they are booked for a musical comedy appearance in the fall.

Earle Wallace is noted for the many dance teams he has developed. Former students of his are in numerous Fanchon and Marco Ideas, others being featured in Public units, and many others now dancing in vaudeville and motion pictures.

ARTHUR KOBER, the press agent, is gonna be a producer this coming season.

### WELCOME

Published by Sigurd Russell and edited by Ole N. Ness, "Footlights," a magazine devoted exclusively to the theatre, is to make its appearance in California late this month.

"Footlights" will contain feature articles by well-known writers, a chronicle of general activities, news of plays, actors, playwrights, directors, and theatre-crafters. It will also include reviews of worthwhile productions, plays and books of the theatre.

### LA MONICA CAFE

(Santa Monica Pier)

Specializing in  
FISH DINNERS

Free Parking to Our  
Patrons

### MEET MARIE

"California's Own 'Tex'"  
at the

NEW YORK  
CLUB

6159 Washington Blvd.

Spanish and Italian Dinners  
Old Fashioned Southern  
Fried Chicken

50c Cover Charge Except Saturday

## ..... CAFE ..... La Boheme

Famous for  
FILET MIGNON  
Dancing—No Cover Charge  
OXford 2205  
8614 Sunset Blvd.

TONIGHT  
in the  
BLOSSOM ROOM  
The World's Greatest  
Entertaining Orchestra

Irving Aaronson's  
COMMANDERS

ROOSEVELT  
HOTEL

PLAYGROUND OF THE STARS







## KIDDIES KORNER

By BAB MULLEN

Vondell Darr, who is one of the really talented child actresses, and who enacted her part in "The Dummy" so remarkably, has between intervals of play and travel, devoted her vacation to singing, dancing, and swimming. She has recently returned from a vacation spent with her parents at Momoth Lake.

Virginia Wiseman, known as "the little girl with the big voice," is featured every Thursday night during the children's hour over KFI, where she is under contract for one year. She has just completed a comedy act for West Coast Theatres, and she is also playing a character role in "Sunny Side Up," which David Butler directs for Fox.

Dorothy Gray, who is well remembered for "The Baby Follies," which Gus Edwards directed for M-G-M, is at home quite ill.

Little Artye Folz has been spending the past weeks enjoying a most pleasant vacation at Santa Monica and Maribou. She has also resumed her voice and piano studies with Prof. Howard Brown. Artye is to be seen as one of the children in "Sunny Side Up," as well as in the Sunny Jim comedies.

On the day that ground was broken for the erection of the Warner Brothers Theatre Building, a tiny lad named Paul Pritzloff found a horse-shoe just where the present stage is now located. It was surely a good luck omen for Paul, who has been kept busy in pictures ever since. One particular part he played was in "Married in Hollywood," a Fox-Movietone production which Marcel Silver directed and which featured Norma Terris and Harold Murray.

Paul is at present busy in Greta Garbo's untitled picture, which Jacques Feyder is directing. He was also in "Sweetie," Paramount pro-

duction. No wonder Paul likes horse-shoes!

Four-year-old Billy Layman, "the boy with a smile," is to be seen daily at the Carter's College of Swimming where he is earnestly engrossed in learning the art. Billy is also busy with his tap-dancing.

George Book-asta was elected president of the Children's Club at the Carmel Theatre. He and his brother entertain there every Saturday.

### LESSER TO OPEN AN INVESTMENT SERVICE

Sol Lesser, who for many years has been one of the most outstanding men in motion picture and financial circles in the country, has announced his return to active participation. He is planning to conduct an investment banking business and an investment counsel service for the formation of an investment trust. Mr. Lesser's new offices are located at 7046 Hollywood boulevard.

Among the achievements credited to Mr. Lesser is the formation of the West Coast Theatre circuit, which Mr. Lesser sold to William Fox for \$15,000,000 two years ago. He also produced all the Jackie Coogan pictures, which grossed approximately \$15,000,000.

At present, Mr. Lesser is president of the Principal Pictures Corporation, which controls the Roy Davidge Film Laboratories; president of Master Pictures Corporations, which controls the Harold Bell Wright stories; president of Principal Theatre Corporation; president of the Plymouth Investment Corporation, and director in Ocean Park Realty Company.

### N. V. A. INITIATE NEW OFFICERS

At midnight Saturday, August 31, the inauguration of the newly elected officers of the N. V. A. will take place at the clubhouse on West Forty-sixth street. The new officers are: Eddie Cantor, president; Walter C. Kelly, vice-president; Solly Ward, second vice-president; Pat Casey, treasurer, and Henry Chesterfield, secretary.

Visiting Samuel Bischoff, studio manager of Columbia, are Miss Lillian Bischoff and Mrs. Max Schiff of Hartford, Conn., both sisters of Bischoff. They are here for a short stay and are to return East next week.

Frank Borzage, who is to direct John McCormack in the tenor's first opus for Fox on Irish territory, is said to be thinking of importing an orchestra to play the accompaniments. Someone has evidently told him that it is almost impossible to get twenty Irishmen to play together in harmony. For the same reason they always have a German band head the St. Patrick's Day parade in New York.

### DRINK YOUR FAT AWAY USE TAF-ON

No Diet—No Exercise  
\$2.00—Money Back if Not Satisfied

**TAF-ON Laboratories**

1749 Westerly Terr., Los Angeles, Calif.

### BEST SUBTITLES FROM "DANGEROUS CURVES"

(Silent Version—Paramount Picture)

Titles by George Marion, Jr.

"Ma, if you don't start that 18-day diet, you'll get your two weeks notice."

"Too bad we can't all be like you, Pa—and keep our fat under our hat."

"Let's give Paul Revere's two grand-daughters a thrill. Are you with me?"

"With you? I'm so far ahead of you, I'm on my way back."

"Fighting my way out of strange sedans ain't my idea of an evening! I got higher ambitions."

"Honey, your mouth's open."

"I know it—I opened it."

"Why should you want to learn a toe hang?"

"It might come in handy in a street car, when my hands are full of bundles."

"You call Mr. Lee a ham again—and there'll be a brief pause for station announcements—while I learn you different."

"That Zara's to blame. I always think Nature got the idea for snakes from her."

"Will you have table d'hote or a la carte?"

"I just love a good crisp a la carte."

"If you don't come back the show'll close and we'll all be out. Haven't you any loyalty—like in the magazines?"

"Didja hear about the famous coffee case?—Settled, no grounds."

"How did show people get along in the year of B. C.—Before Coffee? I'm glad we live in A. D.—After Doughnuts."

"All you talk about is how swell your act is—how swell you are—you ain't got the backbone of a rubber flea."

"You just tie onto me because you know I was sure fire."

"Go ahead, Mr. Sure—Fire. But when you're all burned out—I won't even give you a flicker."

"Say, if he was drowning, I wouldn't even throw him a towel to dry his hands on."

"You're a swell kid, Pat. Why do you bother with me?"

"Well, us girls can't leave all the good deeds to the Boy Scouts."

### MAY LEASE ANOTHER

Robert Levy, producer of "Come Seven" at the Orange Grove, will probably announce the acquisition of another downtown theatre for an elaborate production of the old musical comedy, "In Dahomey."

Pell Mitchell, business manager of Darmour-RKO, is spending his week-ends at the Seventh Heaven Pinochle and Trout Fishing Club. Mr. Mitchell is president and treasurer of the club and also rents out the fishing poles and decks of cards.

### MURPHY CREDITED FOR MANY ELECTRICAL INNOVATIONS

Included in the permanent payroll of the Warner Brothers studios are 250 electrical engineers, who constitute the largest technical staff of any staff of any organization in the industry. This staff is under the direct supervision of Frank L. Murphy, who is considered an incomparable authority on the subject of lighting and technical effects.

During the past three years this force of experts has unravelled the problems pertaining to Vitaphone and has introduced many innovations for sound screen improvement. Today Vitaphone production has the flexibility formerly possible only to silent pictures.

Among the devices which the technical staff has evolved are the movable camera, the movable microphone, the system of remote control in recording, and equipment to record exterior scenes. Sea sequences are now also possible. The elimination of the camera-booth in favor of the more compact camera-cloak was also manipulated by the Warner electrical engineers.

Many of the achievements of the electrical staff have been due to the ingenuity of Murphy, who was personally responsible for the electrical pageants which featured the Shrine and Elk conventions during the summer. The beautiful parade effects, which evoked so much praise, were planned by him and executed under his supervision. He also arranged the lighting effects for the Jubilee at the Hollywood Bowl last Wednesday night.

### GERLY

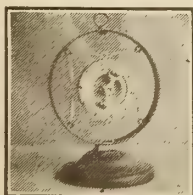
"Parfumeur to the Stars"  
Creator of

"B'LOVE"

for Bessie Love

6705 Hollywood Boulevard

### MICROPHONES



2-Button Type  
For Public  
Address, etc.,  
list .....\$25

Standard  
Broadcast  
Model, list...\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers,  
Cords, etc. Miniature Microphone, Paper  
Weight, Radiator Ornament. Die Cast,  
Bronze finish; prepaid on receipt of \$1

EXPERT MICROPHONE REPAIRS

Dealers Everywhere

**UNIVERSAL MICROPHONE CO.**

Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton  
St.; New York: Gotham Eng. & Sales  
Co., 50 Church St.; San Francisco: C.  
D. Langevine Co., 274 Brannon St.





## WHAT'S NEW IN THE SHOPS OF HOLLYWOOD

### STAGE STARS USE MAUDE LESLIE PREPARATIONS

Better Beauty Preparations than those of Maude Leslie, who has a Beauty Salon at 1330 Brighton Way, Beverly Hills, have not been made. When they are, Maude Leslie, favorite of the stage for many years and who is noted for her beauty of complexion, will make them. Because of the purity of the ingredients used, these preparations cannot possibly harm the skin but on the other hand will keep the complexion young and beautiful for years to come. That stage and screen stars, whose skin must stand the strain of heavy make-up year after year, write to Miss Leslie telling her that they cannot do without her preparations, speak highly for these wonderful products. After you have used Maude Leslie, you will find them indispensable. A facial at the Maude Leslie Salon will do wonders for you too! Phone Oxford 4735.

*Sideline diversions for movie extras must be silent now that talking pictures are the rage. Dancing and arguments between waiting extras are barred, and knitting is again coming in vogue among the women. Several women extras were seen knitting on the First National-Vitaphone picture, "The Woman on the Jury," starring Dorothy Mackaill, this week.*

JERRY VAUGHAN, who supplies flowers to practically all of the sets at the larger studios, may be reached at the Hollywood Gardens, 1515 North Vine street. Phone Granite 6280.

### Poor Farm Entertained

An unusual and interesting program, sponsored by Equity and the Troupers, was given at the Poor Farm last Wednesday afternoon. The artists appearing were Madelyne Spurgeon, Peaches Jackson, sister of Mary Ann and little Dede Francis, five-year-old child actress who has been proclaimed by critics to be the Duse of tomorrow. The program was arranged by Elise Schuyler Garrett.

### Exclusive Styles in Fur

Every fur at the Baker Fur Company is of original and exclusive style. Models in beige caracul, black and white broadtail and other smart combinations are being shown at this time and all at interesting summer prices. A small deposit will hold the most expensive fur coat or neck piece until such time as you may need it. You will save yourself from 20 to 30 per cent by buying now. This exclusive fur shop is located at 6325 Hollywood boulevard.

### "Toad in the Hole"

If it's "Hollywood"—it has to be novel. If it is food, it has to be good! Now we have the "Toad in the Hole!" Doesn't that arouse your curiosity? After you have tasted it, your appetite will also be aroused for it is the most delicious dish you have

### HELPFUL HEALTH TALKS

By Paul Marshall, Ph.D.

There isn't a person in the world who hasn't the time to take care of health. All too often, we discover this when it is too late and then we realize that an ounce of prevention is always worth a pound of cure. We



A Modernistic Sweater sketched at the Knit Shop, 6648½ Hollywood boulevard. Smart three-piece knit ensembles and quite the thing for early fall wear are being shown now. They are beautifully made in all of the newer shades and sell for \$19.75.

ever tasted. There are no jaded appetites as far as the "Toad in the Hole" is concerned. Here it is: One large special roasted potato, split open and weighing a pound and a half (don't let that frighten you). You can go on that Eighteen-day Diet later on. A tenderloin steak that melts in your mouth and a specially prepared McHuron Sauce. Doesn't this sound like a real meal? It is and incidentally the talk of the town. How about a "Toad in the Hole" for dinner tonight? The place is McHuron's Grill, conveniently located at 6160 Hollywood boulevard.

SMART gowns for every occasion are designed by that exclusive shop, Lido's, at 2103 Highland avenue. At this time, all of the original and stunning models shown from Lido's at the coming Fashion Show at Agua Caliente are on display. These Lido Creations which evoked so much favorable comment at the revue include the most recent trend of the mode in evening, afternoon and smart street-wear costumes. Your gown will always be correct if designed by Lido. Phone Gladstone 3043.

*With the closing of "Front Page," Ken Duncan, the well known stage actor, has gone on to New York where he will open shortly in a new Broadway play.*

live today at too great a tension, we eat the wrong kinds of foods and get practically no exercise. These conditions tend to wear out the machinery long before its time and unless some system of exercise and diet is adopted, we are apt to find ourselves suddenly in poor health and even at a time when it is too late to do anything about it. Our system of health simply normalizes and corrects whatever may be wrong. There is no strenuous exercise or harmful diet connected with our course. You will find the modern intestinal baths and colonic flushes most helpful, as are the scientific massages, sun baths, electric cabinet baths and the vibrator and oscillator treatments. If you will call at 5701 Hollywood boulevard or phone Granite 1560, I will be glad to further explain the Marshall Heath System to you.

### FOR FALL WEAR

Meyer Millinery are showing advance styles in Velvet and Imported French Felts. The hats in this shop are all original and exclusive styles, made to suit the individual. Mr. Meyers, who is a designer from Fifth Avenue, New York, where he owned an exclusive hat shop for twenty-five years, molds each hat to the individual so that every line is perfect. You will find Meyer Millinery on the second floor of Warner Bros. Theatre Bldg. Room 207.

THREE dozen dresses from the South Sea Islands were received today at the Paramount studios in Hollywood for use in future film productions. They are pieces of hand-woven cloth which, wrapped around bodies, are the only coverings worn by the native island women.

Inhabitants of Ellice Islands make the cloth with a fibre and give it a linen surface. Each piece is covered with a different design of batik work.

The materials were purchased by Harry Stout, cameraman, who is filming the islands, and sent to Frank Richardson, head of the Paramount wardrobe department.

### Hollywood Styles

George W. Gibson, Style Impresario and President of Fashion Features, left recently for New York, going via of the Standard Air Lines. With him were the first Hollywood designed gowns to be taken to the Eastern Metropolis for manufacture and national distribution.

These frocks designed by First National, M-G-M, Fox, Warner Brothers and other studios have been modeled by motion picture stars for Fashion Feature's Style News. They will be advertised as exclusive models from Hollywood, the "Fashion Center of the World."

*Fashion Features, Inc., is using Technicolor process to film the styles modeled by moving picture stars in its popular fashion reel, and is consequently able to reproduce exactly the shades and colors that are worn.*

### ALMA WYNNE BELONGS TO CALIFORNIA

Alma Wynne, former Morosco player, was truly coming home when she stepped off the train in California as she is one actress who really belongs to the state for her grandfather (after making three hiking trips across the U. S.) founded the city of Three Rivers, naming it after his former home in Missouri.

### DOT FARLEY HONORED

Dot Farley, well known feature actress who next will be seen in a leading role of "Why Leave Home," Walter Catlett's starring vehicle for Fox, was honored on Sunday when the Vernon Dahlia Farm named its newest and most perfect bloom as the Dot Farley. Miss Farley was present at the invitation exhibit at the nursery to christen this gorgeous peach and canary colored flower and it is planned to re-enact the ceremony a little later at the annual Dahlia Show.

*Beulah Christian, one of the models at the recent Agua Caliente Fashion Show, was attractive in an Orchid Chiffon Gown with buffont skirt—a Lido Creation.*

Moran and Mack were lounging against the side of the Paramount studios one day during the progress of their picture, "Why Bring That Up?" when an actress passed.

Moran—Look at that girl. Don't you think her mascara is too heavy?

Mack—Maybe we ought to help her carry it.



# New Theatre Mart Musical Comedy—"Wanted—A Romance"



MARCIA HARRISS



HELEN ANDERSON



SUMNER GETCHELL

The Theatre Mart will present as its next production the new musical comedy entitled "Wanted—A Romance," by Hazel Madelin Lindoft, opening Monday, August 19, for one week.

This musical show promises to be a real treat for those

who enjoy catchy tunes, a quaint plot, whimsical, sparkling dialogue, along with pretty girls directed by George Cunningham. The cast includes: Micky McBan, Marcia Harriss, Helen Anderson, Robert Lawler, Edith Wilde, Melba Jeanne, Jack C. Cation,

Elmer Bramel, William Standing, Royal Elliott, Howard Lorenz, Billy Kussman, Geo. McLaren, Sumner "Cudgie" Getchel, Bennie Hall, Beverly Jensen, Felix Velez, Pat Kemp, Lucile DeWolfe and Don McCann. The chorus includes: Laurel Arnold, De-

lores Hall, Dolly Ray, Donna Parke, Muriel Hawes, Lois Smiley, Catherine Griffith, Dorothy Jackson, Shannon Weller, Russell Maxson, Ray Gardner and Gaylord Ravenal.

The production is under the capable direction of Miss Lucile DeWolfe and Geo. Grace.

*"Your Valued Patronage Solicited"*

## G. CHILDS NOONAN AND ASSOCIATES



*Advisory Board*

J. EARLE MAIR  
*Bank of America*

C. B. CHRISTIE

GIL HEYFRON  
*Attorney*

Warner Theatre Building

BUSINESS  
MANAGEMENT

INVESTMENT  
COUNSEL



# Max L. Haasmann and Some of His Clever Artists



When director Max L. Haasmann took his company on location into the interior of Java in the filming of his latest feature "Resia Boro-Boedoer," he found himself to be the only white man in an all-Asiatic cast, which he had to direct in different languages.

The star, Olive Young, was Chinese and spoke fluently English and Cantonese-Chinese. The feature-man spoke Malay and Mandarin-Chinese but not a single word of English. These two Chinese had to be directed each in a different language, as they were not able to understand each others Chinese dialect.

The rest of the cast was made up of Javanese actors, who spoke only Japanese. The production-manager of the company spoke Dutch fluently, while the Chinese cameraman expressed himself in broken English. As Director Haasmann was unable to learn three different Chinese dialects in a short time, he was forced to explain almost all of the scenes in the languages: English, Dutch and Malay simultaneously.

In the cast was a dwarf-Javanese actor playing the part of the doekoen (magic-man), to whom the heavy comes asking for a secret method in order to get rid of his enemy. The magic-man takes a little doll and a needle, piercing the doll's body with it. Then he prays and surrenders doll and needle to the asker, telling him to hide it under his enemy's bed; after which he will die in two weeks, while no one will be able to explain HOW.

This has been the first time in film history that an authentic scene of the mysterious dealings of the natives of Java has been brought to the screen by a white director.

Another true "hidden-force" scene has been brought to the screen by Director Haasmann when he filmed the "Betel-spitting" of Java, an up to this date unexplained form of "hidden force." Truly, Haasmann has succeeded in bringing to the screen something of the menacing East.

## LAUGH THESE OFF

Charles Mack was trying to argue his partner, George Moran, into taking in a certain social function after work on the "Why Bring That Up?" set at the Paramount studios recently.

MORAN—But I don't want to, and I won't go.

MACK—My, but you're stubborn. Nature practiced for 2000 years on mules before turning out a masterpiece like you.

Moran and Mack were discussing dogs during a brief pause while working on "Why Bring That Up?" at the Paramount studios.

MORAN—My dog is a Chew-Tobacco dog—Spitz.

MACK—I call mine a sausage dog because I never sausage a dog. I call him "Sandwich."

MORAN—Why "Sandwich"?

MACK—Because he is halt bred.

BERLIN.—A well known building firm is erecting a sound film studio near Berlin for a German-American group. Production is to begin early next year.

## INDIVIDUALITY IN TIES

Being a star is not an easy thing. One has to have everything one wears or does or uses suited to one's individual temperament. This does not apply only to the feminine gender, either, for latest fashion commands indicate that a male star must have his cravats created in accord with his own individuality.

Bellinis', who deal in Grayco shirts and cravats, are proving themselves adept at this sort of thing in Hollywood. The shop, which has its slogan, "Exclusive, but not expensive," is keeping its many discriminating patrons well-shirted and carefully cravated.

Christina Munoz, six-year-old star, is featured in the productions. She is assisted by Baby Nanette and a grown-up supporting cast including Bud Ross, Ed Carley. "Far" Marvin Lo Back and others. Barney Williams is directing.

The third release, a 100 per cent dialogue kid picture, is to be produced shortly at Tec-Art studio using Vitovox equipment.

A Spanish dinner, served in Spanish fashion, in a Spanish patio, with Spanish decorations, was a rare treat enjoyed by the guests of Maxine Alton, the well-known playwright, on Wednesday evening, (August 14), in honor of Senor and Senora Jose Del Valle of Guatemala, who are en route to the Orient, where they plan on visiting for several months.

Senora Del Valle, the former Miss Bernice Van Blarcom of St. Joseph, Missouri, is a childhood friend of Miss Alton's; both having attended

Sacred Heart Convent in that city.

As a surprise feature of the event, the guests were presented with miniature replicas of Miss Alton's beautiful Spanish home, on which was engraved a poem by Miss Alton, dedicated to the friend of her childhood.

Besides the guests of honor, those enjoying this novel event were: La-Rayne Carpentier of Chicago, Mr. and Mrs. M. A. Cherry of New York, Lucretia Driesbach, Charlotte Rogers, James O. Richardson, Don Juan Bandini, Seymour Temple, and Byron Sutherlin.

## AMERICAN, EUROPEAN and ORIENTAL NOVELTIES

VALUES

VARIETY



A Thousand Gifts of Distinction

OSCAR BALZER

SHOPS

• 5510 Wilshire Boulevard  
• 6326 Hollywood Boulevard  
• 6330 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea



# COMING EXCELATONE

H. M. HORKHEIMER, Pres.

Walter Wills Studio of Stage Dancing & Theatrical Booking Agency  
7016 Hollywood Blvd. GLadstone 9502

SUMMER COURSE OF SIX WEEKS BEGINS JULY 8

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

WILLS' GIRLS ALWAYS IN DEMAND

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone FITzroy 1787

## REICHEL'S INTESTINAL BATHS FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

## GALEA STUDIO

1247 North Orange Drive

Phone HOLly 6683

## 25 Casting Photos \$10.00

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

## AUTO LOANS CONTRACTS REFINANCED

By

### BRACE FINANCE CO.

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES

## COLORART SYNCHROPHONE, Corp., Ltd.

This corporation is the result of a merger of several companies in the motion picture industry: making talking pictures in NATURAL COLORS.

It is predicted by all technical experts that this is the next universal step in the film industry.

Stock in this corporation should show sensational earnings.

FOR INFORMATION WRITE

### C. D. BERNHARDT

617 South Olive Street

VA. 0791

Los Angeles

NAME.....  
ADDRESS.....  
PHONE.....

## WILL H. HAYS BOOSTS VITAPHONE VIA THE SCREEN

A prophecy made three years ago is being fulfilled!

It was just that long ago this week that Will Hays, head of the Producers' Association, spoke from the screen on Vitaphone for the first time.

In his prophetic address, he said: "The future of Vitaphone is as far flung as all the tomorrows!"

The far-reaching truth of that statement is being borne out throughout the world with talking pictures initiated by Vitaphone, acclaimed universally as the greatest entertainment ever conceived. Warner Brothers' Vitaphone productions are now playing in 26 foreign countries.

Warner Brothers, producers of Vitaphone talking motion pictures, are celebrating the third anniversary of Vitaphone this week.

On the eve of this anniversary, Warner Brothers are engaged in producing "The Show of Shows," their most ambitious effort. Over one hundred stars of stage and screen will individually contribute to this musical extravaganza. Among them are John Barrymore, Dolores Costello, Monte Blue, Beatrice Lillie, Winnie Lightner, Frank Fay, Ted Lewis, Alice White, Georges Carpentier, Irene Bordoni, Jacq Buchanan, Nick Lucas and a host of other outstanding stage and screen stars.

Past the middle mark in production of the 1929-30 program, Warner Brothers are now filming and recording several other all-talking pictures, including road shows, specials and color films. These pictures are "Disraeli," starring George Arliss; "Second Choice," with Dolores Costello in the stellar role; "The Sacred Flame," starring Pauline Frederick; "Under a Texas Moon," featuring Frank Ray, Raquel Torres, Myrna Loy, Noah Beery, Armida and others; "Tiger Rose," co-starring Monte Blue and Lupe Velez; "Golden Dawn," with Walter Woolf and Vivienne Segal, and "She Couldn't Say No," featuring Winnie Lightner.

Another important development is the return of the Vitaphone short subjects to the West Coast studios. Bryan Foy, who has been in charge of the short reel activities in New York, returns to Hollywood this week after an absence of eight months. A major part of the 300-odd subjects on the 1929-30 program will be produced in Hollywood, using outstanding stage and screen talent.

Will Hays' prophecy is being fulfilled, while the dream of four brothers is being realized.

## Review "Crucible"

"The Musketeers" presented last Tuesday night their first play at the center of the club's activities at 8620 Sunset boulevard, a delightfully blasé little three-act play written by Leighton Osmun and Clarie Carvahlo, in collaboration with Henry Hull.

"Crucible" is excellent material for a dialogue picture, and despite the fact that the housing facilities handicapped the speakers' lines, and in view of the fact that the idea of "The Musketeers" is to foster a center where artists of known and unknown talent may follow the lines of art endeavor, in the cast are several, as yet, unknown artists, "Crucible" is pleasingly risqué and much excellent, if not strong seagoing language is used.

The plot deals principally with two men and a matron—the very pretty wife of one Bert Jennings, who is an easy-going, big-hearted salesman in New York. Jim Harrison, a friend of Bert's and who covets the latter's wife, is a successful New York clubman and man about town.

Jennings is shanghaied, placed aboard a tramp vessel, is gone eight months, in which time he turns invincibly strong and learns his rights as a man among men. Returning home from the forced voyage, he finds his wife in the arms of his alleged friend, a fight ensues wherein Jennings gives Harrison a thorough beating. Despite the fact that Harrison loves Bert's wife, he proves a gentleman throughout.

Madge, Bert's wife, refuses to reconcile with her husband and he prepares to leave. Dinny, brother to Madge, informs her of Bert's intentions and immediately she proves the

"will of womankind" by again wrapping him around her finger.

Reconciliation, light love-making and considerable comedy, and no end of salty conversation makes "Crucible" a tasty bit of present-day-sated dissipation itself.

Director Charles Moore has a well-balanced cast, and especially does Bobby Forbes, the juvenile, furnish excellent future opportunities. Jack Richardson as Flynn, the double-fisted mate, is the outstanding heavy of the show.

The cast is as follows:

Dinny, brother of.....	Bobby Forbes
Madge Jennings, wife of.....	Grace Glasser
Bert Jennings.....	Wycliff Taylor
Jim Harrison, a friend.....	
.....	Anthony Sheehan
Culley.....	Murray Edwards
Bates.....	Lon Poff
Jitz.....	Leon Janney
Limey.....	Edgar Roberts
Tony.....	John Armand
Bo.....	Frank Pharr
Flynn.....	Jack Richardson

## "WHISPERING JACK" COMING TO HOLLYWOOD

Announcement was made today by Winfield Sheehan, vice-president of Fox Films, that Jack Smith of worldwide acclaim as "The Whispering Baritone" has attached his signature to a Fox contract and will arrive here, to take part in a big Fox Movietone Revue late in September. Smith, who has recorded for Victor for the past four years, was formerly a song plugger for Irving Berlin. The night he made his debut on the radio he was suffering from a cold and was forced to sing slightly above a whisper. From that night he was over and the title "Whispering Baritone" was hung on him.



# FLICKER FLASHES

by Vic Enyart

Rumored information that R-K-O had an option on the services of Mel Brown, prominent director, has been confirmed, coincident with the announcement that immediately following the completion of his Paramount all-talking picture "The Love Doctor," starring Richard Dix, Brown moved to the Gower Street studios.

With the decision of Winfield Sheehan, vice-president of Fox Films, to make silent versions of all-talking pictures on the current Fox schedule with the exception of straight musicals, John Stone appointed to head this department of Fox Films organized a staff of 30 within one week.

John Boles' contract has been renewed by Universal.

Boles' first starring picture will be "La Marseillaise," the story centering around Rouget de Lille's composition of the famous French battle-song. Charles Wakefield Cadman will write additional music for the production.

When the Christie Studios have finished filming the Western Talking picture travesty, "Faro Nell, Or in Old Californy," work will start at once on the making of "Adam's Eve," from the play by Florence Ryerson and Colin Clements, to be directed by A. Leslie Pearce, who has been responsible for many of the clever numbers among the Christie Talking Plays.

Saul Magnus, former sponsor of the late George Beban's screen achievements, has returned to his former profession, that of a writer. Mr. Magnus recently sold two original stories, one to the Wm. Fox organization and the other to RKO. He is now in New York City making plans for the production of his play, "The Ace of Spades," and for a play written by Frank Gay, entitled "Empty Bottles."

Lawrence Grey had no sooner put down the pen which signed him to a long term Metro-Goldwyn-Mayer contract than he was given one of the most coveted parts of the year. He is to play "Jimmy," the lead in "Cotton and Silk," the first all-talking picture of the Duncan Sisters.

Universal executives are considering several stories by well known writers as future vehicles for George Lewis, ex-star of the Collegians series of two reels, who, at the moment is rapidly completing a stellar role in "Tonight At Twelve," the full length feature film which Harry Pollard is directing for this studio.

Helen Chandler, Fox Film featured player, who recently turned in very fine performances in the Fox Films "Salute" and "The Sky Hawk," has been assigned the leading feminine role in the forthcoming production, "The Girl Who Wasn't Wanted," which will be directed by Russell Birdwell. John Garrick, who played opposite

Miss Chandler in "The Sky Hawk" will play the male lead.

"Seven Faces" is the final title of the new Paul Muni talking picture for Fox-Movietone. In the evolution of the screen story Muni will portray a series of characterizations which will stamp him for all time the foremost character artist of the screen.

Berthold Viertel will direct the picture, Lester Lonergan will stage direct and play a featured role and Marguerite Churchill will be prominent in the cast.

Although a two-year absence from the screen may be suicidal to the career of most actresses, it has left no mark on the activities of Charlotte Merriam. Two months ago she accepted the part of a maid in "Pleasure Craze" and before the picture was finished the part had grown into a subtle portrayal of a wise cracking and blackmailing characterization.

In direct contrast, she is now playing the part of a wealthy debutant and reveling in an elegant array of gowns. The picture is Delores Costello's "Second Choice" and Charlotte is playing opposite Chester Morris.

## BUZZING AROUND

James Murray attending the fights, wearing a lumber-jack beard . . . Little Billy riding down the Boulevard with Patrick Irving O'Hay in Pat's Chrysler roadster . . . Alma Bennett and Harry Spingler speeding downtown to file notice of intention to get married . . . Elsie Janis on the Paramount lot, she will superintend the making of a spectacular and mysterious picture . . . Max Schmeling, German heavyweight boxer at the same studio meeting some of the stars . . . Maurice Chevalier preparing for his trip to Europe . . . Michael Visaroff back from New York, where he played in vaudeville with Bacalanova . . . "Skeet" Gallagher having lunch at the Masquers Club . . . Jack Oakie wearing green suspenders in Henry's . . . Nick Stuart and Sue Carol on their way to dancing school in Nick's fancy colored Phaeton . . . Robert Carr, pleased over receiving a wire stating that his novel, "The Rampant Age," had been sold to Continental Pictures, to be made into a Photophone feature . . . Sixteen babies (tiny ones), at the Paramount studio, ready to work in "The Virginian" . . . Ruth Roland shopping on the Boulevard . . . Earl Reed, the traffic officer warning a motorist not to try to beat the traffic bell again, Earl has his hands full at Vine and Hollywood these days.

## CHRISTINA PRODUCTIONS START COMEDY SERIES

With offices at the Tec-Art Studios, the Christina Pictures Corporation has started production on its series of dialogue comedies. Their first release, "It Won't be Long Now," was completed two weeks ago; their second release, "Pulling Out," was produced this week.

## Paul Whiteman and His Band Are Leaving for East

Paul Whiteman and his band are saying au revoir—but not goodbye—to Hollywood. Business Manager James F. Gillespie (to one and all just Jimmie), announces that the organization will leave on the 27th instant for New York City, thence to Valley Stream, Long Island, where Whiteman and his famous musicians will be featured for six weeks at Pavilion Royal, a famous rendezvous of the elite of Manhattan.

At the conclusion of his eastern engagement, Whiteman will return to Hollywood and Universal City, to at once prepare to start work on Universal's big super-feature starring Whiteman and his band, delayed because of difficulty in finding a vehicle exactly suiting the jovial Whiteman and his unusually talented "gang." Paul Fejos, who made "Broadway," will be director. Mabel Wayne, well known composer, will create the new musical numbers to be introduced.

Manager Gillespie announces that Joe Venuti, seriously injured in the automobile accident causing the death of Mario Perry, has been removed from St. John's Hospital, Oxnard, to his home in Los Angeles and is on the road to full recovery. His most serious injury was a broken arm.

## Preview "Overland Bound"

Previewed at Chotiner's La Brea Theatre. Presented by Presidio Productions. Directed by Leo Maloney. Story and dialogue by Ford I. Beebe. Continuity by Joseph Kane. Synchronization by Telefilm (Ralph Like). Edited by Fred Bain. Photography by William Noble and Walter Haas. The cast: Leo Maloney, Allene Ray, Jack Perrin, Wally Wales, Charles K. French, Lydia Knott, Albert Smith, William Dyer, and Red Kirby.

"Overland Bound" is like a breath of fresh air off the prairie.

It is the first independent talking western to be made. If those which are to succeed it in any way equal its excellence, they are sure to click in a way which will gladden the heart of many an exhibitor throughout the country. Those who saw "Overland Bound" at its preview compared it more than favorably with "In Old Arizona." Both have that same freshness, that same tang of the "great wide open spaces," which still exert such a strong appeal on motion picture patrons.

As a silent outdoor picture, "Overland Bound" would be very much above the usual run. Two sequences alone would place it on another level. One is of the cattle round-up, while the other is of the race between a dog and a horse. Both animals are the finest of their kind, and to see them flashing through the mountain ravines is a sight full of suspense and rare excitement.

But as an all-talking picture, "Overland Bound" is sure to bring 'em back asking for more like it. Its plot is an interesting one, its dialogue is capably executed, its action is rapid. The photography is clear and bright and the synchronization is all that could be desired.

Leo Maloney, who plays the leading role and who is credited with the direction and supervision, has done

WARNER BROS. PICTURES, INC.

West Coast Studios  
Los Angeles, Calif.

Aug. 8, 1929.

Mr. Harry Burns,  
Hollywood Filmograph,  
Warner Bros. Theatre Bldg.,  
Hollywood and Wilcox,  
Hollywood, Calif.

Dear Mr. Burns:

On behalf of the entire Executive Committee of the Hollywood Midsummer Jubilee and the Board of Governors of the Los Angeles Sanitarium, I wish to thank you for the valuable aid given us by your publication, and to assure you that Filmograph played no small part in publicizing this event.

Although it is too early to estimate the financial returns accruing from this event, I can assure you that the Sanitarium will profit handsomely by it, and that your publication helped materially to make this possible.

With warmest personal regards, I remain,

Cordially yours,

WM. KOENIG,

Chairman Executive Committee,  
Hollywood Midsummer Jubilee.

something in "Overland Bound" of which he may well be proud. He is to be congratulated on his voice, his riding, his acting, and his direction.

Allene Ray plays opposite him. Her blonde charm and her fine voice help to display her abilities to excellent advantage. The remainder of the carefully chosen cast are Jack Perrin, Chas. K. French, William J. Dyer, whose voice recorded splendidly, while Bullets, the dog, and Arab, the horse, are deserving of particular mention.

Presidio Productions need have no fear as to whether or not "Overland Bound" will register. Nor need any exhibitor feel that he is taking a chance when he arranges for the earliest booking available. It is as good as any talkie producer is making.

HARRY BURNS.

M-G-M is planning an all-dog picture with the heroine, hero and villain all belonging to the pup kingdom. Milton Bren originated the idea, Zion Meyers will direct and Jules White is writing the story.

FANNIE FAIN      LATHAN BOYD  
Accom. Guitar      Steel Guitar

## MUSIC FOR ALL OCCASIONS

YOrk 6401—AXridge 1761  
1122 W. 67th St.      Los Angeles, Calif.

ALDEN JACKSON  
MASTER OF DANCING  
Buck, Tap, Clog, Softshoe  
Military Jigs, Eccentric

SPECIAL RATES ON ROUTINE  
DURING AUGUST

GRAYCE STAGE STUDIO  
371 So. Alvarado      DUnkirk 2308



# WHERE THE NIMRODS HIDE AWAY

## Santa Monica Fishing Boats, Inc.

Boats Leave Santa Monica Municipal Pier Daily

### FREE LIVE BAIT

#### "FREEDOM"

Largest Live Bait Boat

Diesel Powered

Separate Ladies' Cabin

TWO TRIPS DAILY

All-Day Fare \$1.50

Sundays and Afternoon  
Trip \$1.00

#### "COLLEEN"

Pioneer All-Day Boat

Fare Now Only

\$2.00

A Wonderful Trip

### BOATS FOR CHARTER

10 Ride Tickets At Reduction

Office: Santa Monica Municipal Pier  
Phone Santa Monica 22538

## Roving Reporter Visits Country's Leading Hunting - Fishing Resorts

By HECTOR HEMINGWAY

**Editor's Note:** The services of Hector Hemingway, widely known sportsman of divers and varied communities, have been secured at a tremendous cost to conduct this column for the benefit of those Nimrods who seek remote places for sportsmanship of the first water.

**L**ASSOING a large sea horse in Lake Hollywood on a certain day in July, we rode some 800 miles to the east. Here, fellow-anglers, one will find his heart's desire in casting for the finny tribe. Far back in the hills, where the painters have just completed one of the most voluptuous landscapes, lies the Painted Desert.

In this incomparable locale one finds a variety of fish that indeed have no parallel. Indescribable, a school of their own, almost extinct and not to be found elsewhere, are the delectable "Desertorous."

Here, complacently sitting on an unusually beautiful boulder of volcanic rock, the writer found Will Rogers and Wm. Randolph Hearst, locked arm-in-arm, discussing the debenture plan. Their catch was not exactly small, but the proper lure was not available.

To fish for the invincible "Desertorous," one should always dash a handful of sand in the fish's eyes, then tread the desert for its young.

### On To Ogallala

Mullets abound aplenty in Ogallala. Exactly 6 $\frac{7}{8}$  miles beyond the beautiful Grove de Shadow, in the vicinity of the adobes, near Santa Fe, one finds herds of Mullets.

Vic Enyart, the aged angler of Needles, Cal., has discovered the secret of catching the elusive Mullet. Enyart's recipe is as follows: "Take three pounds of hops, one pot glue, four quarts boiling water, in which you stir four cans of malt. Add sugar, yeast, old socks and a dash of mentholatum for seasoning. Drink, and look for Mullets."

Wonderful fishing has been experienced of late in the Los Angeles River near Toluca Lake Park. Many whithpoths (for your information a whithpoth is a small fish that swims backward to keep the water out of his eyes) have been caught at this point.

### The Low-Down On Barge Fishing

Speaking of where the Nimrods hide away. Many a barge party has been held at the Apex. Usually these all-night "barge parties" are held while the good suit is at the cleaner's and the fish markets along Central do a rushing business.

**I**N THE interest of good, clean sport the Filmograph is going to devote a space every week to hunting and fishing news and information. Any one wishing information as to fishing or hunting conditions in the Sierra Nevada Mountains may write to Filmograph Hunting and Fishing Department. We are posted also on the fishing in the Santa Monica Bay region.—A. C. HODGE, Sports Editor.

### Point Dume Good Fishing

A boat arriving from Point Dume, off Santa Monica, last Tuesday, can well boast of the largest catch of the year. Each of the thirty-five passengers aboard averaged fifty pounds per person. Mostly bass are caught off Point Dume.

### Mowry Meadow Good Deer Hunting

Many a man has killed his first or finest buck in Mowry Meadow, situated at the top of old Mount Maggie in the high Sierras east of Porterville, California. The beauty of hunting in this country is that one has his choice of either open or brush shooting to suit his liking.

Hunting on the western slope of the mountain you will find quite a lot of cherry brush which is infested with deer. But, of course, the brush forms a great protection for them. However, you will get a shot if you are persistent. On the eastern slopes are the lava beds above the fork of the Mountaineer and the Little Kern. There are fewer deer there earlier in the season, but of course it is open shooting.

Here's the way to reach Mowry Meadow: Drive to Porterville from here, which only takes six hours. Then take the Springville Highway from there to Camp Wishon, a forty-five minutes' drive. From there you pack back to the meadows, over the famous old Jacobson Trail.

The deer season opens in this district Sept. 15 and closes Oct. 15. This is really the best time to hunt because the bucks have turned white by then and the horns are hard.

### L. W. Hess Out Again

An angler of note, L. W. Hess, spent Wednesday at Point Dume, his favorite fishing spot. He brought in a very large catch which is not at all out of the ordinary for him. Capt. Watt estimated his catch at approximately four hundred pounds. Bass, too, and you might know that all of Mr. Hess's friends and neighbors enjoyed good fish dinners.

### Swordfish Running

There is one swordfish swimming through the waters off Santa Monica Bay that must have a horseshoe tied to his tail, for it escaped the hooks of both Max Watt and Buck Coe. And that's sayin' something. (You really should know these men.) They were out one the Lois. Their party sighted four swordfish in all. They will make several trips right away out toward the point and sooner or later it's just going to be too bad for the swordfish. They reported that the bass and halibut were plentiful, as well as barracuda, the latter running rather small.

### Rapf Consistent Fisherman

Harry Rapf, executive at M.-G.-M., a most consistent fisherman, came in as usual on The Colleen this week with a goodly supply of sea trout and bass.

### Purchase New Sailboats

The Marine Supply reports having sold sailboats recently to Lee Duncan, owner of Rin-Tin-Tin; Pauline Frederick, and John Farrell. No doubt we will see some good races when they meet.

## CAMP WISHON PACK STATION

LET US PACK YOU INTO  
MOWRY MEADOW OR THE  
BIG KERN COUNTRY

*We can take you where Deer  
and Trout are plentiful*

OUR HORSES ARE SAFE  
MOUNTAIN STOCK; OUR  
PRICES ARE REASONABLE

**Buck Season Opens Sept. 15**

PHONE or WRITE  
**JESS RUTHERFORD**  
Camp Wishon via Porterville



# BROADWAY IN PERSON

By  
AL SHERMAN

NEW YORK

AUGUST 17, 1929

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

## Pickups on Broadway

Louis Cohen has been made general manager of Universal's theatres, with F. A. Flader as his assistant to act as film buyer.

Al Jolson took occasion at the opening of "Say It With Songs" to again deny that he will leave Warner Brothers.

Acquisition of the Century chain of theatres caused R-K-O to dispose of 107 lots they had in Brooklyn and Queens, bought for theatre sites.

Harry Scott, for six years a sales executive of Pathe, has left the company, resigning as general sales manager of short subjects.

Will H. Hays issued his well-known interview of silence on the Equity situation when he returned from Hollywood.

R-K-O announces that it has sunk another million into the production schedule for the current season, to be used on increasing the allowance on the thirty pictures yet to be made.

Film Daily announces that a survey shows there were 5,253 theatres wired for sound on July 1.

Robert Hartman, M-G-M cameraman, is having a trip around the world on the Graf Zeppelin, and is getting paid for it.

General Talking Pictures Corporation is installing DeForest Phonofilm in Sing Sing prison.

Jerry O'Connell has been brought into the Fox home office from his job as manager of the Fox-Poli chain of theatres, and Theodore J. Thomas,

Brooklyn this week. Ken is also making a personal appearance with his unit.

CHARLES W. HAMP, the Big Boy of radio, is enroute to the coast, where he thinks he'll do well in pictures.

CHARLES STRICKLAND, the band-master, is showing the class crowd at the Park Central some real class in music.

BILLY WATSON will bring his "Beef Trust" back and, of all things, the show will be scheduled for a Broadway run at the Casino Theatre.

## FOUR DISTRIBUTING CONCERNS CONTROL THEATRES OF NATION

NEW YORK, Aug. 16.—Motion picture theatres of the country are rapidly being concentrated into the control of four distributing concerns. Due to recent purchases, Paramount-Famous-Lasky, with its Publix Theatres chain, probably leads in number and value of houses, with the various theatre companies affiliated with the Fox Film Company a close second. R. K. O., with its recent acquisition, 21 theatres this week in the East, has probably advanced to a position where it is a strong contender with Warner Brothers for third place.

The number of theatres acquired by the Publix chain recently was disclosed by application to the New York Stock Exchange for the listing of 369,350 additional shares of Paramount stock to be used for theatre purchases and the purchase of a 50 per cent interest in the Columbia Broadcasting System. The theatres which Publix will gain complete control of through exchanging this new stock include the Dent Theatres, Inc., in Texas; Saenger Theatres, Inc., operating in eleven southern states; Great States Theatres, Inc., in Illinois; and the Finkelstein and Rubin chain in Minnesota, North

formerly manager of the Los Angeles Metropolitan, has the job.

"The Cockeyed World" grossed \$53,761 the first two days at the Roxy, and for the first time in history of the house midnight shows have been added to accommodate the crowds in the second week.

The four A. J. Diebold theatres in Des Moines, Iowa, have been added to the Publix chain.

Joe Leo, president of Fox Metropolitan Theatres and Fox Midwest Theatres, has left New York for an inspection trip through the Middle West.

Premiere of "Fox Movietone Follies" in Copenhagen got the Danish royal family as part of its audience, and "The Black Watch," of the same company, is reported as pulling in plenty of pounds, shillings and pence in London.

Dakota, South Dakota and Wisconsin. These are in addition to the numerous small purchases which have been made recently. Paramount makes no announcements to the number of theatres it now controls. Ralph A. Kohn, the treasurer, laughingly answers all inquiries in this direction with: "I have never counted them."

R. K. O. sprung a surprise during the week by announcing the purchase of the A. H. Schwartz Century chain, which operates 21 houses in Brooklyn and Long Island. The purchase of this chain by R. K. O. has aroused some interesting speculation inasmuch as Loew's, Inc., which was purchased last spring by Fox, is known to have some operating interests in several of the Schwartz theatres.

Warner Brothers also have an application for an additional listing of stock pending with the New York Stock Exchange, 25 per cent of which is admittedly for theatre purchases. The most recent addition announced by this company is the acquisition of 11 houses in Northern New Jersey from the Bratter and Pollack Circuit, which will be affiliated with the Warner-Fabian chain operating in that section.

Fox interests are the only ones of the large company which have not announced new theatre purchases recently. The affiliated companies, however, have been building extensively during the past year, and the announcement of the theatre holdings of the affiliated companies, which is expected in September, will probably contain some surprising information.

### APPOINTED GENERAL MGR.

NEW YORK, Aug. 16.—Ralph Meyerson has been appointed general manager of production at the Irvington-on-Hudson studios of the Photocolor Corporation. Mr. Meyerson has been in motion picture production since 1914, and has been with Triangle, M-G-M and Pathe in production capacities. Recently he has been with S. A. Lynch, theatre and exchange operator in Philadelphia.

WALTER HAMPDEN is getting all set for the new season. The actor-manager will appear in new plays by Benevente and Tchekov.

BIDE DUDLEY'S play, "Borrowed Love," has just been bought by Columbia Pictures. I always knew the young fellow would make good.

CLAUDE P. GRENEKER, who Boswell's for the Shuberts, is chancing the wild ocean waves for the first time. He's taking the frau abroad to show her the European sights.

GRACE HAYES, the warbler, and Neville Fleson have just completed a short for Vitaphone, titled (shades of Mae West!) "Diamond Lil."

EDGAR ALLEN, who, taught Peaches Browning the ins and outs of the two-act, is now a free man, his ball-and-chain having been given her final decree.

RAY KAVANAUGH and his orchestra have just been signed by the Victor Company to toot a couple of songs.

LOUISE BICKFORD, society damsel, has forsaken the Bickford cafeteria millions to warble in opera.

GIL BOAG and Gilda Gray are about to be reconciled, the newspapers hinted. And all because they both booked passage on a Spanish steamer, it is said. May I state, on the best of authority, that it's all a press-stunt—and a good one?

ELSA SHELLEY won a verdict over Dr. Louis Sunshine, who was going to put on "Courtesan," the one-character play by Irving Kaye Davis. Equity's arbiters decided she can still play in it if it ever comes to New York. Incidentally, Davis wrote the play for Elsa, who is Mrs. Davis off-stage, because his better half didn't care to share the stage with anyone.

HENRIETTA KAYE, one of Earl Carroll's beauties, does not like Harry Thaw.

MARY FOY, daughter of Eddie Foy, is back on the stage again after nearly a year of illness.

MILDRED HUNT, the radio warbler, scored a real hit at the Palace this week. There's a gal with plenty of the w. k. personality.

MOLLY PICON, the sweetheart of Second avenue, will finish out a couple of weeks in vaudeville before she goes back to Yiddish audiences.

KEN MURRAY'S first fillum, "Half Marriage," that he completed for Radio Pictures, is at the Albee in



## WHERE EAST IS TALKED

Continental Pictures are getting away to a great start among the newer producers of talkies in the East. Using the RCA Photophone method, they have engaged Phil Rosen, of "Abraham Lincoln" fame, to direct the first of eight features. It will be "The Phantom of the House," a mystery thriller, from a novel by Andrew Soutar.

The Long Island studios of Paramount are shy Monte Bell, associate producer, and Bartlett Cormack, supervisor. Hobart Henley, director, talked so much about the pleasures of his camp in the Maine woods that Bell and Cormack packed up and started for there, justifying the trip by loudly declaring that it will offer a great chance for story conferences. Deer, deer!

John Hobbie, who diags plenty of the Vitaphone shorts made at the Eastern studios, has been appointed New York dramatic editor and critic for "The London Daily Mail." Is it possible that this staid London publication has made the mistake of taking John's contributions to "Life" and "Judge" seriously, or is it because they decided that a man who could write a play like "Daddies" knows what drama is all about?

Here is one we found in our basket, reprinted here without change, for it is meaty and full of real news: "The business in the Eddie Small offices is so good they are closing the doors of their offices and when you want to come in you half to be announced. Also Hurburt Hoey has bought himself a new car. Pretty soon they will have a page boy to escort you into there offices."

What is a college without a college yell? Nothing, according to George LeMaire, who has just completed "Barbers College" for Pathe, and here is what the RCA recorders had to receive several times during the making: "Rub 'em right, rub 'em tight, rub 'em morning, rub 'em night. Clipping, nipping, 'ray for tipping, slaving shaving, but behaving. Rackety ex, go ex, go ex, Barbers, BARBERS, Ray, ray, ra-a-a-a-h!" Which causes the ABD of Pathe's publicity department to remark, "It is to be supposed that the class motto is 'Once Over' and that all graduates are well up on Shavian philosophy."

Dave Genero, originator of the stage dance of the cakewalk and holder of the cakewalk championship for some years, was one of the barbers in "Barbers College." He has kept right up to date in his dancing, but declares that there was much more grace and skill demanded by the dances of twenty years ago than those of today.

Frank Davis, producing "So This Is Marriage" for Pathe, has found the answer to "A Maiden's Prayer"—at least in the case of one maid named

Katherine Skidmore of Seattle. Miss Skidmore studied stenography because she wanted to use her voice. That's not crazy, or else it's crazy like a fox. She got herself a job as secretary to Paul Althouse, the metropolitan tenor, let him hear her singing softly at her work, and got the training she wanted. Now she has a real part in a talkie which will give her a chance to sing, due to the Davis penchant for making new finds.

"Whispering Jack" Smith, the radio star, is not for any of the Eastern studios, after all the rumors there have been about him. Fox has signed him, and he will go to Hollywood within the next two weeks. Jack probably got a pretty figure on his contract, for there are few that have made money as rapidly as he has during the past few years, since he substituted one night on the radio for an artist who did not appear. His first platter recording sold more than half a million records.

That all of the recent changes at the Long Island studios cannot be regarded as demotions, is the fact that George Folsey has been named head of the camera department. The promotion came on the last day of his work as cameraman on "Applause." Edward Bagley, who had the job, will remain as business manager of the department.

It isn't the first time that a gay lady has caused a battle, so the changing of the title from "The Gay Lady" to "The Battle of Paris" may be o.k. for the picture which stars Gertrude Lawrence. At least the new title is more descriptive of the picture, which concerns itself with the efforts of soldiers of the allied armies to crowd a year's entertainment into a ten-day leave in Paris.

Such a lot of pidgeon English as has never been heard in New York was sprung by the thirty-five gobs from the U. S. S. Pulaski when they found they were working with thirty-five Chinese girls in "Gunboat Ginsberg" at the Gramercy studios. The boys did great linguistic acrobatics trying to get the girls to give them a tumble, until one of them found out that all were college students, and then they were afraid to try what passes for English in the U. S. Navy.

"Don't Argue," both as a title for its first production, and as a production slogan, has ushered in the activities of a new producing firm incorporated as Gordan Sawyer Pictures, Inc., and working at the Cinephone Long Island studios. Ed Manson, who was an assistant director for Charlie Chaplin, is directing the subject, in which Robert Emmett Keane and Claire Whitney are featured.

## M. WITMARK & SONS ANNOUNCE STAFF CHANGES

M. Witmark & Sons, who have sprung into prominence through their publishing of WARNER BROS. and FIRST NATIONAL songs from pictures, announce important changes and additions to their staff.

BERNIE POLLACK, credited with putting over many successful hits while with Sherman Clay & Company, has now joined the ranks of Witmark, in the capacity of general sales manager, with offices at 1650 Broadway, New York City.

FRANK RICE, formerly of Feist's Boston Office, assumes complete management of Witmark's Boston office, commencing Monday, July 29.

HAROLD LEE, formerly connected with Sherman Clay & Company, takes over complete management of Chicago Branch office for Witmark.

CLARENCE PARRISH, former Chicago Branch Manager, has been retained as Western representative of Witmark's famous Black & White Series. Mr. Parrish will also handle the Educational Department.

BEN FIELDS, more familiarly known as radio's pioneer artist, will continue to represent Witmark in Ohio and Pennsylvania with headquarters in the Magee Building, 336 Fourth avenue, Pittsburg.

WILL COLLINS continues to represent Witmark in the State of Michigan with offices in the Wur-litzer Building, Detroit.

ART SCHWARTZ, Witmark's Los Angeles Branch Manager, will continue to cover the states of California and Oregon.

JOSEPH L. MANN continues to cover the State of Colorado with headquarters at 1527 Champa street, Denver.

MERRILL SCHWARTZ continues as Branch Manager of Witmark's Cincinnati office.

RENNIE CORMACK continues as Branch Manager of Witmark's Philadelphia office.

ELMER McDONALD continues as Branch Manager of Witmark's St. Louis office.

JOE KRAUSE continues as traveling representative for Witmark with headquarters at 1650 Broadway, New York City.

## "U" PREPARES TWO PICTURES FOR TRYON

Two starring pictures for Glenn Tryon are being prepared at Universal. "Skinner's Dress Suit," all-dialogue, will be the first. Albert DeMond and Matt Taylor are collaborating on the dialogue. William J. Craft will direct.

"Skinner's Dress Suit" was written by Henry Irving Dodge as a magazine story and later won wide success as a stage play.

Another picture in which Tryon is slated to star is "Paradise Ahoy," an original story on which Matt Taylor and Sherman Lowe are collaborating. It deals with the sea.

## ALONG MUSIC ROW

WITH HERMAN PINCUS

Jack Glogau, general manager of Shapiro-Bernstein, Inc., is back from his vacation and is rearing to go. Getting a great plug by all the leading orchestras in this vicinity, it looks like the new song, "Every Day Away From You," written by Charles Tobias and Jay Mills, should click. Louis Bernstein, president of the firm, is now vacationing at Lake Placid, New York.

Joe Morris Music Corp. have just published a new ballad written by the writers of the firm's former outstanding hit, "Carolina Moon." The new song, "Sympathy," has already made a decided hit with favorite radio artists and should gather another chunk for the house. Archie Fletcher, general manager of the firm, is now in Atlantic City for a vacation, e'en as you and I.

Benny Ryan and Violinsky (no relation to Pianosky) have just signed to write books and music for four forthcoming Pathe two-reelers. This duo is responsible for "When We Get Together in the Moonlight," published by Irving Berlin, Inc., and "Pretty Little You," which was placed in Witmark's.

Madelyn Hardy and Prince Piotti, who are known as the pioneers of the air, have just celebrated their sixth year as radio stars. Madelyn has the distinction of being the first girl to have broadcasted over station KFI, and was christened the California Radio Girl by K. C. B. We know of quite a few radio addicts who are thankful that she is here.

Carrie Vladik, who for the past ten years was employed by Shapiro-Bernstein, Inc., has resigned to go to Los Angeles and repeat "I Do" after Herman Schenck, who is the manager of the Los Angeles office of Shapiro-Bernstein, Inc. In other words, she still is an active member of the firm.

Santly Brothers have added another song to their catalogue, called "Sweethearts' Holiday," written by Russell Robinson and Irving Kahal. A new rhythm and clever lyrics have helped this number to become one of the greatest air songs in the East. "I've Got a Feeling I'm Falling" is still in the first division as a seller, and "Miss You" will not be the worse for having been recorded by Rudy Vallee.

Joe Krause, special representative for M. Witmark & Sons, is in Canada introducing about a thousand (slightly exaggerated) theme songs to Les Canadians. We don't think that the liquor smuggling will be affected in any way.

## COMING EXCELATONE

H. M. HORKHEIMER, Pres.



---

---

# ATTENTION

---

# INDEPENDENT

---

# PRODUCERS

---



---

---

**WE** CAN FURNISH YOU  
ANY SERVICE YOU CAN  
SECURE AT ANY STUDIO  
IN THE UNITED STATES!

**Synchronizations**  
**Sound Pictures --- Stage Rentals**  
**RECORDING**  
**Pipe Organ**

---

---

**EDWARD FERGUSON PRODUCTIONS**

---

**WOOD PIPE ORGAN CO., J. B. BANTAM MUSIC CO.**

**Charles E. Royal Enterprises**

**GRanite 5603**

**6050 1-2 Sunset Boulevard**

**Hollywood, Cal.**

---

---



# "The Masquers"

## WHO--- "LAUGH TO WIN" AND HELP TO DRIVE DULL CARE AWAY



On May 25th, 1929, which is set aside as the Foundation Day of the Masquers and inscribed in the incorporation of this club are the following names as founders of the club, to-wit: Warner Baxter, Robert Edison, Fred Esmelton, Alphonz Ethier, George E. Read, John Sainpolis, Robert Schable and Ned A. Sparks.

In the parlance of the officers, which are known to its members, we humbly submit the following: Harlequin (President), Pierrot (Vice-President), Croesus (Treasurer), Ponchinello (Secretary), Pantaloon (Recording Secretary), Reader (Librarian).

The purpose of the club is to promote sociability and friendship among its members, to manage and conduct social meetings, and in keeping with the good-will that they are spreading, the Masquers Jesterate is always on the lookout to see that any breach of friendship should never enter into their club rooms, for the following notice posted explains the purpose of the membership and its club in any situation that arises, be it political, theatrical, or in the motion picture world.

Dear Brother Masquers:

The Jesterate requests that there be no unpleasant discussion regarding the unpleasant situation at the studios, as this is a social organization not political, or economic, as we number in our membership all branches of the industry.

THE JESTER.

The club was originally known as "The Jesters" and was finally changed to "The Masquers," and the slogan, "We Laugh To Win," stands as a shrine for others to look up to, be-

cause there is no room in their spacious and beautiful club rooms on Sycamore Street, for their monthly revel is usually a night of hilarity of the highest brand of fun-making by the members and for the members, with an occasional visiting entertainer taking a hand in the fun-making.

There have been a great number of Harlequins since the inception of the club, whose names in the theatrical and motion picture world have stood for much. Its present President, (Harlequin) Sam Hardy, is the life of the party wherever he goes, and especially in this post.

There is a peaceful and restful atmosphere about the Masquers Club. The minute one sets foot on the grounds, the cordiality of its members usually greets you as you enter the front door with a "Howdy" of unmistakable welcome, and as you continue on through the club rooms into the dining room, you will find congenial James Crawford on the job keeping up the spirit of the club and its members.

If you started to try and tell who can be found in the Masquers Club most any time of the day or evening, it would sound like you were taking a lot of names out of the Blue Book of the theatrical and motion picture almanac, along with the best-known civic and political gentlemen of high-rolling figures in the commercial world.

To refer to its slogan, in no place in the world is there a place like the Masquers Club. It is the Friars and Lambs Club of the West Coast, aided and abetted by the fact that Hollywood is the heart of the motion picture industry, which, of course, has added to the Masquers' membership many that the Eastern clubs are unable to have on their roster.

Producers of motion pictures and theatrical producers rub shoulders with actors, and one of the strongest rules that the Masquers have is that no one is to talk shop or solicit work inside of the club environs, and above all, the strictest of order must be maintained; and it is needless to say that very few infractions of the by-laws laid down have been broken—which is in itself a unique record for any organization.

HARRY BURNS.

Trem Carr has completed the organization of his production staff for the shooting of the eight all-talking films he is to make for distribution by the Continental Talking Pictures Corporation. All the pictures will be made at the Darmour-RKO Studios and the RCA Photophone equipment of that plant will be utilized for recording.

### ALL IN PICTURES

When the young sons of Tom J. Geraghty finish at Princeton, there will be four Geraghtys in the motion picture profession. Gerald, the older boy, plans to be a scenarist, and Maurice will be a director. Carmelita, the older daughter, entered pictures first as script girl but for several years has been an actress. Her younger sister, Sheila, has done some work as a dancer.

### SOL LESSER RETURNS TO THE INDUSTRY

Walter Camp, president of Inspiration Pictures, Inc., makes the interesting announcement that Sol Lesser is affiliating himself with Inspiration as western general manager. Mr. Lesser will take over the management and business affairs of the company's West Coast activities on August 15.

J. Boyce-Smith will continue as vice-president and treasurer. He will devote a large part of his time to developing the business of the Tec-Art Studios in which Inspiration has a financial interest, of which he is also vice-president and treasurer.

Henry King will remain in charge of production and Emil C. Jensen continues as vice-president in charge of sales.

Mr. Lesser brings with him all of Harold Bell Wright's stories which Inspiration intends to produce in the near future as all-talking productions.

It is planned under these new arrangements to expand and develop the activities of Inspiration Pictures and an announcement from Mr. Lesser regarding same will soon be made.

Georges Carpentier is here to act in a picture for Warners.

Eddie Quillan is to play the lead in "Play Boy." Fred Newmeyer will direct.

## Rare Old Laces

It is my great privilege to offer for sale two white lace shawls and six yards and thirteen inches of the white "Point de Bruxelles" lace which have been passed down in my family from generation to generation. Experts have unstintingly praised the exquisite design and delicate workmanship of these heirlooms.

Laces will be shown and prices quoted in the Lido at

**Hollywood Knickerbocker Hotel**

Tuesday, August twentieth  
Two to Five

ISIDORE BRAGGIOTI



# FILMOGRAPH'S BULLETIN BOARD

COPYRIGHT, 1928—HOLLYWOOD FILMOGRAPH—ESTABLISHED 1922

STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>CHAPLIN</b> —HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA</b> HO 7940 1438 Gower St.	Sally O'Neil Belle Baker All-Star	George Archinbaud Erle Kenton Frank Capra	Buddy Coleman Unassigned Unassigned	Teddy Tetzlars Unassigned Unassigned	"The Broadway Hooper" "The Song of Love" "Ladies of Evening"	Howard Green Uncredited Uncredited	Shooting Shooting Preparing
<b>JAMES CRUZE</b> HE 4111	All-Star	Walter Lang	Vernon Keyes	Ira H. Morgan	"Soul of the Tango"	Arturo S. Mom	Preparing
<b>DARMOUR</b> 5823 Santa Monica Blv. (Darmour Casting) GL 1794	Alberta Vaughn and Al Cook	Al Herman	F. H. Clark	Jim Brown	"Record Breakers"	E. V. Durling	Shooting
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. Holly 2806	Mickey McQuire Unassigned Ray McKee	Al Herman	F. H. Clark	Jim Brown	Mickey McQuire Series Untitled Untitled	E. V. Durling The Staff The Staff	Preparing Preparing Shooting
<b>FASHION FEATURE STUDIO</b> Holly 2911 1154 N. Western	All-Star	George W. Gibson	M. E. Fulton	Allen Davey	"Fashions News"	The Staff	Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting) Bobby Mayo, Asst. HE 1151; 10-11; 3-4	Fairbanks Jr.-Young Bernice Claire Corinne Griffith Mulhall-Wilson Alice White	Eddie Cline Clarence Badger Alexander Korda Wm. Beaudine Mervyn LeRoy	Al Albhorn John Daumery William Goetz Ben Silvey Unassigned	Arthur Todd Sol Polito Lee Garmes Ernest Haller Unassigned	"Forward Pass" "No, No, Nanette" "Lilies of the Field" "Dark Swan" "Playing Around"	Harvey Gates Howard Rogers John Goodrich Ray Harris Adele Comandini	Shooting Shooting Shooting Shooting Preparing
<b>FOX</b> —HO 3501—HO 3000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	Richard Barthelmess Wagstaff-Moran	Frank Lloyd Lewis Seiler	Unassigned Horace Hough	Unassigned Charles Clarke	"Son of the Gods" "A Song of Kentucky"	Uncredited Conrad-Mitchell-Gottler	Preparing Shooting
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	Gaynor-Farrell Garrick-Chandler Baxter-Duncan Louise Dresser Paul Muni George Jessel Victor McLaglen Chandler-Garrick George O'Brien All-Star	David Butler John Blystone Alfred Santell Paul Sloane Berthold Viertel William K. Howard Raoul Walsh Chas. Birdwell A. F. Erickson Norman Taurog	Ad Schaumer Jasper Blystone Marty Santell Horace Hough Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	Ernest Palmer Conrad Edson Arthur Edson Wagner Unassigned Unassigned Unassigned Unassigned Unassigned Unassigned	"Sunny Side Up" "Sky Hawk" "Romance of Rio Grande" "Three Sisters" "Seven Faces" "Hurdy Gurdy Man" Untitled Girl Who Wasn't Wanted "Lone Star Ranger" "New Orleans Frolic"	David Butler Llewellyn Hughes Marion Orch Uncredited Uncredited Dana Burnett Raoul Walsh Uncredited Uncredited Uncredited	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing
<b>METROPOLITAN</b> 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Taylor Holmes Eddie Dowling Harold Lloyd Caddo Prod.	A. Leslie Pierce Unassigned Mal St. Clair Howard Hughes	Arthur Black Unassigned Lloyd-Anderson Unassigned	Gus Petersen Unassigned Lundin-Kolher Unassigned	"Trader Horn" "Road Show" Untitled "Navy Blues" Untitled "Lord Byron of B'way" "Cotton and Silk" "The Bugle Sounds" "The Ship From Shanghai" "Dulcy" "Anna Christie"	Richard Schayer Bess Meredyth Hans Kraly Nugent-Rivers-Nugen Hans Kraly Crane Wilbur Morgan-Block A. P. Younger Unassigned Unassigned Uncredited	Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Preparing
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	George Bancroft Maurice Chevalier All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton Frank Tuttle	Archie Hill George Hppard Geo. Yohalem Russell Mathews	Clyde de Vinna William Daniel Henry Sharp Pev Marley Unassigned Henry Sharp Unassigned Unassigned Unassigned	"He Did His Best" Untitled "Welcome Danger" "Front Page" "The Mighty" "The Love Parade" "Behind the Makeup" "Sweetie"	Wilson Collison Uncredited Staff Unassigned Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Estabro Marion, Jr.-Heath- Lloyd-Corrigan	Shooting Preparing Shooting Shooting Shooting
<b>PATHE</b> —EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Clara Bow	A. Edw. Sutherland	Artie Jacobson	Harry Fischbeck	"The Sat. Night Kid"	Weaver-Abbott- Corrigan-Marion, Jr.	Shooting
<b>REO</b> —HO 7780 780 Gower St. Harvey Clermont, Asst. 11 A. M. to 12 P. M.	Evelyn Brent Dennis King All Star	Louis Gasnier Ludwig Berger Edward Sutherland	Ivan Thomas Bob Lee Unassigned	Archie Stout Henry Gerrard Unassigned	"Darkened Rooms" "If I Were King" Untitled	Gibbs-Baker Rudolph Friml Brackett-Ryersson- Weaver	Shooting Shooting Preparing
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	All Star Gary Cooper	Lothar Mendes Richard Wallace	Unassigned Unassigned	Unassigned Unassigned	"The Children" "Medals"	Wharton-Anderson Barrie-Farrow- Totheroh	Preparing Preparing
<b>TEC-ART</b> —GR 4141 5360 Melrose Mascot Prod. Pickwick Prod.	Constance Bennett Armstrong-Lombard All-Star William Boyd	E. H. Griffith Howard Higgin Leo McCarey Gregory La Cava	E. J. Babilie George Webster Paul Jones Harry Scott	N. Brodine David Abel John Mescall Unassigned	"Rich People" "Racketeer" "Red Hot Rhythm" "His First Command"	A. A. Kline Paul Gangelin Earl Baldwin Tom Buckingham	Shooting Shooting Shooting Preparing
<b>TIFFANY-STAHLL</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Prevoist-Trevor	Mal St. Clair	James Anderson	Billy Marshall	"Night Parade"	James Gruen	Shooting
<b>TELEFILM STUDIO</b> OL 2111	Clyde-Lake Unassigned	Marshall Neilan Unassigned	Ray McCarey Unassigned	Leo Trover Unassigned	"Tanned Legs" "Jazz Heaven"	George Hull Unassigned	Shooting Preparing
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	All-Star	Fred Balshofer	Charles Alphin	Ray Reis	"The Gypsy Love Call"	Charles Alphin	Shooting
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Raymond McKee Unassigned Velez-Hersholt	Roland Asher Hal Yates Henry King	Unassigned Ralph Martin Unassigned	Unassigned Kirkpatrick Unassigned	"Outey and the Beast" "Here's Your Hat" "Out of the Night"	George Terwilliger William Strauss Morse-Young- Silvernail	Preparing Preparing Preparing
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd.	Unassigned Unassigned	Harry Hoyt Dallas Fitzgerald	Unassigned Unassigned	Unassigned Unassigned	"Creation" "Love's Harmony"	Harry Hoyt George Rogan	Preparing Preparing
<b>VITAGRAPH</b> —OL 2136	Sally O'Neil Betty Compson Virginia Marshall Valli-Cortez-Tearle Unassigned Mae Murray	Al Ray Victor Saville Martin Justice Edward Sloman Unassigned Unassigned	Buck McGowan M. K. Wilson W. J. Gillis Buck McGowan Unassigned Unassigned	Harry Jackson Jackson Rose Ray Rennehan Jackson Rose Unassigned Unassigned	"Kathleen Mavourneen" "Woman to Woman" "The Enchanted Forest" "Lost Zeppelin" "Troupers Three" "Peacock Alley"	Frances Hyland Michael Morton Martin Justice Natterford-Hyland Arthur Guy Empey Wilson-Kenyon- Hyland	Shooting Shooting Shooting Shooting Preparing Preparing
	Yakima Canutt Wally Wales Bud Ross Buddy Shaw Roy Stewart Sheldon Ross	Bruce Mitchell Ben Wilson Barney Williams Manuel Murray Alvin Neitz Alvin Neitz	Jim Tromp A. L. Schaeffer Ed Carle Jerry Calahan Jack Leys Jack Leys	Paul Allen Bill Noble Harry Fowler M. A. Anderson Paul Allen Paul Allen	"A Texan's Honor" "A Voice From the Sky" "Pulling Out" "Last Quarter" "Rural Comedy" "Back Stage Tatter"	Uncredited Bob Dillon Don Julio The Staff Staff Alvin Neitz	Shooting Shooting Shooting Shooting Preparing Preparing
	Ronald Colman Fannie Brice Harry Richman	Wesley Ruggles Unassigned Tay Garnet	Lucky Humberston Unassigned Unassigned	George Barnes Unassigned Unassigned	"Condemned" "The Champ" "Song of Broadway"	Sidney Howard Joseph Jackson Irving Berlin	Shooting Preparing Preparing
	Gleason-Webster Glenn Tryon Joseph Schildkraut Bickford-Hatton-Kohler John Boles	Emmett Flynn William Craft Reginald Barker William Wyler Paul Fejos	R. Flynn Norman Deming Joe McDonough Eddie Sowder Unassigned	Jerry Ash Al Jones G. Warrington George Robinson Unassigned	"Shannons of Broadway" "Skinner's Dress Suit" "Mississippi Gamblers" "Three Godfathers" "Le Marcellaise"	Agnes Christine Matt Taylor Brown-Fields Tom Reed Houston Branch	Shooting Shooting Shooting Shooting Preparing
	Velez-Blue Walter Wolf Dolores Costello GL 5128 Joe Marks 5842 Sunset Blvd.	George Fitzmaurice Ray Enright Howard Bretherton Lloyd Bacon Darryl Zanuck, Sup.	G. Hollingshead William McGann Scotty Beale Frank Shaw The Staff	Tony Gaudio Dev Jennings John Stumer Jim Van Trees The Staff	"Tiger Rose" "Golden Dawn" "Second Choice" "She Couldn't Say No" "Show of Shows"	Julian Josephson Walter Anthony Joseph Jackson Lloyd Caesar The Staff	Shooting Shooting Shooting Shooting Shooting



?

**Are You With Us  
or Against Us**

?

**Then Prove It**

*By Subscribing to*

**HOLLYWOOD FILMOGRAPH**

**RATES**

6 Months—\$2.50

1 Year—\$5.00

3 Years—\$10.00

**HOLLYWOOD**  
*filmograph*

**WARNER BROS. THEATRE  
BUILDING**

**PHONE**

Hollywood

6 0 2 4

Dept. D

Please enter my subscription for the period of

.....for which I enclose the  
sum of \$.....

Name.....

Address.....

City.....State.....

Phone.....



**EQUITY — PRODUCERS**

**HOLLYWOOD**  
*L***filmograph**

AUG. 24, 1929

Vol. 9

No. 34

*Published*



*Weekly*

S  
U  
S  
P  
E  
N  
D

*Edyth  
Kramer*



H  
O  
S  
T  
I  
L  
I  
T  
I  
E  
S



## City .....



Fair and  
ImpartialHOLLYWOOD  
*f*ilmographThe Voice of  
the Industry

VOL. 9

SATURDAY, AUGUST 24, 1929

NO. 34

**Studios Are Bustling With Activity****Discontinuance of Equity Fight Means Work for All—Forget the Past and Give Producer the Best You Have**

Motion picture production showed indications of reaching an unparalleled peak of activity this week as hundreds of actors returned to the fold, ready to begin work again as a result of the cessation of the Equity strike.

Practically every studio began actual production on several new pictures during the week, while scores of new films were listed as preparing. Casting directors found themselves in a position to call players who had refused to work during the past eleven weeks, and hundreds of bit players and extras were again besieging the studios for work.

To those who refused to align themselves with the Equity forces, the producers have expressed their appreciation. To the members of Equity who refused work during the strike period, film executives have declared that the controversy had ended.

The attitude of both actors and film executives during the week has indicated more definitely than anything else that all hostilities have ceased. It is evident that no grudges are being held on either side, nor are casting directors discriminating between those who were with or against Equity.

Production schedules, which, though fairly regular, had not been extensive during the past weeks, are now increasing daily at the various large studios. More pictures are being

made than at any other time during the summer, and there is expected to be no let-up for several months to come.

With the collapse of the struggle to force "Equity Shop" into the studios of Hollywood, Frank Gillmore issued a farewell statement to his troops and in company with Paul Turner left for New York. Following his departure, Clark Silvernail called a meeting of loyal Equity members and there is at present a movement on foot to reorganize the Equity forces on the coast and ask for the resignation of several high officials. Silvernail at the last Equity meeting when the "withdrawal" of forces was announced by Gillmore, made a strong speech in which he denounced in fiery terms the action of the executive committee in not allowing him to attend the conferences between the producers and Equity. He, at that time, said he would band together a group of loyal fighters and carry on the battle. He lost no time in doing it and at the present writing meetings are being held.

It is doubtful, however, whether or not sufficient strength can be rallied to reopen the case.

The actors in the meantime are going back to work as requested by Gillmore and awaiting developments in New York. Prior to his departure, Gillmore promised that the fight was not ended and that he and his committee would "carry on" and return in the near future with strengthened forces.

Because many who were loyal to Equity and who now are forced to work with those who did not lend their support, arguments, quarrels and fist fights are daily occurrences in some of the studios. This situation should not be allowed to continue. The making of talking pictures is not child play. Those who engage in this new art must spend many hours studying their parts and perfecting themselves in the business. Arguments and petty bickerings are simply a monkey wrench in any

**M-G-M Breaks Records For Number Actors Employed**

With more than 90 per cent of the entire contract personnel of players actively at work or to go into production within a few days, Metro-Goldwyn-Mayer has broken all records for the number of players employed in a production schedule. Eight productions now in course of "shooting," two more to start within the week, and a long list of plays to go into production within the month have turned the big studio into a veritable hive of industry.

The first opera star to be brought direct from the Metropolitan Opera House for a talking picture is actively at work in the person of Lawrence Tibbett.

The first "floating sound stage," a ship equipped with a complete recording plant, will put to sea in a day or so to film "The Ship From Shanghai," on a Pacific cruise.

The first "talking dog" picture, in which trained dogs will speak synchronized words, is in production. The first picture to record actual shelling and machine gun fire in a battle scene will start production, also, within three days.

In production at the studio at the present time are plays ranging from costume melodrama to sophisticated city life. Norma Shearer is starring in "Their Own Desire," a story of modern American life, under the joint direction of James Forbes and E. Mason Hopper. The play is an original by Frances Marion, with dialogue by Forbes, and the cast includes Belle Bennett, Lewis Stone, Regis Toomey, June Nash, Mary Doran and others.

In contrast to this, Lionel Barrymore is directing Lawrence Tibbett, Metropolitan Opera star, in a swash-buckling romance of Russia, in which he will sing songs by Franz Lehar and Herbert Stothart as incidentals to his role as a singing "Robin Hood." The new play, "Rogue's Song," is an original by Frances Marion, with dialogue by

advancement of the industry and it should be remembered that the Equity situation is a thing of the past. Let's get to work and forget our differences. Those who accept contracts do so because they want work. Forget the past, and give the producers the very best you have in you. You owe it to them. They have always been willing to pay the price for the actors' talents.

Take off your coat and go to work!

John Colton, and the cast includes Catherine Dale Owen, Hedda Hopper, Wallace MacDonald, James Bradbury, Jr., Allen Morgan and Kate Price.

"Road Show," with Bessie Love and Charles King, is an all-talking romance of theatrical life, with brilliant song hits, being directed by Chas. F. Reisner. It is an original story by Bess Meredyth, with dialogue by Reisner and Robert Hopkins, and the cast includes Jack Benny, Marie Dressler, Polly Moran, Nita Martan, George K. Arthur and Eddie Phillips.

Ramon Navarro is being directed in his first all-talking picture, adapted from the French stage play, "The Battle of the Ladies," by Sidney Franklin, with Dorothy Jordan as heroin. The play is by Scribe and Legouve, adapted by Richard Schayer, with scenario by Hans Kraly and dialogue by Zelda Sears. The cast includes Marion Harris, Richard Travers, John Miljan, Clifford Brooke and George Davis.

The famous Duncan Sisters are being directed by Sam Wood in "Cotton and Silk," a play of vaudeville life. It is an original by Leonard Praskins, and the cast includes Lawrence Gray, Benny Rubin, Jed Prouty and others of note.

The only silent picture being filmed is Greta Garbo's new European romance, "Secret Places," being directed by Jacques Feyder, the famous French director, from his own original story scenarized by Hans Kraly. The cast includes Conrad Nagel, Lew Ayres, Anders Randolph, and Holmes Herbert.

W. S. Van Dyke is directing "Trader Horn," based on the book, an original locale in Africa with Harry Carey, Edwina Booth and Duncan Renaldo.

Zion Myers and Julius White are engaged on the first "talking dog" novelty of the screen, "Hot Dogs," played by trained animals in whose mouths dialogue by White will later be synchronized.

Nick Grinde is directing "The Bishop Murder Case," based on the S. S. Van Dine mystery novel, scenarized by Lenore J. Coffee. Basil Rathbone, Leila Hyams, Raymond Hackett, Charles Quartermaine, Polly Moran, Zelda Sears, and others of note are in the cast.

Within the next three days production is scheduled to start on "The Bugle Sounds," George Hill's all-

(Continued on Page 5)

**ON THE COVER****EDYTH KRAMER**

Edyth Kramer, who has just been signed to play the ingenue lead in Harry Carroll's Music Box Revue, which opens at the Hollywood Music Box September 15, is considered to be one of the most talented, most charming, and most able of the younger screen artists.

"It" plays the biggest part in Miss Kramer's get-up. It was Sid Grauman who first declared that she was sure to become one of the screen's most distinct personalities, and many have been the motion picture and casting directors who have since chimed in with Mr. Grauman.

Contrary to his usual practice, Harry Carroll is permitting Miss Kramer to continue with her picture work while rehearsing and playing in his revue. In this way, her promising career, already enhanced by important roles in such productions as "Under a Texas Moon," "One Rainy Night" and "Hotter Than Hot," will not be interrupted by her stage activity.



# HOLLYWOOD filmograph INC.

ESTABLISHED 1922

HOLLYWOOD 6024

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, Inc., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

New York Headquarters: 236 West 44th Street

Vol. 9

Saturday, August 24, 1929

No. 34

## ACCEPT OUR THANKS

The war is over and the army returns to WORK. Time, energy and money have been lost.

Filmograph has GLADLY donated its share of all three.

NOW COMES THE RECKONING.

THOUSANDS of the players are indebted to Filmograph for advertising, their collective account amounting to a sizable fortune.

Throughout the period of unemployment Filmograph has carried this load.

AND FILMOGRAPH WANTS ALL TO KNOW THAT IT HAS BEEN GLAD TO DO THIS as an expression of its gratitude to Hollywood picture people for their past support.

DURING THE STRUGGLE FILMOGRAPH HAS STEADFASTLY REFRAINED FROM PRESSING BILLS.

Now that the war is over and re-employment is general, Filmograph is going to ask all now in its debt to settle at the earliest possible moment.

MANY EARNING LARGE SALARIES CAN PAY AT ONCE. WE ASK THEM TO DO SO.

Many earning smaller salaries, once employed, can pay part of their accounts. WE ASK THEM TO DO SO.

OUR OVERHEAD IS HIGH, and printers must be paid. To maintain its standard, Filmograph must have—AND PAY FOR—the best craftsmanship.

AND THAT COMES HIGH.

Recalling the faithful service of Filmograph and its editor, HARRY BURNS, you are offered an opportunity to prove your appreciation by doing your best to settle your account.

YOUR ANSWER IN THIS FORM WILL BE APPRECIATED.

The next picture of Eddie Dowling, Broadway musical comedy star, for Sono-Art, will be "Blaze D' Glory," as announced by George W. Weeks, vice-president and general manager. It was written by Renaud Hoffman from a short story entitled "The Long Shot," by Thomas Boyd. Dowling's next picture was to have been "A Year and A Day," but when Hoffman brought the present story to Weeks and Goebel, presi-

dent of Sono-Art, they at once saw in it such timeliness and unusual possibilities for Dowling that it was purchased at first reading for immediate production.

Joseph Mankiewicz, 21-year-old writer who created the dialogue for Paramount's all-talking production, "Fast Company," was editor of the Columbia Jester, humor publication of Columbia University, a little more than a year ago.

## Let's See—Who's Who

### Archie Mayo

"Wide Open" will be Edward Everett Horton's next starring vehicle for Warner Brothers, according to Jack L. Warner, vice-president and production executive.



Archie Mayo

"Wide Open" is based on the widely read novel, "The Narrow Street," by Edward Bateman Morris. This modern farce is considered ideal material for the adept Horton. Archie Mayo, who has just completed directing Pauline Frederick in "The Sacred Flame," has been assigned by Darryl Zanuck, associate executive to direct.

"Wide Open" is Horton's fourth picture under his new long-term contract with Warners, his first, "The Hottentot" being a current hit.

James A. Starr and Arthur Caesar have been signed to the screen play, and production is scheduled for September, when Horton returns from New York.

### Mal St. Clair

"Night Parade" got under way this morning at RKO.

In other words, Mal St. Clair began directing his second all-talking production for Radio Pictures' version of the big New York stage play, "Ring-side," by George Abbott, Hayatt Daab and Ted Paramore.



Initial scenes were made in an outdoor setting built on the RKO lot. They pictured the training camp of the middleweight champion as played by Hugh Trevor.

Nearly 100 people are working in the early sequences. Later there will be many times that number, especially when St. Clair makes sequences of the championship bout. Dorothy Gulliver is cast opposite Trevor; Lloyd Ingraham portrays the champion's father, and Lee Shumway has a strong role.

Several well-known fighters have been chosen by St. Clair for the minor roles and bits in "Night Parade." These include Nate Slott and Charles Sullivan.

Universal is preparing two new starring pictures for Laura La Plante, "The Poor Sport" and "The Behavior of Mrs. Crane." Frances Agnew is handling the adaptation, continuity and dialogue of "The Poor Sport," which is based on a magazine story by Rita Weiman. Clarence Thompson is preparing the screen version of "The Behavior of Mrs. Crane" from the stage play by Harry Seegal.

### Belle Bennett

Belle Bennett, famous screen actress and heroine of many outstanding roles, has been chosen to play Norma Shearer's mother, in the Metro-Goldwyn-Mayer star's latest all-talking picture, "Their Own Desire."



Belle Bennett

The story is by Frances Marion, with dialogue by James Forbes, and Forbes and E. Mason Hopper are directing the production.

Miss Bennett is noted for her recent roles in "The Battle of the Sexes," "The Devil's Trademark," "The Iron Mask," "My Lady's Past" and other productions.

Regis Toomey, who recently scored in "Alibi," plays the juvenile lead in the new picture, in which a notable cast appears.

### Samuel Freedman

Samuel Freedman, president and member of the board of the Qualitone Corporation, manufacturer of sound film projection devices, with offices at 5360 Melrose avenue, Hollywood, has resigned from the concern to devote his entire time to the production end of the picture business.



Sam Freedman

The former owner of the historic old Fine Arts studio, now operated by Tiffany-Stahl, Freedman has long been identified with the motion picture industry in its various branches. As a producer he made "The Last Moment," the picture which brought Dr. Paul Fejos to the front as a director two years ago and since that time has been vitally interested in the advancement of sound films.

Within a fortnight the well known executive will announce his future affiliation, he declared. In the meantime he is winding up his affairs in connection with his resignation from the Qualitone Corporation, including the disposition of all his stock in that company.

Germany's greatest war novel, "The Case of Sergeant Grischa," will become one of Radio Pictures' million dollar specials this fall. Herbert Brenon, ace director, has returned from New York with the screen rights of the novel. William Le Baron, vice-president in charge of production of Radio Pictures, today announced consummation of arrangements whereby Brenon will direct the play for Radio during the early autumn.



# Davis Signs Four Former Rodeo Champions

## Yakima Canutt, Art Mix, Buff Jones, Art Acord for Westerns

With the signing of four former rodeo champions, Yakima Canutt, Art Mix, Buff Jones and Art Acord, and also Marilyn Mills, noted horsewoman and stunt rider, for a total of thirty productions this year, J. Charles Davis, president of the J. Charles Davis Productions, will become the leading producer of western and outdoor pictures this season.

Coincident with his announcement of the signing of the five to star in his productions, Mr. Davis stated that he will get his program under way next week with Yakima Canutt appearing in one special and Miss Mills in another. Canutt will use his wonder horse, "Boy," in all his Davis pictures, while Miss Mills will use her horse show prize winners, Star and Beverly.

Canutt will appear in six specials—"A Texan's Honor," "The Hellbound," "Blazing Guns," "That Kid From Yakima," "The Men With the Guns" and "The Texas Terror." Art Mix will appear in "Six-Gun Simpson," "West of the Rockies," "Two Bad Men," "Below the Border," "The Cactus Kid" and "Border Outlaws." The Buff Jones pictures will be "The Trouble Chaser," "Outlaws of the Range," "That Kid, Texas," "The Ridin' Fool," "The Border Breed" and "Ride 'Em Cowboy."

Miss Mills' productions will all be of the outdoor variety, with a western, Canadian Northwest and possibly a mountainous background but in all of them she will share honors with Star and Beverly, specially trained animals that have been used in the many pictures in which Miss Mills has doubled for stars. She will make eight pictures, "Long Odds," "Under the Lone Star," "The Ghost Rider," "The Outlaw Stallion," "Toll of the Desert," "Haunted Hoofs," "Tempting Trouble" and "The Sting of the Rattler."

### PAPER FILM PROCESS

LONDON, Aug. 1.—A paper film process is to be exploited by the new French concern Cinelux, which has recently been formed with an initial capital of 12 million francs. The name of the process is Film Oxophone.

Mons. Roger Weill, general manager of Super Films, has been appointed commercial manager of the company, which is housed at 7, Avenue Percier, Paris.

Mons. Weill has further been elected vice-president of the Renters' Association, of Elsass and Pothringen, which is, of course, a branch of the Chambre Syndicale.

His concern, Super Films, has just held its first general meeting, and has shown an excellent balance sheet. Figures are so good that it has been decided to pay a special bonus of 8 per cent to all members of the staff.

## Joan Crawford's Dance Steps Would Rival Pyle's Marathon

If Joan Crawford has continued to average the same number of steps daily for four months that she used the first two weeks during the filming of her first starring picture, "Our Modern Maidens," now playing at Loew's State Theatre, she would have exercised the same energy necessary in dancing from Los Angeles to Chicago.

For this popular Metro-Goldwyn-Mayer star, famous for her dancing both on the stage and in pictures, danced practically every day for five weeks, having spent three weeks training for a specialty number seen in her latest picture. Several different dances were executed during this period.

The old, but still popular, "Black Bottom" and the Charlestown" contributed several thousand steps to the possible marathon record. Many of the steps were earned in ballroom dancing during "rest periods" between scenes, when the set musicians played especially for the star.

One of the unique items of the dancing record is that Miss Crawford danced to several different sources of music and on various floor materials. During the picture she stepped it off on pavement, grass, in a private parlor car, and in a regular ballroom, the music being everything from whistling to an eighteen-piece orchestra. She also danced to the rumbling of thunder during an unusual California storm.

Many sequences of the picture, a filmization of ultra-modern youth written by Josephine Lovett, author of "Our Dancing Daughters," are synchronized. Jack Conway directed the film, the cast of which also includes Rod La Rocque, Douglas Fairbanks, Jr., Anita Page, Edward Nugent, Josephine Dunn, Albert Gran and others.

As their current stage offering, Fanchon and Marco are presenting their "Hollywood Studio Girls" Idea, featuring the Three Gobs, Charles Rosella, Mary Miles and Mildred Perles, Domende and Shaw and the Hollywood Studio Beauties.

## "I DO!"



Miss Anita Stewart and George Peabody Converse a few moments after the minister said, "Do you take this woman as your lawful wedded wife." Charming Anita said "I do" for the mikes in no subdued tone following G. P. C.'s "I do."

## M-G-M Activities

(Continued from Page 3)

talking filmization of life with the French Foreign Legion in Africa, in which the actual legion, filmed by Hill, who was sent to Africa for the purpose, will appear. Ernest Torrence, Wallace Beery, Karl Dane, Ivan Lebedeff, Robert Montgomery and others of note are in the cast.

The play is adapted from Major Zinovi Pechkoff's famous book, with adaptation by A. P. Younger. Also scheduled to start during the week is "The Ship From Shanghai," which Charles Brabin will direct at sea on a ship equipped with a recording apparatus. This is an adaptation of Dale Collins' famous novel "Ordeal" and will have an all-star cast.

Clarence Brown will, in the near future, start work on the all-talking version of "Anna Christie," Eugene O'Neil's famous stage play, and the first talking picture of Greta Garbo. King Vidor will direct Marion Davies in "Dulcy," an all-talking play adapted from the stage hit, and William Nigh will direct "Lord Byron of Broadway," from the story by Nell Martin. A notable cast is being assembled for this production.

"Take It Big," a comedy romance of baseball by A. P. Younger, adapted by Sarah Y. Mason and with dialogue by "Bugs" Bear, the famous sports columnist, will be the debut in a feature all-talkie of Van and Schenck, famous vaudeville stars. Jack Conway, who directed "Brown of Harvard" and "Our Modern Maidens," will direct.

"Rosalie," Bud Bolton's musical comedy, in which Marilynn Miller starred on the stage, is to be filmed later in the season with Marion Davies as star, under the direction of Harry Beaumont, who directed "The Broadway Melody," "The House of Troy," from the famous European novel, is to be a forthcoming starring vehicle for Ramon Navarro, with Robert Z. Leonard directing, and Edward Sedgwick will direct Buster Keaton in a new all-talking comedy, as yet untitled, which production will he start on shortly.

Among short subjects under way are "Shooting Gallery," an all-color dancing and singing spectacle with the famous Albertina Rasch Ballet, and "The General," a musical comedy skit featuring Benny Rubin with Myrtle McLaughlin.

### SIGNED

Beryl Mercer, who created the role of Sarah Ann Dowey at the Empire Theatre in New York City, will play the part in "Medals." Gary Cooper's first starring vehicle, which will be filmed by Paramount from the play, "The Old Lady Shows Her Medals."

The selection of Miss Mercer for the important role was announced today by B. P. Schulberg, general manager of production at the Paramount studios in Hollywood.



# Warner Brothers' Eastern Studio Closed Down

## Schedule Cut to One-Tenth of What Had Been Planned

NEW YORK, Aug. 23.—(Special.)—Warner Brothers' eastern studio has closed down to a schedule of about one-tenth what was planned for this season of the year. Practically nine-tenths of all the help, including the entire scenario department were let out last Saturday, and the studio will continue operating on a schedule of about one short subject a week contrasted with that of ten a week at which it was geared up to run.

While no official announcement has been made as to the cause of the reduction, it is understood that the tight control which Equity has of all available talent in New York is the cause. Members of the studio organization were told that the company had been unable to find the talent necessary for productions already scheduled, and therefore the working schedule would have to be cut down.

Those let out in the scenario department include John Hobbie, Don Ryan, Arthur Hurley and Miss Maxwell. This department has been functioning at a high rate of efficiency and quality, and is reported to have piled up twenty completed and accepted plays for which proper talent could not be employed.

Bryant Foy, who has been in charge of the production activities in the East, is already back on the coast. At the time he left it was announced that he had gone for a three weeks' vacation but the feeling is here that he will not return until the Equity fight has been ended. Murray Roth is carrying on the lessened duties as director of production.

William Orlamond has a fine part in "Her Private Affair." Ann Harding heads the cast. Others: Harry Bannister, John Loder, Kay Hammond, Arthur Hoyt, Elmer Ballard, Lawford Davidson. Paul Stein, director.

Johnny Arthur plays an important part in "She Couldn't Say No," Warner Brothers.

### "DOC" SOLOMAN GIVEN FINE POST

Appointment of A. M. "Doc" Solomon as business manager of Warner Brothers' short subject department, was made today by William Koenig, general studio manager.

The appointment is the first to be made as a forerunner of the resumption of production of short Vitaphone subjects on the West Coast.

"Doc," who is one of the best known executives on the Warner lot, having been affiliated with the organization since its earliest days, recently acted as studio superintendent.

Production of short subjects is scheduled to begin shortly.

## An Interview With . . . GUY BATES POST

It was really an unfair advantage for him to have taken.

One would have thought that an actor as eminent as Guy Bates Post would have been above that sort of thing.

But the day was hot. It was just before a Saturday matinee and he had two matinees and two evening performances to give. How could one



expect him to discourse on anything new and startling under those circumstances?

But was it necessary that he rehearse his curtain speech?

If you've seen "The Masquerader"—and who hasn't—you'll recall that curtain speech. It's as funny as it can be—all about the letters Mr. Post has been receiving. One man says there's nothing good in the show but the dog; another declares that he lost a five-dollar bet when Post stepped out of character long enough to make a speech. The latter enclosed a return address. Still a third came to see the play in order to see Post before he died.

Each of the incidents is amusing, and Mr. Post told them all to me with a twinkle in his eye. We laughed at them together, but I didn't laugh at the same stories two hours later while a capacity audience howled with glee. I could just see my precious interview slowly disintegrating!

Not that we hadn't discussed other things as well. We had. We had talked about the Duffy way of presenting plays. Mr. Post had told me that Henry Duffy wanted each of his productions to be as fine as it could be, irrespective of cost.

He had told me also about having played "The Masquerader" the world over. He had done it in the principal cities of Australia, in South Africa, in every large city of Amer-

ica. It had been his "world tour," I suggested.

We talked about the New York state, too, which Mr. Post declares to be in rather a mess at present. There's one certain play he wants to do. I inferred, a rather fine thing. But he prefers to wait until times are more auspicious. "After all," he said, "one doesn't present a play upon which one has expended a great deal of effort when matters are in as hazardous a state as they are now."

Guy Bates Post is finding this presentation of plays at \$1.25 top price rather an experience, I think. The cheapest seats have usually been more than that hitherto in his career.

"People come just ready to enjoy everything you do and say," he commented. "They sit there glowing with anticipation. They know they're going to have a good time. They make the actors themselves feel in a similar mood and the result is one sell-out house after another."

You've been at parties where one person made everyone else have a good time simply because he was intent on enjoying himself to the utmost. Now what are you going to do when your entire audience—when 1500 people—is feeling in just that very mood and is just that ready to make the performance a glowing one? You can't help but play to them in the very same spirit."

We talked along this trend a bit longer and then Mr. Post excused himself to prepare for his first entrance. I joined the expectant audience—but how I should have liked to have seen him again after the final curtain!

GANYA GRAHAM.

### SELECT CAPT. MCCAULEY

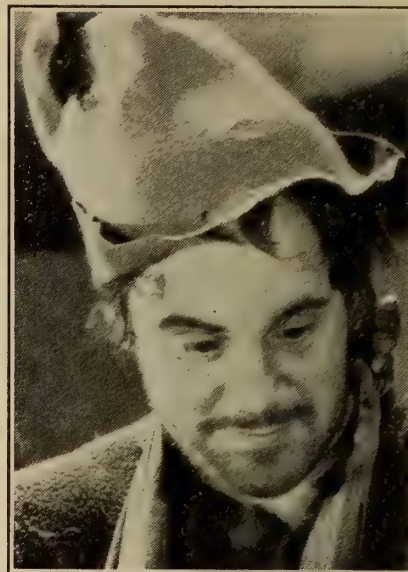
Capt. John A. McCaleb, commander of the Hollywood Police Division, has consented to play the role of official escort for the Hollywood contingent on "HOLLYWOOD DAY" at Agua Caliente, September 1.

Arrangements have been made with the Western Air Express to fly Capt. McCaleb to the Mexican playground in one of the new twelve-passenger tri-motor planes. He will be accompanied by Raquel Torres, hostess for the day, and Roselle Novello, premier mannequin of the Fashion Show.

The motion picture studios are combining their efforts with the merchants in presenting Hollywood to America's Monte Carlo. The different dogs in the Motion Picture Handicap will be sponsored by well known featured players.

A score of beautiful Baby Star mannequins are rehearsing daily at the headquarters in the Hollywood Plaza Hotel. Joseph A. Eliason, directing the show, estimates that there will be more than twenty thousand people at Agua Caliente to join in the celebration of Hollywood Day.

## A RUFFIAN



ART DUPUIS

One of the young actors who is making good in the Talkers is Art Dupuis, who recently signed a contract with Paramount. As the Ruffian in the "Vagabond King," Paramount's big picture of the year. Mr. Dupuis gives an excellent portrayal of the part and has a voice that registers with the "Mike."

Mr. Dupuis has successfully played many parts in pictures. For a time, he was an Assistant Director, but the lure brought him back again to act before the camera. Among the recent successes in which this actor played prominent parts are "The Green Goddess" and "Madame X." Dupuis had speaking parts in both these pictures.

### CHRISTINE BLESSING DIES IN NEW YORK

Announcement has come to the Filmograph office of the death of Christine Blessing, well-known New York actress. Miss Blessing died Sunday morning in New York City after an unsuccessful operation.

Miss Blessing retired from the stage several years ago, her last engagement having been in "Madame X" with Dorothy Donnelly. She played in many Henry Savage productions, and was also with Richard Mansfield, the Roger Brothers, and Koster and Beal. One of her most successful parts was that of Mrs. Ryder in "The Lion and the Mouse," Edmund Breeze playing the part of Mr. Ryder.

### "THE SHANNONS OF BROADWAY" ENTERTAIN

Dr. Henry Mehrmann and Mrs. Mehrmann, of Oakland, have been the guests of Mr. and Mrs. James Gleason and their daughter, Helen, who plays the part of Minerva in "The Shannons of Broadway," the part she played in the New York stage production.



# De Mille Issues Statement About Equity Shop

## Pleased That A. E. A. Could Not Force Contracts Into Studios

**B**REAKING his long silence regarding the attempt of Equity to break into the ranks of the motion picture industry, Cecil B. De Mille last week issued a statement which clearly sets forth his stand on the matter. He expresses much satisfaction over the outcome of the "strike" and expresses a doubt that Equity will try again to bring about conditions which existed for ten weeks.

Mr. De Mille's statement follows:

"We are glad that Frank Gillmore, president of the Actors' Equity Association of New York, has officially notified members of his association to accept work when it is offered in the motion picture studios.

"There was no occasion for the attempted invasion of the motion picture industry by the Stage Actors' Equity Association of New York.

"There was no reason for the turmoil and unrest initiated by Mr. Gillmore's unexpected ultimatum of June 4.

"The Actors' Equity Association of New York came to Hollywood with demands which meant virtual control of the motion picture business. This control was predicated upon conditions unwise, impractical and unfair. The Equity movement did not have the approval of sympathy of a majority of the working actors and actresses in the motion picture studios.

"As producers, we regard ourselves merely as the medium through which the public decides which of the actors and actresses shall be presented for their entertainment.

"The motion picture industry has brought contentment and prosperity to thousands employed therein. The conditions of employment are fundamentally sound. The remuneration is such that it has attracted more applicants than can be given work. We believe that many of Mr. Gillmore's supporters were recruited in part from the ranks of those who unfortunately were out of employment and in part from those who never have been able to obtain employment.

"The motion picture industry has always held open to those artists of the speaking stage able to qualify, opportunity to express their talent, with rewards far greater than the rewards of the stage. This inviting prospect to the artist of

## PARAMOUNT SIGNS HARRY GREEN TO LONG TERM CONTRACT

Harry Green, who came to the screen from the legitimate stage and established himself as a comedian and dramatic actor of the first water in "Close Harmony," "The Man I Love," "Why Bring That Up?" and "The Kibitzer," was today given a long term contract by Paramount-Famous-Lasky.

The announcement of the addition of Green to the company's large roster of featured film players was made by B. P. Schulberg, general manager of west coast production, and followed the previewing of "The Kibitzer," in which the actor plays the title role.

Green was for years one of the best-known figures on the variety stage; his characterization of "George Washington Cohen" having headlined on the Keith and Orpheum circuits many seasons. He left vaudeville to appear in Aaron Hoffman's play, "Welcome, Stranger."

In 1918, he went to London to fill a five weeks' engagement and remained five years, appearing in the Hoffman comedy, in "Give and Take" and other stage hits. This success brought him the ownership of the Lyric Theatre in the British capital. Three years ago Green started a tour which carried him to all parts of Australia and South Africa.

Green has the distinction of being the only star, except David Warfield, who has portrayed the title part of "The Music Master" on the stage.

Paramount has not yet assigned Green to a picture, as his contract will start on the completion of "The Champ," Fannie Brice's United Artists production, in which Green will appear.

the stage has been in no way disturbed.

"It is a striking commentary upon the whole situation to reflect that during the more than ten weeks since the delivery of Mr. Gillmore's ultimatum and the consequent endeavor to prevent production, not a single picture was disbanded, postponed or canceled. During this same period, also, production in Hollywood was at its highest peak.

"To those who refused to ac-

cept dictation from the New York group, we express our appreciation. To those who felt required to support Mr. Gillmore, we say that the controversy is ended.

"With malice toward no one, we voice the hope that the industry in which we are all interested may continue to do what it is designed to do without interference from outside influences."

## Colorart Films Receive Approval of Critics

The Colorart Synchronone Corporation, Ltd., hit the target in the white last Sunday morning at the Marquis Theatre on Melroes avenue in its public demonstration of several films taken from a list of about forty of these colored, and sound, movie picture effusions. G. D. Bernhardt, investment broker, who is on the advisory board of the corporation, had charge of the demonstration and was host to Aubrey M. Kennedy, Irving Sanborn of Sanborn and Company, bankers and investment brokers, and a number of other persons, all of San Francisco, that came down specially to witness the projecting of the pictures.

In the Sanborn party were also Mr. Allen and Mr. Stevenson. Mr. Sanborn grew eloquent in his appraisal of the films, declaring that in all his experience he had never seen such wonderful screen projections and that the possibilities and potential values of the Colorart Synchronone productions were unlimited. Mr. Sanborn also declared that he and his associates were 100 per cent back of these offerings and were budgeting some \$50,000 for advertising purposes.

The flashing of the films was an

unqualified success, everything in color, tone and motion harmonizing perfectly. The "Hawaiian Love Call" was an exquisite specimen of Colorart's best work. The plot centers around the loves of Liloa and Kehema. Chieftains of two tribes sue for her hand and she is awarded to one of them. Then Lady Luck spares Liloa to Kehema by a volcanic eruption, the two lovers escaping in a canoe.

The perspective color values in this cinema gem are indescribable and the entire theme is enhanced by the synchronizing of steel-string melody that soon wins its way into the hearts of the auditors. A violin idyll called "Melodie," with a searching, human-interest appeal, during which several masterpieces are played by a deft hand, brought forth a shower of applause in the final fadeout.

Between the projecting of the two films, several Pathe effusions in black and white were unreel, undoubtedly for the purpose of contrast. Colorart Synchronone's first super-special production under the direction of F. W. Murnau and Robert J. Flaherty is now being shot at the Tiffany-Stahl studio. ED. O'MALLEY.

## SAM HARDY SIGNS

Sam Hardy, whose talent and aptitude for leadership always finds him at the head of some organization or enterprise, will carry this same quality to his next screen role. For the popular actor has just been signed as the "master mind" in "Acquitted" which Columbia will produce. Hardy has been playing some colorful roles and following a racketeer which he did in "Big News" for Pathe, went over to Paramount for "Speedy Life" when he played a baseball manager. He begins his new picture within a few days and is most enthusiastic about the part which is one of the featured roles in the picture.

## SAILS FOR N. Y.

LONDON, August 12.—Denison Clift, famous American film director, sails for New York in September for the opening of his play, "Scotland Yard," at the Sam H. Harris Theatre. Clift has directed three pictures in London within a year, "Paradise," "High Seas" and "The City of Play," the latter England's first distinctive talkie. Another play, "The Trap," goes on at the Apollo Theatre, London, in November. A. H. Woods has bought options on two new Clift dramas which the director will write this winter in Hollywood.

## HEAVY SCHEDULE

Since the perfection of the synchronization tests of the Radiotone talking equipment the studios has prepared a heavy schedule for the balance of 1929 and 1930.

In conjunction with the twenty-four all-color shorts the first of which has been started there will also be eight features. The titles of the two shorts are "Gypsy Love Call" and "Vagabond Gypsy." The features are "Honeymoon in Spain" and "The Toreador." Both of these musicales are written by Charles Alphin, well known composer and stage director.

Fred J. Balshofer, president of Radiotone Pictures Corporation, also announces a series of six detective stories featuring a well known stage celebrity.

Several independent producers have been negotiating with Radiotone studios during the past week to handle complete synchronization of their products, as well as producing their pictures there. The studio is buzzing with activity.

## SALLY EILERS LEARNS

Motion pictures are providing many opportunities for Sally Eilers to add to her accomplishments. She learned fancy dancing for "Broadway Babies," how to sail a boat in "A Sailor's Holiday" and is now being taught how to back a horse by Hoot Gibson for her role in his new picture, "The Ramblin' Kid." Gibson, Miss Eilers and other members of the cast have been in Salinas for several days making outdoor scenes for the picture.



# Step Right Up and Meet the Folks



Lloyd Bacon is directing Winnie Lightner in "She Couldn't Say No," and he promises to bring home the w. k. bacon when the turnstile at the box office begins to click. It is a Warner Brothers picture.



John Adolphi, whose skillful artistry in the making of pictures has brought him the difficult role of supervising director for Warner Brothers' "Show of Shows."

Bodil Rosing has been signed for the role of Grete Menzel for "The Bishop Murder Case," which Nick Grinde will direct. Miss Rosing's understanding of foreign languages will enable her to make her characterization unusually interesting by speaking with a true German accent.



Antonio Moreno was planning to enter vaudeville because of the tense Equity situation but with the clarification of the issue it is very possible that he will be featured in pictures again.



# Our Camera Man Is Still Clicking Along



*Tyler Brooke does a great comedy role in Cecil De-Mille's first all-talker, "Dynamite," now showing at the Carthay Circle.*



*Mildred Harris has been signed to play the feminine lead in "Whose Wife?" the first of a series of Vernon Dent-Lou Archer comedies for Universal. Miss Harris is a well-known artist, both as a vaudeville headliner and a picture player.*



*Now that he has returned from his honeymoon, Harry Langdon is ready to continue making his popular short comedies for Hal Roach. As soon as the studio opens after its annual vacation, Langdon will be among those present.*



*Allene Ray has just finished playing the leading feminine role opposite Leo Maloney in "Overland Bound," the first of a series of Presidio Productions. Miss Ray's voice, acting ability, and horsemanship are all praiseworthy.*



# Gillmore's Speech at Farewell Equity Meeting

## "Borers From Within" Scored by President; Ethel Barrymore Hit

EVERYONE responsible for organization policies shudders when he thinks of the borers from within; those inside the ranks who spread evil reports, who are defeatists. I regret to say we have had such people in this campaign. At first, these borers from within showed themselves in members who lent their names to public statements, denying that there were any abuses in the studios or any injustices to contend with, and lauding the producers to the skies; in other words, denying their association. A strange thing was that not one of these critics ever came to me or to the office to look over the supporting data which we had in plenty. To say the least, it was an act of great discourtesy.

### Scores His Critics

Then we had another group of members who were critical, not to say hostile. They have every right, of course, to be that way in times of peace, but when the tocsin sounds, when the blast of war blows in our ears, then they must put personal views aside. The general under whom we serve may not be to our liking, but if we and others don't obey him, then defeat is certain, and so, as good soldiers, we should keep our mouths shut until victory has been won, and then if we choose, we can speak from platforms or soap boxes and arraign our former leader. This is so obvious that it needs no further accent.

Another group was composed of those who broke the ruling of the council and deliberately went to work while their fellow members remained out. This, of course, was a wicked act, one so highly reprehensible that I have difficulty in referring to it with any degree of calmness.

### Borers From Within

However, all of the above cases we could handle. There were "borers from within" it is true, but their harmfulness was limited.

Unfortunately we have recently had another kind, one whose big name causes her to be listened to not only by her fellow actors, but by the public. This was perhaps the most cruel blow that has been struck at us. It has changed the advantageous position we were in only a week ago into one which is difficult. It is hard for me to speak about a woman and one whom I have admired in critical terms and so I shall weigh my words very carefully.

To begin with our first vice-president is practically an honorary officer. She need not have been "honorary" and so I suppose she was such from inclination. During the 10 years she has held office she has attended but one council meeting and when she herself was involved in a case under consideration. You may ask and justifiably, why was she allowed to remain? Please bear in mind that the Actors' Equity Association has been through many stormy battles and big names have been used

ful to us. Many a councillor who is known but slightly to the many have worked earnestly and faithfully and have done it from purely unselfish motives while others have been careless in attendance but their names with the public have been of value. The same thing obtains in most organizations. It is strange that Miss Barrymore should have stated in the press that "a solution" had been reached seeing that she was practically non-existent at the last meeting with the producers. It happened like this, we were called at 12 noon on Wednesday, August 7. The Equity three were on time and I talked to Miss Barrymore about 40 minutes before the producers arrived. The reason for their delay was that their attorneys, Messrs. Loeb and Cohan, had come by airplane from Catalina. After the introductions Mr. Loeb suggested lunch and we all sat down with the exception of Miss Barrymore who had to leave because it was a Wednesday and she had a matinee. All the business was conducted after she left and Mr. Turner and I probably remained until about 3:45, therefore, from whom did she get her information that a solution had been reached. Not from me or from Mr. Turner and so it must have been from one or all of the producers and I venture to think that for such information it is eminently improper to call upon those who happen to be in the opposing camp. In my opinion no matter what Miss Barrymore may have felt she should have remained silent, she should not have taken the risk of condemning her people, as she herself calls you, to possible defeat. What did she gain by her action? Apparently nothing but the payment of a personal grudge against me, that is, if she had one, though when I look back over the years that I have known her I can truthfully say that if any woman has been treated by me with more careful consideration it is Ethel Barrymore. Some people have asked why she was on the committee at all. Looking back at it now I can see that it was a mistake, but she had made some effort to bring about the meeting and apparently she wanted to be present. Frankly we felt that the presence of a woman might be valuable as it would soften the accent of discussion and keep everything within bounds. We could not anticipate that she would act in the way she did. Possibly I should not have given such importance to this particular incident had not the result been so unfortunate. It has been reported to me that many of our members have seized upon it to throw aside their allegiance to their fellow members and return to work. No matter what the number of these may be, whether it is large or small, it has brought about a crisis and I should be derelict in my duty if I did not mention it.

### Agents Serve Notice

I regret to say that I have received word from agents of high character, ones who have stood by us all through the fight, that they have in justice to their clients advised

them to accept Academy contracts after next Monday.

Some people have asked why I did not endeavor to get labor interested earlier. Those who speak like this have little knowledge of the actual facts. I have been after labor from the beginning but all unions have their obligations and their officers have been hampered by agreements. You remember the glorious telegrams of encouragement and strong resolutions which I read to you some nine weeks ago but unfortunately they have been of no practical value.

This has been sad for us but at the same time we have got to remember that every union must do what it believes to be best for its own members. We made a final appeal to the international heads ten days ago and this may bring results. They realize that we have been fighting a good fight not only for ourselves but for the cause of unionism in every section of the country.

### Telegram Received

I am happy to have to report to you the receipt of the following telegram. It has come from our office in New York and puts a much more hopeful light upon the situation:

"William Canavan informs us that if you can arrange your affairs so that you can return here for the purpose of attempting to find a solution of the studio dispute he will gladly cooperate with you to any reasonable extent in to effort to secure a satisfactory understanding between Equity and the producers. He says he is firmly convinced that with patience and understanding that it may be possible to work out a happy medium that would be satisfactory to all parties."

Upon receipt of this wire the executive committee and your officers, after a thorough discussion, decided, and you are hereby officially so informed, that the resolution of the council, which forbade you accepting contracts of employment, other than on an Equity form, is hereby suspended pending the result of the negotiations referred to above. As it is evident that with labor's assistance we can accomplish the desired results as effectively without your remaining away from work any longer. I wish to draw to your attention that had it been necessary, we would rather have gone down with our colors flying than submit to a humiliating defeat and it would have been a humiliating defeat if we had accepted the conditions laid down by the producers. The 80-20 proposition was a fair one. That they refused to consider. There were also other points they stressed which would have rendered you powerless. In the first place instead of being a strong compact body comprising all the actors in the country they insisted that the motion picture branch be entirely separate and distinct. It is obvious what would have resulted from that. You would have been less than one-half as strong and then in times of pressure when the producers had asked you or your group to accept certain conditions which were unsatisfactory you could no longer have called upon your brothers

of the legitimate stage to support you. One of the oldest military tactics is to divide the enemy, and their proposal was just this and nothing more. I had offered them a large measure of autonomy for the Los Angeles branch so that all your local questions could have been adjusted without any reference to the parent body, but I absolutely and resolutely declined, and I have been supported in this by the entire executive committee, to permit a complete severance of the two groups and for the reasons which I have just mentioned. It was also one of their conditions that the slate should be wiped clean and that all of those who have offended against us so grievously should go scot free; those people who have undermined you for months, who have done their best to render all your splendid service futile, should continue to wear smug faces and sneer at the loyal members.

### 80-20 Is Refused

You will remember, as I stated last Saturday, that after the producers offered us "once an Equity member, always an Equity member," they withdrew that and said that resignations must be accepted by us. How could we be assured that many of our people would not be induced to resign so that, when the basic agreement expired, in three or five years, we should find ourselves with a depleted army? In any case, even the terms "once an Equity member, always an Equity member" were unacceptable to you. You very generously accepted the reduction of a 100 per cent Equity shop which we had been fighting for to an 80-20 but it was obvious that you would never have consented to anything less. Indeed, it was nothing more than your confidence in your officers and executive committee which made you submit to this comprise.

There is another thing which we never would have gotten from the producers in their then mood and that is the organizing of the professional extra. I fear the producers wanted to leave this large, loyal, important group out in the cold. We could not and would not desert them. How would you have felt if I had come before you again and said that we accepted terms which did not guarantee the integrity of the association, which did not guarantee that you who had worked so long and had given so much in sacrifice were not to be protected? I believe it would be your view that the executive committee behaved as you would wish it when it declined any such humiliating terms.

### Expresses Thanks

In conclusion, I want to thank you all from the bottom of my heart for the extraordinary loyalty which you have always displayed. Your attitude has been magnificent. It is something which, in my opinion, will always be mentioned when people write about unions or actors. It is an evidence of the great strength of the Actors' Equity Association. It is an evidence of your common allegiance to an ideal and insistence that, within a very little while, you

(Continued on Page 26)



# OUR DAILY MAIL OPENED BY BERT LEVY

MRS. McCOLLOCH, Kate Brew Vaughn, Grace Kinsley and Louella O. Parsons boast of their fan-mail, but, the correspondence addressed to the writer of this page far exceeds in volume, the mail received by any writer, or film star for that matter, in Hollywood. As evidence—

In answer to a polite threat (accompanied by two boxes of cigars, one dozen choice neckties, two pairs of suspenders, half dozen silk handkerchiefs and other presents) the Hollywood postmaster obliged The Filmograph with the following testimonial affidavit:

"The fan mail addressed to 'Uncle Bert,' care of The Filmograph and cleared through this station, exceeds by over fifty sacks weekly, the mail addressed to Clara Bow, Bebe Daniels, Billee Dove, George Bancroft, Louella O. Parsons and all others combined.  
(Signed)

IAM FULLER-BULL,  
Postmaster, Hollywood.

From every part of the United States, as well as from San Francisco, Uncle Bert is bombarded daily by millions of letters from film fans who crave his expert advice in matters of love, hate, jealousy, business, varicose veins and other bodily ills. And, Uncle Bert, sympathetic soul that he is, gives (advice) unsparingly—give (advice) till it hurts.

The following are but a few of the heartbreaking letters from unfortunates who are vainly knocking, knocking at the studio gates—knocking everybody and everything. Such is their burning desire to enter the sacred portals of our film paradise that they would willingly walk over the dead bodies of those already inside, whose jobs they lovingly long to occupy.

"Dear Uncle Bert:  
"I am a constant reader of your page in The Filmograph and I dread to think what my life would be without it. What a powerful thing it must be for you to go about picking up news, and pearls of wit for your affectionate readers. Now, Uncle, I need your help and advice, for I am heartbroken over George Bancroft. I am madly in love with him but he will not give me a tumble. I have written him, but he will not answer. I hang on to the step of his auto and make eyes at him through the windshield, but he takes no notice. How can I gain, and hold, his attention?—Mrs. B. V. D."

Editor's Note: We understand, dear, just how you feel and we just ache to help you gain your desire. Quietly secrete a brick in your hand-bag and wait in the shadow of the doorway outside The Brown Derby. At two-thirty A. M. when Mr. Bancroft comes out after his lunch soak him on the jaw with the brick. You will gain and hold his attention till a cop arrives.

"Dear Uncle Bert:  
"I feel that I can confide in you for your writing betrays your terrifically affectionate nature. This is my secret and I hope you will not tell a soul. My favorite film stars are Marian D. and Bebe D. also Adolph M. and Lon C. Will you please help me to attain a life-long ambition. I have tried, oh! so hard to get on the Metro-Goldwyn-Mayer lot, but up till now I have failed

dismally. I feel that you are only living soul who can help me to accomplish my purpose. How can I crash the gate?—B. U. M."

Editor's Note: Walk up boldly to the gate and if the officer in charge attempts to stop you, just act indignant and say, "Sir! I am Louis B. Mayer's stepmother." The officer will touch his cap and step politely aside and you may enter without molestation. If this should fail, but walk backwards towards the

entrance and the officer will think you are coming out and will not interfere.

\* \* \*

"Dear Uncle Bert:

"I am just a simple co-ed and am enthusiastic about everything appertaining to film folk and their private lives. We girls at college are just crazy about your page for we learn so much from it that will be useful to us in our future lives. Tell me, is it a fact that Lewis Stone is divorced from Vera Gordon? and is it a fact that their son is working in the films under the name of George K. Arthur?—F. F."

Editor's Note: You are greatly misinformed. Lewis Stone, who is the father of those clever boys Laurel and Hardy was never divorced from Vera Gordon. Your information became somewhat entangled owing to the fact that Mr. Stone's engagement to Miss Kate Price (the mother of Ben Turpin) is announced.

\* \* \*

"Dear Uncle Bert:

"I suppose everybody writes to you about your wonderfully entertaining news page so I will not waste your time adding to your embarrassment. Will you help me to solve a great problem in our household? My husband is very cold to me. How can I train him to kiss me, as John Gilbert kisses on the screen?—Mercia M."

Editor's Note: Mix the following in equal parts: Absinthe, Bay Rum, Hennessy's Three-Star Brandy and Gordon Gin. Then add a squeeze of Cocaine and a slight touch of Novocaine. Shake well in cocktail shaker and hand to your husband to drink when he returns home from work—then just kid him you are Garbo.

\* \* \*

"Dear Uncle Bert:

"Will you please tell me something about my screen idol Ben Turpin? Where does he live? What does he eat? What is the color of his eyes and is there any truth in the rumor that one of his eyes is artificial? My mother and I feel that there is no one else in the world, not even Grace Kingsley, can answer the above questions like you can.—O. O."

Editor's Note: Answer to question number one—I don't know. Answer to question number two—I don't know. Answer to question number three—I don't know. Regarding question number four—there is no truth in the rumor that ONE of his eyes is artificial. The fact is, that BOTH of his eyes are artificial. He has three pairs of artificial eyes always in use. A pair for morning wear, a pair for afternoon wear and a special pair to go with Tuxedo.

\* \* \*

"Dear Uncle Bert:

"As a constant reader of your valuable page I have a slight claim upon your generosity. Please tell me what Pola Negri is doing abroad and

(Continued on Page 21)

## UNIMPORTANT INTERVIEWS

(With Self-important People)

By BERT LEVY



Mrs. Eyle B. Herd, recording secretary of the "Society for the Prevention of Petting Parties in Darkened Auditoriums," returned from abroad yesterday and gave out the following message to delegation of newspapermen who went down the bay to meet her:

"I have given many months to quiet meditation upon very personal problems and I have never been quite able to discover what becomes of my lap when I stand up."



## New York Knows and Likes This Charming Actress Very Much



KATHLEEN CLIFFORD

*For many years one of the leading lights of Old Broadway, Kathleen Clifford has made just as great a name for herself in Cinemaland.*



# Pictures---Reviewed and Previewed

## Preview "Rio Rita"

Previewed at the Fox Belmont Theatre, Vermont avenue.

Radio Pictures' all-musical extravaganza.

R-K-O all-talkie and part polychrome.

Directed by Luther Reed.

Photography by Robert Kurl.

Chief Recorder, Hugh McDowell.

Adapted by Luther Reed from Ziegfeld production.

Music by Harry Tierney.

Scenario by Guy Bolton and Fred Thompson.

Lyrics by Joe McCarthy.

Musical Director, Victor Varavalle.

Dialogue by Russell Mack.

Art Director, Max Ree.

Dances staged by Pearl Eaton.

Cast—Bebe Daniels, John Boles, Don Alvarado, Dorothy Lee, Bert Wheeler, Robert Woolsey, Georges Renavent, Helen Kaiser, Tiny Sandford, Nick de Ruiz, Sam Nelson, Fred Burns, Eva Rosita and Sam Blum.

"Rio Rita" is pre-eminently the best all-talkie musical, and part polychrome movie picture that has ever been flashed on the silver sheet. R-K-O has surely given its cinema yokefellows something to shoot at in this wonderful film—a film that exploits in its highest excellence the last word in motion, sound and color. Despite the fact that the production is a replica of Florence Ziegfeld's big Broadway success, it outsells, and gives an added enhancement to the original effusion through arts that are unavailable in stage creations.

It can be said with authority, that "Rio Rita" is almost certain to enjoy an unmatched box-office appeal, and we make bold to venture that it will click good and plenty, even with that class of cinema lovers that are not overly fond of musical comedies.

One of the agreeable surprises of this R-K-O masterpiece is the wonderful achievement of Bebe Daniels in her all-talkie premiere; incidentally discovering an excellent, mezzo-soprano voice. It is sweet, vibrant and full in the lower register, but rather thin in the higher notes; yet withal, charming, clear and of fine carrying quality. Bebe evinced plenty of dramatic fire in the role of Rita, the impetuous Spanish charmer, enamored of Captain Stewart, a Texas ranger, her lyric ardor at times drawing forth enthusiastic applause from the packed house. Miss Daniels is easily sitting on the top of the cinema world again.

We shall not give a synopsis of the plot of "Rio Rita" in this limited criticism. John Boles was convincing as the dashing Texan. He uses his rich tenor voice with inimitable shading effect, and his tenuto, especially in the Rita song, was simply exquisite. He is easily the screen's Caruso. And oh, boy—what comedians, Bert Wheeler and Robert Woolsey—especially Woolsey. His smart-crack humor is of the slow,

## Preview "Illusion"

Previewed at the West Coast's West Lake Theatre.

Paramount all-talkie production.

Directed by Lothar Mendes.

Screen play and dialogue by E. Lloyd Sheldon.

Photography by Harry Fischbeck.

Cast—Buddy Rogers, Nancy Carroll, Regis Toomey, June Collyer, Knute Erickson, Paul Lucas, Emily Melville, Kay Frances, Eugenie Besserer and Maude Turney Gordon.

The title of this screen production could easily have been switched around to "Delusion." As far as the plot is concerned it is a mass of unhingement, disorder and jumble, full of unaccountable jerks and twitches. The satire on the nouveau riche and upstartism is drawn with a rough hand and the introducing of a bunch of circus freaks at a swell house party to emphasize the arrogance of the society freaks that laugh at their distortions, is hardly convincing.

Carlee Thorpe (Buddy Rogers) and Claire Jernigan (Nancy Carroll) are a vaudeville team pulling off a novel shooting stunt. Carlee runs onto Hilda Schmittlap (June Collyer), daughter of a truck driver that has suddenly amassed a fortune, and falls for her beauty. He is tired of bum hotels and trouper restaurants. His affection for Claire soon languishes as he feasts his eyes on the Schmittlap millions and Hilda.

Nancy Carroll gave her usual stereotyped performance and once again wore that ostrich costume, or lack of it. June Collyer, Kay Frances, Knute Erickson and Regis Toomey all turned in good portrayals, but apart from Buddy Rogers, the palm goes to Emily Melville, whose Mother Fay was an exquisite bit of character work. Her articulation and enunciation was flawless and it would do well for the other feminine members of the cast to hearken to her "well of pure English undefiled." Sheldon's dialogue was snappy and sparkling and was one of the few merits of "Illusion."

ED. O'MALLEY.

dry kind, with a sly play of gesture that gives it added zest. Woolsey is a whole show unto himself.

All the other members of the cast turned in high-class performances. The Ziegfeld Revue was elaborately gorgeous, done in polychrome, and far outstrips any other display of its kind that has been celluloided up to the present time. Luther Reed's directing was a masterpiece of detail perfection and Kurl's photograph, a gem in its way. Russell Mack's dialogue was just a brimming with side-splitting wise-cracks. We can best epitomize our appraisal of "Rio Rita" by shouting—"It's a knockout."

ED. O'MALLEY.

NEW YORK, Aug. 16.—Bryan Foy's departure for the West Coast studios of Warner Brothers following a long period of production in the

## Preview "Tonight at Twelve"

Previewed at Fox's Belmont Theatre on Vermont Avenue.

Universal—Harry Pollard production, all-talkie.

Directed by Harry Pollard.

Photography by Jerry Ashe.

Dialogue by Harry Pollard and Matt Taylor.

Cast—Mary Doran, Madge Bellamy, Robert Ellis, Marguerite Livingston, George Lewis, Vera Reynolds, Norman Trevor, Don Douglas, Josephine Brown, Madeline Seymour and Hallan Cooley.

"Tonight at Twelve" is a running stream of comedy and of never-flagging, fast-fire sequences. From an auditor's viewpoint it is a darb, the unreeling being frequently greeted with gales of explosive laughter. The motif of a dropped slip of paper on which a midnight date is scribbled by a middle-aged husband, crazy with the heat, is never cleared up. Then again—the perpetrator of this farce comedy has made the unpardonable mistake of marrying the hero to the wrong girl—a faux pas that was murmured by a number of the paid customers as they left the theatre. But to our mutton.

The story, tersely outlined, is that of a jealous wife that has found a piece of paper in her parlor bearing the words, "tonight at twelve." To get at the charmer who, she feels, has intrigued her hubby, she throws a party, inviting three of her married women friends. She is positive one of the three is the vamp, and she calls on them to "come clean." Then the consomme thickens fast, finally involving the three suspects' husbands. The whole shooting match is finally slicked over by a servant girl, who, to pull the erring husband out of an awful mess, claims the date was meant for her.

But the servant girl—a "find"—forsooth, a "find," indeed—and her name is Mary Doran. Miss Doran cutely tucked "Tonight at Twelve" in her vanity case and stole away with it, over the hill and far away. She is a second Evelyn Brent, with a winning touch of repressive finesse; a well-modulated voice and that nameless something that triumphs at first blush. Her enunciation "went Broadway" a few times but this can be easily remedied, and with a little pumice stone to smooth out a roughness here and there, she will soon be headed toward stellar flights.

Vera Reynolds showed vast improvement over her silent portrayals, but Marguerite Livingston, Madge Bellamy, Josephine Brown and Mary Seymour all displayed symptoms of the "Broadway" vocal taint, probably superinduced by Hollywood's vast army of voice culturists. The men's voices all registered well, with the exception of Norman Trevor's. Good performances were turned in by George Lewis, Robert Ellis, Don Douglas and Hallan Cooley. Pollard and Taylor's smart cracks are the best we have heard in some time and Ashe's photography was all to

## Preview "Three Live Ghosts"

Previewed at the Belmont Theatre. Produced by Feature Productions for United Artists.

An all-talking production.

Directed by Thornton Freeland.

Settings by William Cameron Menzies.

Photographed by Robert H. Planck.

From the play by Fred S. Ishan.

Scenario by Helen Hallett.

The cast: Beryl Mercer, Hilda Vaughn, Harry Stubbs, Joan Bennett, Nanci Price, Charles McNaughton, Robert Montgomery, Claud Allister, Arthur Clayton, Tenen Holtz, Shayle Gardner, Jack Cooper, Jocelyn Lee.

"Three Live Ghosts" is another all-talking mystery. But its keynote is comedy rather than melodrama, and as a result, it is above the usual run of talking mysteries which have been flooding the theatres.

The main thread of the plot deals with three young soldiers who turn up in London after the armistice has been signed. Each of the three has been declared dead—killed in action—and the situations which confront them are both tragic and amusing.

Few of the faces in the cast are familiar. A number of the players were imported from New York, while others are local talent. The "three live ghosts" are Charles McNaughton, Robert Montgomery and Claud Allister. The third, who has been turning out some fine portrayals of late, has done an exceptionally good piece of work with this role of "Spooky," the shell-shocked soldier. The sequence in retrospect is a rare achievement, directorially as well as histrionically. Charles McNaughton's work as Jim Gubbins is commendable, while Montgomery handles the mysterious American with ease.

Joan Bennett has an emotionless role which she endows with little warmth. Beryl Mercer has the outstanding feminine role—that of Mrs. Gubbins. I cannot recall seeing her before, although her work is able and versatile. Nanci Price does a brief "slavery" role effectively. Another praiseworthy performance is given by Hilda Vaughn.

"Three Live Ghosts" should find little difficulty in registering a mild success. It has many of the elements of popular appeal—mystery, comedy, a hint of romance, a happy ending, a lord-in-disguise.

Thornton Freeland's direction is concise and to the point. Photography and synchronization are both good.

FANYA GRAHAM.

the good. A little judicious pruning in the last two sequences, and "Tonight at Twelve" should have a box office click.

ED. O'MALLEY.

Word comes from New York that Bernard Levy, theatrical producer, has signed Adolphe Menjou for "The Fast Set," which will be produced this fall on Broadway. Upon the completion of the play, Menjou will make a talking picture of it.



# Theatre, Vaudeville and Melody

## TUNEFUL TALKER TUNES . . . .

Charles Wakefield Cadman, famous composer, wrote the music for Universal's forthcoming production, "La Marseillaise." The story was written by Houston Branch and the dialogue by George Manker Waters, author of "Burlesque." The story, laid about 1791, deals with the life of Rouget de Lille, composer of the "La Marseillaise," and the circumstances of the birth of the famous song of the French Revolution and of the Republic of France.

\*\*\*

Al Dubin and Joe Burke, Warner Brothers' song-writing team, have completed an original melody entitled, "A Darn Fool Woman Like Me," which Winnie Lightner will sing in "She Couldn't Say No," the Vitaphone picture in which she is being featured.

\*\*\*

Paramount has issued a call for chorus girls. Dancing Director David Bennett will test all applicants and from those selected, a list will be compiled that will supply talent for dancing sequences in talking pictures. Bennett wants experienced dancers. As long as the girls are pretty, have good figures, and can dance, size will be disregarded. Bennett is one of the foremost of New York dance directors.

\*\*\*

William Cary Duncan, famous librettist and lyric writer from the Great White Way, has arrived in Los Angeles under contract to Paramount-Famous-Lasky. In the last 25 years, Duncan has written the book and songs of 26 musical comedies, 22 of which were produced on Broadway.

\*\*\*

Bebe Daniels will make phonograph records for the Victor Recording Company. William Le Baron of R-K-O made this announcement on his return from New York. The lovely quality of Miss Daniels' voice was a revelation to all who heard her in the Radio Pictures all-musical extravaganza, "Rio Rita." She will be

## AROUND THE SHOWS WITH THE OLD VAUDEVILLIAN

(After the Style of K. C. B.)

It seems to me.  
That the one and only  
Outstanding figure on  
This week's Orpheum  
Bill is undoubtedly,  
Harry Richman,  
An artist of rare  
Talent and personality.  
His performance is  
Almost flawless.  
The girl in his act  
Is superfluous.  
Richman does not  
Need her, for, he is  
One of the few artists  
Who can stand alone.  
The writer is  
Extremely grateful  
For a half-hour's  
Keen enjoyment of  
Richman's work.  
The Slate Brothers,  
Justly billed as  
"Aristocrats of the Dance,"  
Are unjustly placed as  
Show openers, and  
Have tough spot  
Following tiresome  
Aesop's Fables.  
Aesop Films have  
Outlived usefulness  
Now only eye strain  
To audiences.

accompanied by a full orchestra led by Victor Baravalle, general musical director for R-K-O, who held a similar position with Ziegfeld for many years.

\*\*\*

"Rosalie," Ziegfeld's famous musical comedy hit, is to be an all-talkie starring vehicle for Marion Davies. The Ziegfeld show, in which Marilyn Miller starred in New York last season, is the story of a princess in a romance at West Point, and is suggestive of the West romance of the daughter of Queen Marie of Roumania. Guy Bolton and Anthony McGuire are the authors. Harry Beaumont will direct. Brilliant mu-

Dear Hal Jerome  
It seemed to the writer  
That you were giving  
More to the Leader and  
Orchestra than you  
Gave to the audience.  
You are a clever  
Performer and should  
Let more than the  
First few rows hear  
And enjoy your work.  
Take no offence, Hal,  
The Old Vaudevillian  
Means none.  
Nance O'Neil is not  
Doing herself justice  
With "The Lily."  
She and excellent  
Company deserve  
Better opportunity.  
Fay Adle and Teddy  
Bradford, sweet,  
Refreshing, delightful.  
Hap Hazzard,  
"The Aero-Nut,"  
Pleased the customers  
As did somebody's Arabs  
Closing the show.  
Charley Irwin,  
The "Always Reliable,"  
M. C.'d Pleasantly as of yore.  
Bert Levy, the  
Old Vaudevillian speaking.  
I thank you.

sic of the original comedy will mark the production, and the glamor of West Point will form its background.

\*\*\*

Harry Carroll tested the merits of every available composer and lyricist he could run up with in Hollywood, with the object of selecting the best, to create the songs for his revue, shortly to open at the Music Box Theatre. His choice was Jesse Greer and Raymond Klages.

## CARROLL REVUE OPENS HERE SEPTEMBER 15

Harry Carroll and his elaborate revue opens in San Diego on September 10 and moves into the Hollywood Music Box Theatre on September 15. Carroll is bringing some top-notch entertainers with him to Hollywood and a capacity business is predicted for his production. Among the stellar performers with the revue are Will and Gladys Ahern, Al K. Hall, the De Marcos, Brox Sisters, Vera Marsh, Edyth Kramer, Mitzi Mayfair, Waldemir Guterson, Ann Greenway, Harry Carroll, Andy Rice Jr., Cy Kahn, Crowell and Parvis, Rae Williams, Gil Wray, Don Miller, California Steppers, Helen Wright, Ed Lewis, Paul Webber, Cathleen Bessette.

## "PARIS BOUND"—HILLSTREET

Ann Harding in "Paris Bound," the first release on Pathe's ambitious new program will have its first western showing at the Hillstreet Theatre starting Saturday. "Paris Bound" is the sensational all-dialogue feature which marks Ann Harding's screen debut. It is a talkie version of Philip Barry's famous New York stage success, in which Madge Kennedy starred for more than a year. It is a sophisticated comedy drama, delicately dealing with love affairs after marriage, but it is so handled that although it is censor-proof, it is entertainment of the most intriguing sort.

An excellent cast of players support the star in this new offering, among them being Frederic March, Leslie Fenton, Carmelita Geraghty and Charlotte Walker.

As the RKO stage headline. Perry Askam, romantic singing star of "The Desert Song," will offer several numbers, with Cecil Stewart at the piano. Joe Laurie, Jr., Alice and "Sonny" Lamont, and other RKO features complete the stage offering.

## B. B. B.

... "Goes Hollywood" ... in his own CELLAR ... 6370 Hollywood Boulevard. . . .  
Premiere Opening, Thursday, August 29. . . .  
P. S.—The place will be known as . . . . .

## B. B. B. CELLAR

HOLLYWOOD

MORE STARS  
THAN THERE ARE  
IN HEAVEN  
SINGING  
TALKING  
DANCING  
METRO GOLDWYN MAYER'S  
**HOLLYWOOD**  
REVUE of 1929  
TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>  
GRAUMAN'S CHINESE THEATRE

COMING  
**EXCELATONE**

H. M. HORKHEIMER, Pres.



# The MOVING MOVIE THRONG

By John Hall

After some six thousand years of recorded "civilization" mankind lacks a full sense of Equity.

Briefly, our dictionaries define Equity: "Justice; just regard to right or claim; impartiality; the administration of law according to its spirit and not according to the letter."

In the United States, the Roman Empire of today, we have reached a stage in which the dominant culture of the people is poisoned with the smart-Alecism of wise-crackers and the primitive "music" of brains seemingly a chaos of alcohol fumes and cigarette smoke.

In our congested communities, our larger cities, where humans hive as bees and propinquity works its inevitable will of contact familiarities, the poison of the smart-Alecs and the wise-crackers and the Congo savage "composers" works its dehumanizing way. The "civilization" of the day becomes a throw-back to that period in man's mental evolution when he escaped annihilation by the beasts merely because he out-thought them by a gnat's eyelash. His human brain was in its earliest infancy.

The smart-Alec and the wise-cracker and the composer of Congo savage music belong in that class. According to the massed thought of the cities—the so-called "ultra-smart" element—these gentry are "clever" people. ARE they clever? Commercially, they are smart, like foxes. Artistically, culturally, they are not causing any stampedes receiving college degrees; nor are they exciting the joyous appreciation of the citizens of the back country. That they are just poor li'l fellers tryin' to get along, and doing it nicely, thank you, lets them out. That they are but indefinite atoms, tossed about in a vast sea of violently struggling humanity, shrewdly grasping the handiest anchorage, justifies some degree of charity.

In the larger sense, they are a product of the compelling whole human attitude of the day and not to be held apart as responsible agents. What they do they no more can help doing than a fish can help swimming in the water. They are a product of the same circumstances justifying the statement at the head of this article; the circumstances blinding the whole human family to a real sense of Equity, which, in the final analysis, means true brotherhood. "All for One, and One for All."

Unfortunately for the smart-Alecs, the wise-crackers and the composers and distributors of Congo savage music, the painfully slow ascent of man is a matter of fundamental qualities inseparable from real thought. That the thinking few cannot be drugged to ineffective influence by a clamorous flood of smart-Alecism,

wise-cracking and primitive music is the real reason why the human family survives. Just now the poison cloud is thick; but the thinking few will survive it. The wise-cracking horde may try to laugh them out of the picture, but they cannot succeed.

One of the funniest? cracks emanating from a so-called wise-cracker is the crack that the Hollywood Equity players shall "soon be in the bread-line." Allegedly, this comes from a fledgling of supposed power. Because of its infantile imbecility, one finds it very difficult to believe it. Maybe a gin-befogged brain, plus immaturity of mind, are responsible. It is but rumor; but rumors, like all things, have a birthplace.

In this tiny corner of the world a small army of people are striving to establish Equity among men. Rightly, they have referred to a certain Carpenter who stood before a mighty Roman Governor and pleaded for Equity, brotherhood. He was doing what they are doing. And, like Him, they are surrounded by a mob roaring for their blood. Like the Governor, Pontius Pilate, powerful elements closely associated with the film industry, wash their hands of all blame and refuse to interfere.

Which emphasizes the abyss between what man's "civilization" IS and what its real sponsors hope it WILL be. Powerful elements, offered an opportunity to further the brotherhood of man and REFUSING to interfere; like Pontius Pilate, washing their hands of all responsibility and allowing the power-drunk to work their will, typify what six thousand years of "civilization" has done to certain branches of the human family.

Here the smart-Alec cries "Utopia!" and the wise-cracker cracks a fast wise-crack. The "ultra-smart" wiggle to a Congo tune, and the cannibal listening in on his radio smiles and gives the white men credit for knowing good music, the music of his cannibal ancestors. After all, the smart white man and the wily cannibal are brothers under the skin. In both camps the lone altruist broods in his own particular hut, wondering, yet knowing and continuing to strive. Groups "successful" under things as they happen to be wash their hands, enjoy their fat and let the "kill-joys" worry over the Equity of the situation.

According to his conception of the Equity of the situation, the Roman Governor, Pontius Pilate, was a wise man; a clever politician alertly protecting the best interests of the great Roman Empire. The people cried for a victim. Good politics told him to give them what they wanted. But before doing so he washed his hands of all blame. The elements in our "civilization," economically enslaved as Pontius Pilate was politically enslaved; sharers in the spoils of the market place, in which the law of the survival of the "fittest" rules, when

Equity is mentioned, wash their hands. In all other things they are actively interested.

From the angle of the smart-Alec, the wise-cracker and the maker of Congo music, they are smart business men; and the psychology of the day seems to support the conclusion. And from this view the natural deduction is that the masses, following these leaders, are right.

If a man or a nation without a full sense of Equity CAN be right, the "civilized" man of today is PERFECT. His government is perfect; which argument is just as sensible, just as logical, as the above. And the smart-Alecs and wise-crackers are welcome to all they can get out of it. Maybe it will supply some of them with needed inspiration. We fear not. It is NOT smart stuff. It is but mere truth.

A voice crying in the wilderness for Equity among men, though drowned by roars from the housetops for more smart-Alecism; more wise-cracks; more cannibal music; more gin; more whoopee, is heard by a few; a few who count. The Hollywood group crying for Equity among men, abandoned by all the powerful allied interests of the motion picture industry; ignored by its so-called leaders; left to a tiny coterie of money-buttressed employers, is heard around the world. It cannot be hushed.

That the material development of man outstrips his moral growth is the outstanding result of what he terms his "civilization." His mentality leans to the material and not the moral. The Carpenter of Gethsemane, two thousand years ago, realized this truth. He tried to correct the fault in man. Since that time His followers have fought for morality. Today they fight for politics.

If the smart-Alec, the wise-cracker and the maker of cannibal music sway the multitude, it is because the followers of the Carpenter are too weak to hold the multitude. The brotherhood of man is the football of smart-Alecs and wise-crackers who find that sort of thing a profitable field of effort. They give the multitude what they want, not what they NEED. If the people lack a sense of Equity, it is because their moral leaders are unable to give it to them. The smart-Alec and the wise-cracker are kings.

Kings are crowned by the people. If the people crown the smart-Alecs, the wise-crackers and the peddlers of cannibal music, pay them homage and enrich them, it is because they enjoy doing so. If they "crown" their moral leaders with brackbats—they do it for the same reason; they enjoy it. The moral leaders are too busy with politics to know or care what happens to the morality of the people. Equity is the battle of a few.

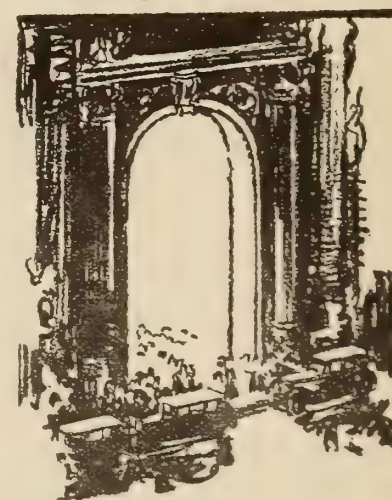
That few, like the Knights of the Holy Grail, will buckle on their armor, go forth and give battle. When they die in battle others equally brave will take their places. There is a cause fired with immortality. It cannot be destroyed while there remain soldiers to fight. As the endless drops of water tear down the mighty mountains, the warriors for Equity among men shall tear down human selfishness and human greed and human injustice and, in the end, further the just cause for which they fight and die.

## TALKING WESTERNS:

Those who predicted that the introduction of sound would end the sway of the western picture spoke too soon. Ken Maynard, Hoot Gibson, and now Leo Maloney, long a big-money star in the state right market, decisively demonstrate that the talking western is going to be a powerful contender for fan patronage. All three of these well known western stars have made talking pictures the cash customers are going to like, and call for more of the same.

We recently saw "Overland Bound," starring Leo Maloney, an all-talkie, and we liked it. It is a high-wide-and-handsome epic of the wide open spaces, with some of the best round-up shots we have seen to date. Leo plays a harmonica cowboy fashion, and his famous dog, "Bullet," makes a thrilling cross-country run after his master that makes the fans cheer. This Maloney talking western looks like a sure-fire box office winner.

## THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

## THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



## Review "Salute"

Shown at Loew's State Theatre. "Salute," George O'Brien's picture of West Point, is one of the most enjoyable pictures throughout that we have seen in some time. The action is not let to drop for a moment, the dialogue and gags are really clever, the photography good and story appealing. What more could one wish for in a single picture. John Ford deserves credit for direction of this 100 per cent screen play.

George O'Brien was extremely lenient with his supporting players, giving them wonderful opportunities to display their work. O'Brien had a role that will make him liked by all. His acting was natural throughout and the part called for still another characterization than George has given heretofore. You won't be disappointed in him.

William Janney, as the kid brother of George O'Brien, is comparatively a newcomer. You will remember him for his work in "Coquette." He is a nice performer and gives an appealing portrayal.

Frank Albertson, another newcomer, is one of the cleverest ad lib artists and comedian of the younger generation. He brings laughs throughout the entire picture. Fox has a sure bet in him.

Helen Chandler has a pleasing personality, with a wistfulness that will win her many fans. Joyce Compton, Ben Hall, David Butler, and the rest of the large cast all were selected with care and gave good portrayals.

Of course Stepin Fetchit is again his inimitable self and has just to appear on the screen and the laughs are forthcoming.

The stage presentation, "Screenland Melodies," was exceptionally good last week. Stepin Fetchit was featured and proved himself as popular on the stage as on the screen. The revue of the dancers was well-staged. The Meglin kiddies please. A clever dancing team in the "Pagan Song" number "went over" big with the audience. All in all if you missed last week's show you missed on enjoyable evening.

"Our Dancing Daughters," starring Joan Crawford with Anita Page and Douglas Fairbanks, Jr., is this week's attraction.

CECILLE MILLER.

LONDON.—No talkie will be made of the House of Commons. That a talking film of the House of Commons should be made was a suggestion that came from Mr. Day at a sitting of the House. It failed to meet with approval.

## Preview "The Thirteenth Chair"

Previewed at the Belmont Theatre. An all-talking Metro-Goldwyn-Mayer production.

Directed by Tod Browning. From the play by Bayard Veiller. Dialogue and continuity by Elliott Clawson.

Photographed by Merritt B. Gersted.

The cast: Conrad Nagel, Leila Tyans, Margaret Eycherly, Helene Millard, Holmes Herbert, Mary Forbes, Bela Lugosi, John Davidson, Charles Quartermaine, Moon Carroll, Cyril Chadwick, Bertram Jones, Gretchen Holland, Frank Leigh, Clarence Gelbert, Lal Chand Mehra.

"The Thirteenth Chair" is a conglomeration of screeches, seances, murders and investigations, none too adeptly combined by Tod Browning. "Madame X" and "The Trial of Mary Dugan" have taught picture patrons to expect finer things of Metro-Goldwyn-Mayer.

The reaction of the preview audience to "The Thirteenth Chair" indicated only too clearly that picture-goers have had their fill of this sort of entertainment. Really alert and interested spectators do not snicker during seances or giggle while murders are being committed.

Metro-Goldwyn-Mayer had selected rather a fine cast for the production, however. Such names as Conrad Nagel, Leila Hyams, Margaret Wycherly, Holmes Herbert, Bela Lugosi, John Davidson and Mary Forbes appear on the list, as well as a number of others of equal significance. The work done by artist is commensurate with his ability, yet the sum total is one disjointed far-from-praiseworthy picture. Leila Hyams' blond prettiness is one of the most charming details of the film.

Several scenes, as it happens, depend entirely upon sound for their effect. The lights on the settings are turned off and the screen is a glimmering grayness. One hears shrieks, screams, thuds and the effect is a sense of uncanniness and irritation, to which the audience did not react favorably.

"The Thirteenth Chair" is one of the oldest of the current mystery melodramas. It has been done countless times, and it is only fair to say that the talking picture version is a superfluity of which little can be expected.

FANYA GRAHAM.

Irving Aaronson and his Commanders, who have been playing at the Hotel Roosevelt, are to remain there until the opening of the Irene Bordoni show, which has been tentatively scheduled for October.

DIGEST OF

## Happenings in Hollywood

DURING THE WEEK

Fanny Brice is starred in an all-talking, all-singing special for United Artists release. Thornton Freeland, director.

John Loder has been signed by Walter Morosco for "Lilies of the Field," starring Corinne Griffith. It's an all-talkie. Ralph Forbes plays opposite Miss Griffith.

Ivan Simpson has been engaged to support Monte Blue and Myrna Loy in "Isle of Escape." Jack Ackroyd, ditto. Howard Bretherton, director.

Louise Fazenda, Reed Howes and Tully Marshall will support Edward F. Horton and Patsy Ruth Miller in "Wide Open," a Warner Brothers special.

Richard Barthelmess will be master of ceremonies for the Warner Brothers special "sister act" in "The Show of Shows." The sister are: Dolores and Helene Costello; Alice and Marceline Day; Sally O'Neil and Molly O'Day; Loretta Young and Sally Blane; Marion (Peanuts) Byron and Harriet Lake, and Alberta and Adamae Vaughn.

Noah Beery has been added to the cast of "Isle of Escape," a Warner Brothers special.

Milton Charles, well known organist, makes his movie debut in "Lilies of the Field," directed by Alexander Korda. The six other lilies besides Miss Griffith are: Eve Southern, Cissy Fitzgerald, Betty Boyd, Rita LeRoy, Jean Barry (formerly Jean Laverty), and Virginia Bruce.

Charles Bickford appears opposite Lenore Ulric in "Kanaka Rose." Allan Dwan is directing the famous Belasco star.

Sue Carol plays the feminine lead in "The Lone Star Ranger," Fox, opposite George O'Brien. A. F. Erickson, director.

Charles Ruggles, of "Gentlemen of the Press" fame, will play a featured part in Paramount's feature, "The Big Pond," a Long Island production.

Colonel Fred Lindsay, explorer, big game hunter and vaudevillian, plays the role of Inspector Lestrade of Scotland Yard in "The Return of Sherlock Holmes," now being recorded at Paramount's Long Island studio.

Mary Brian plays the part of Judith Wheeler in Paramount's all-talking picturization of Edith Wharton's novel, "The Children."

Frank Ross, Paramount's singing rector, will change from real estate to films in a featured supporting part with Clara Bow in "The Saturday Night Kid."

Harry T. Morey makes his talkie debut in "The Return of Sherlock Holmes."

Eugene Pallette has been signed to a long-term contract as a Paramount featured player. He was the blundering detective in "The Canary Murder Case."

John S. Carlile, formerly of Station WOR, Newark, N. J., has been appointed head of the radio department of Paramount-Famous-Lasky Corporation.

Blythe Daly and Walter Petrie are in the cast of Paramount's "The Gay Lady." Gertrude Lawrence has the featured role. Directors, John Meehan and Robert Florey. Long Island studio. Rudy Vallee has completed another short at the same studio.

Helene Millard has been assigned to play the featured part of the Countess in a Ramon Navarro picture, tentatively titled, "The Battle of the Ladies."

Crane Wilbur, nine year off the screen, plays the lover of Rosetta Duncan in "Cotton and Silk," an M-G-M feature, starring the Duncan sisters.

Sally Eilers plays an important role in the Warner Brothers feature, "She Couldn't Say No." Lloyd Bacon, director.

Arthur Lake plays the juvenile lead in "Tanned Legs," a Radio Pictures feature of youth. June Clyde, Sally Blane, Allen Kearns, Dorothy Revier and Albert Gran are in the cast. Director, Marshall Neilan.

Allan Hale and Kathryn Crawford will share honors in Pathe's "Red Hot Rhythm." Others, so far: Josephine Dunn, Ilka Chase, Anita Garvin, Walter O'Keefe, song writer and master of ceremonies of Broadway night clubs, who makes his first screen appearance.

Ernest Torrence plays "Macdonald," Scottish legionaire, in "The Bugle Sounds," an M-G-M feature. George Hill, director.

George Jessel is making his first Fox all-talkie, "The Hurdy-Gurdy Man." The supporting cast: Lila Lee, John Loder, Henry Kolker, Henry Arnette, Dick Winslow Johnson. Director, William K. Howard. L. Wolfe Gilbert and Abel Baer are writing tuneful numbers.

Joyce Compton is in two Fox productions, "The Sky Hawk," directed by John Blystone, and "The Three Sisters," Paul Sloane, director. Louise Dresser, featured. Addie McPhail and June Colyer are the other two sisters.

Albertina Rasch has been signed by Paramount to stage a ballet with thirty of her pupils for Moran and Mack's "Why Bring That Up?"

## EARLE WALLACE

Teacher of Many of America's Most Famous Dancers and Dance Producer of Note

ORIGINAL CREATIONS STAGED ON SHORT NOTICE  
JAZZ OR CLASSICAL AUTHENTIC PERIOD DANCES  
OR MODERN TAP AND ACROBATIC ROUTINES

## EARLE WALLACE

STUDIOS OF STAGE DANCING

Belmont Theatre Building, First and Vermont

EX. 1196



# Paramount Starting Great Production Drive

## 14 Sound Stages Seeing Service This Week, Says Official

Each of the 14 sound stages at the Paramount studios in Hollywood is seeing service this week with the launching of the greatest production drive in the history of the company.

Eighteen different units are at work filming pictures to meet the needs of the thousands of theatres in this country and abroad. Set construction is being done by night; companies are photographing by day and the Paramount laboratories have found it necessary to start day-and-night shifts.

Seven pictures are in the process of editing and cutting. These are "The Greene Murder Case," "Fast Company," "Illusion," "Woman Trap," Moran and Mack's "Why Bring That Up?" "The Virginian" and "The Love Doctor."

Three others are in rehearsal making ready for early starting dates. These are "The Children," "Medals" and "Pointed Heels."

Eight productions are being filmed, several of them utilizing entire stages.

The most pretentious of the latter is "The Vagabond King," Paramount's all-color, talking and singing romance, starring Dennis King, Ziegfeld's most romantic figure. A battery of Technicolor cameras is photographing this production.

Among the others on which shooting has been progressing rapidly are Ersnt Lubitsch's "The Love Parade," the first screen operetta, starring Maurice Chevalier; George Bancroft's latest, "The Mighty"; Clara Bow in "The Saturday Night Kid"; the first Evelyn Brent starring vehicle, "Darkened Rooms," by Sir Philip Gibbs; "Sweetie," the musical romance of the campus, with Nancy Carroll, Helen Kane and Jack Oakie heading an all-featured cast; Fay Wray, Hal Skelly and William Powell in "Behind the Makeup," and "The Kibitzer," from the Broadway stage comedy of the same name.

Within the next month, Paramount reports, that five other companies will go into production. The heavy schedule will continue for some weeks, it is indicated.

### Review

#### "She Couldn't Say No"

At the El Capitan Theatre.

Featuring Charlotte Greenwood.

Presented by the Henry Duffy Players.

"She Couldn't Say No" is one prolonged roar which lessens in hilarity only as the audience grows weary of laughing. In it Charlotte Greenwood gallops and shouts her way through three of the funniest acts which have yet comprised a Henry Duffy play.

"She Couldn't Say No" is the story of a stenographer-bookkeeper-switchboard operator-typist who loves her employer so sincerely she can't say no to anything. So when it becomes necessary that someone continue his legal practice while he is

out of town, she can't say no. All during the resultant acts, she tries to say no, but she can't.

Charlotte Greenwood plays this role with an utter abandon which is refreshing. She gallops about the stage, leaps over furniture, bursts into song, and gives her audience a rollicking good time.

Bryant Washburn is the adored but unadoring employer. What with an intriguing little mustache and curly black hair, he looks and plays his part commendably. Eddy Waller and Stanley Taylor are two pals who conspire with his stenographer. The former is adept at pantomime.

Doris Brownlae and Jane Morgan are the two other women in the cast. Doris is a gushing little ingenue, while Miss Morgan plays her part of the one-time village belle with all the usual simpers and moues.

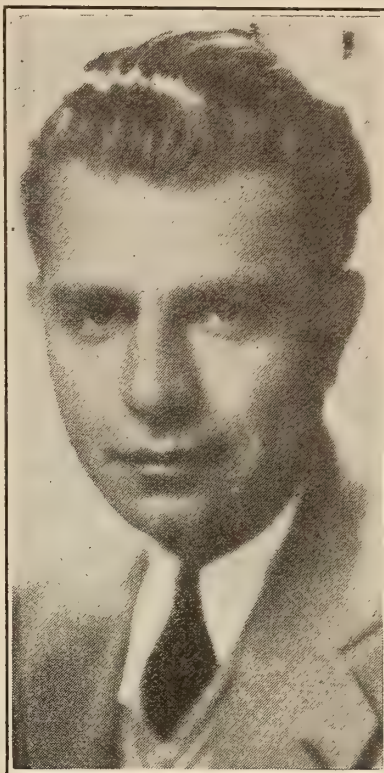
The remainder of the cast is made up of village characters. Deserving particular commendation are Judge Jenkins, capably interpreted by William Turner, and Eliphalet Potter, played with the requisite skill by Edward McWade. Wilbur Higby, William Robyns and John MacKenzie are the others.

"She Couldn't Say No" is farce comedy in its most farcical form. Many of the gags are old, but the laughs they incite are as spontaneous as can be. Situations occasionally verge on being ridiculous, but the first night audience found "She Couldn't Say No" immensely entertaining nevertheless.

FANYA GRAHAM.

Ida Voltz has just returned from her vacation at Santa Monica. She is now resuming her studies under Prof. F. Howard Brown, piano and voice teacher. Ida's voice test registers 100 per cent. Her last picture was "Zip, Boom, Bang."

## Wesley Ruggles



So able a directorial talent did Wesley Ruggles display in the making of "Street Girl" for R-K-O that United Artists immediately enlisted him to make "Condemned" with Ronald Colman. He will be engaged on this production for several weeks to come.

There are 975 theatres in the Argentine, of which 400 give daily shows. That is more than had talker equipment in the United States when the talker stampede hit the producers.

## WELCOME TO OUR FOLD

"Something new in propaganda" moved into Hollywood this week.

International Publicists, Ltd., a world-wide publicity organization, opened local offices at 6607 Sunset boulevard under the general managership of Ray Coffin. Similer offices are already functioning in New York, London and Paris.

The firm offers to a selective and strictly limited clientele, an intensive press service world-wide in scope yet intimate in detail. Specializing, of course, in national campaigns, still, by reason of its foreign connection and many cosmopolitan contacts, the organization assumes an international range never before attempted.

Several personalities of world importance have already signed for this attractive service. The builders of the concern, quietly planning, have but just reached a stage where they feel justified in announcing the opening of their western divisional branch here.

Coffin, who has charge locally, is one of the best known of Hollywood publicists, long identified with the motion picture industry here, and a former president of the Wampas. His work has been responsible, in no small degree, for the sensational success of many famous personalities including Vilma Banky, Belle Bennett, Lois Moran, Lupe Velez, Ronald Colman, Laurel & Hardy, "Our Gang," and scores of others.

## Czarina's Charm Beauty Salon Has Charm

Certainly the Czarina's Charm Beauty Salon emanates an atmosphere of quiet and dignity rarely encountered in any other beauty parlor. The salon (it's just west of The Hollywood Athletic Club on Sunset) is an exact reproduction of the boudoir of Catherine the Great of Russia. A huge portrait of her in enamel decorates it and the coloring is what one would expect from cultivated Russians who have probably the finest color sense in the world.

Back of this alluring room are the booths, all curtained, where the seekers after beauty find it in a reposeful atmosphere, for no voice is raised above a whisper. Anyone wanting to look his or her bets before a screen test can find scientific rejuvenation here. For the appliances belong exclusively to this shop and were invented by Dr. Josef Gainsburg, a facial expert of national reputation. No lifting, peeling or surgical work of any sort is done. The scientific massage given at The Czarina's Charm is to make the more severe methods of rejuvenation unnecessary.

## When Good Fellows Get Together



Andy Rice, Raymond Griffith, Bebe Daniels, Harry Green and Henry Fink get together on the sands of Santa Monica.



# Saving The S

## "Talkies" Threaten To Kill Off Little Exhibitors Until Solution Was Struck Upon Lately

"What will become of the silent picture and the small town theatre?" has been a sort of a byword and morning greeting instead of the usual "good morning."

This question has worried producers and exhibitors alike, for there are in the United States 17,000 theatres—5100 of these amusement edifices are equipped for talkies, while the rest have been struggling along the best way they could.

Theatres were closing in every nook and corner of the country, all on account of the "price" of the talkies and what it takes to show 'em, and as fast as one of the theatres threw their doors open to the public announcing "Talkies and Sound," the opposition theatres folded up their books and closed their doors, for they couldn't hold their own with the silents.

### The Battle of the Century

This sort of a battle for "Business" went on and on until the producers and exhibitors alike were crying for help; exhibitors from 22 states gathered in a session recently held in Chicago and they appealed to their various associations for relief.

The independent producers of "Talkies," sensing this serious situation, have agreed to meet the demands of the "Exhibitors" and the first to throw their best into the hands of these worried theatre owners were the R. K. O., Tiffany-Stahl; Universal will follow suit and when this change in the exhibiting of affairs finally comes to a close, the small town theatre will be saved.

### 17,000 Theatres Affected

New amalgamations of the exhibitors will eventually eliminate a certain amount of theatres, and when things settle down there will be a change. Instead of having 17,000 theatres we will have 8500 show places showing talkies.

If this hadn't happened as it has, there is no telling what would have been the ultimate outcome of the "Exhibitors." It was the greatest problem for the Allied Exhibitors who were not producing their own pictures.

Just why this situation arose is self-explanatory. For instance, when a theatre opens up a "Talkie" picture as its main attraction, the neighborhood theatres showing silent pictures soon lost their trade, and theatregoers traveled miles to see and hear some of their favorite stars.

Rentals on these pictures being so high that the small theatre exhibitor couldn't afford them, individual owners of theatres could not compete with large corporation houses, for the most of the "Bigger Houses" are either owned or booked by the producing companies.

Facing such a serious handicap, the small theatre owner and exhibitor stood the acid test for a long time, and finally decided that it was a futile battle and was just about to give up, when "Help" came to them.

The present arrangement will give the small theatre exhibitor such tie-ups as radio and news service that they never had before and it will build for a betterment of their conditions in every way than they have ever been in before, and where the death knell was sounded for them, they now have a fighting chance to make their theatres pay them a decent living.

The Allied States Association of Motion Picture Exhibitors announces the completion of Arrangements with R K O Distributing Corporation and Tiffany-Stahl Productions, Inc., whereby those companies will supply their productions for the next five years at prices which will enable the small picture houses to remain in business.

Since the introduction of sound pictures hundreds of small independent houses have had to close their doors because they could not pay the exorbitant prices demanded by the producers for talking pictures. Under the arrangement just completed "Radio" pic-

tures and "Tiffany" talking pictures will be supplied at approximately silent prices.

This marks the introduction into the motion picture industry of cooperative principles of marketing such as are being adopted in many other industries. The producers' advertising and distributing costs are greatly reduced by having a ready market for a period of years, and a substantial part of this saving is passed on to the exhibitors who supply that market.

### 5000 Theatres to Benefit

It is estimated that upwards of five thousand theatres will avail themselves of the opportunity to secure high quality talking pictures at prices greatly below the current market. The total number of independent theatres is estimated at 14,000, and it is possible that more than 5000 may become franchise holders, but all can not come in for the reason that theatres in the same competitive area can not all show the same pictures.

The opportunity to subscribe to franchises will be afforded at meetings in different parts of the country to be called by leaders of the association and affiliated bodies beginning September 1.

### Prices Fixed Cooperatively

The prices to be paid by individual theatre owners will be based on exhibition values to be determined as to each picture by a committee representing the producer and a committee representing all the exhibitors. In the event these committees fail to agree as to any picture, its exhibition value automatically becomes three times its actual production cost. The average exhibition value for feature pictures, by whatever method determined, can not exceed \$750,000 per picture in any one season.

The "points" (i. e., the number of dollars per hundred thousand dollars of exhibition value) which the theatre owner shall pay under his franchise for pictures will be determined by local committees representing the producers and exhibitors before or at the time the franchises are sold. Theatres are now being rated for points as rapidly as possible under the direction of local leaders.

After the first season either party to the franchise may apply for a readjustment of the "points." Such applications will be considered, in the first instance, by the same exhibitors' committee which passes on the exhibition value of pictures. Final authority over "points" will rest with a National Appeal Board consisting of Abram F. Myers, president of the Allied States Association of Motion Picture Exhibitors, a representative of the producer affected, and a third to be chosen by the two mentioned.

### Machines to Be Included

Negotiations are still going forward with several manufacturers of reproducing apparatus for the installation of suitable machines in houses of 500 seats and under at prices which the exhibitors can reasonably afford. The R C A Photophone Company, a subsidiary of the Radio Corporation of America, has offered to build a machine to sell at \$2995 net, and this offer will be accepted if assurances of the company's ability to produce the machines promptly can be obtained.

When an agreement has been reached with the Photophone Company or some other manufacturer, the machines will be offered to the exhibitors at the meetings to be called by Allied States Association leaders, and others, as above described.

### Practical Relief for Independent Theatre Owners

The Allied States Association of Motion Picture Exhibitors representing the independent motion picture theatre owners of the United States has negotiated an arrangement with one of the prominent producers of motion pictures to supply pictures to independent houses under five-year franchises at prices substantially lower than those now prevailing and which will enable the independent exhibitors to remain in business. The Association is negotiating with another well known producer of motion pictures and hopes to make a similar arrangement with it in a few days.

The producer with whom an arrangement has already been completed is the R K O Distributing Corporation, a subsidiary of the Radio Corporation of America. This company has made a large outlay for pictures for the coming season and will supply the exhibitors with features (both talking and silent) second to none.



# Small Theatres

In addition, negotiations are now going forward with one of the manufacturers of reproducing equipment with a view to supplying sound apparatus at a price and on terms which will enable independent exhibitors not so equipped to compete with their larger rivals by exhibiting talking pictures.

## How It Was Done

Following the meeting of this Association in Washington on July 2, a committee consisting of President Myers, Mr. W. A. Steffes, President of the Northwest Theatre Owners Association, Minneapolis, Minnesota, Colonel H. A. Cole, President of the Texas Theatre Owners Association, Dallas, Texas, and Henderson M. Richey, Manager of the Michigan Theatre Owners Association, Detroit, Michigan, opened negotiations with the producers in New York with a view to arriving at some arrangement whereby the producers, in consideration of the mobilization of play dates by the exhibitors, would supply film at prices which would enable the latter to remain in business.

These negotiations continued until August 7 when the arrangement mentioned was closed with the company mentioned.

The arrangement with respect to machines is awaiting only certain data as to costs and doubtless will be completed within a fortnight.

Under this arrangement the small independent theatres, which have been threatened with extinction by the competition of the theatres affiliated with certain of the producers, will be able to get talking pictures and sound equipment at prices which they can afford. It is the most constructive and far reaching action ever taken by the independent exhibitors for their own protection.

## What the Franchise Provides

The Allied States Association of Motion Picture Exhibitors and others co-operating with it will sell to exhibitors desiring the same, franchises to buy the pictures of RKO Distributing Corporation for

a period of five years. The franchise provides for a minimum of twenty-six, and a maximum of fifty-two, feature pictures a year, with an option to the franchise holder, to buy any additional feature pictures that may be made. Provision also is made with respect to short subjects.

The exhibition value of each picture is to be determined by a central committee of five exhibitor representatives and the producer, jointly. In the event of a disagreement, the exhibition value shall be three times the negative (i. e. production), cost of the picture. Under no circumstances can the average exhibition value of all pictures exceed in any year the average of \$750,000,000 for each motion picture.

The "points" (i. e. the number of dollars per hundred thousand dollars of exhibition value which the exhibitor shall pay for each picture), will be determined by local committees of exhibitors and representatives of the producers prior to, or at the time, the franchises are sold, so that the exhibitor will know the exact price of his pictures before he signs the franchise. These ratings will be made on broad lines and in the light of what the exhibitor can afford to pay.

After the first motion picture season either party to the franchise may apply to the central committee of exhibitors for readjustment of the points. That committee is clothed with wide discretion in making findings and recommendations for the information of the National Appeal Board. The National Appeal Board will be composed of Abram F. Myers, former Chairman of the Federal Trade Commission and President of the Allied States Association, a representative of the producer, and a third member to be chosen by the other two. The decisions of this Board will be final as to prices.

The franchise covers both silent and talking pictures and provides that if the exhibitor, after having signed for silent pictures, equips himself to exhibit talking pictures, the terms and conditions of the franchise relating to sound pictures shall automatically apply.

## Some Things It Does Not Provide

Space will not allow of a complete analysis of the franchise agreement in this statement. However, it is important to point out that the contract is as notable for the things it omits as for the things it contains. For instance, it omits the provision of the standard exhibition contract, imposed on the exhibitors by the Hays organization, for compulsory arbitration. It also omits the unfair provision for a score charge in addition to the film rental.

Thus the exhibitors have the opportunity to buy pictures for the first time under an arrangement which omits the two most onerous conditions imposed on them by the standard exhibition contract. Thus the Allied States Association, under the leadership of Mr. Myers, has achieved not only relief from the prevailing extortionate prices for film, but also has accomplished the release of the exhibitors from the bondage of the uniform contract.

## How It Will Be Sold

On Monday, August 12, a mass meeting of exhibitor leaders and exchange managers was held at the Stevens Hotel, Chicago, at which the proposal was fully explained. The leaders returned to their respective districts to organize local committees and proceed with the rating of theatres as to points. A series of district meetings will be held starting immediately at which the plan will be laid before the exhibitors and they will be afforded an opportunity to sign the franchise agreements and contracts for reproducing equipment if they so desire.

The states having well-organized associations of independent exhibitors naturally will be the first to be covered. The relatively few unorganized states and states having feeble organizations will be covered as soon and as well as possible. Exhibitors located in such territories are invited to apply singly or in group to the Allied States Association, Union Trust Building, Washington, D. C., for details.

## Acknowledgments

The president and directors of the Allied States Association of Motion Picture Exhibitors desire to express their appreciation of the broad vision and sympathetic attitude of the officers of the RKO Distributing Corporation and the Radio Corporation of America.

## Roy Fitzroy to Remain With Tiffany - Stahl, Says John M. Stahl

There have been many rumors that certain changes are to take place in the ranks of the Tiffany-Stahl organization and when ye editor talked to John M. Stahl, director general of the Studio about these proposed shakeups, he emphatically denied any proposed changes and said that Tiffany-Stahl organization was right at present producing their best pictures and that when the season ended, his whole organization would have remained intact.

That Roy Fitzroy, who has been acting as his righthand man, has agreed since his contract expired with the company, to renew his agreement with the organization which was greeted by the entire organization via demonstrations of congratulations in a body, as well as individually when the news spread about the lot.

Mr. Stahl also was very high in his praise of Carey Wilson who has recently joined the company as Editorial Chief, working in close conjunction with Mr. Stahl in all matters pertaining to the stories that Tiffany-Stahl Company are working on now and are preparing for future productions.

## AMAZING DISCOVERY MADE AT UNIVERSAL

A sensational newly invented film developing machine, which makes Movietone recording as sharp and as clear as a bell has been invented by engineers at Universal City, it was announced today.

This surprising development it was learned has nothing to do with the mechanics of recording, but is a photographic improvement in the developing of sound negatives which sharpens up the lines of vibration which produce the sound.

Present methods of negative machine development in laboratories slightly blur these graduations by what is called the Mackey line.

Universal's revolutionary change eliminates this defect with the resultant perfection in sound.

Plans for a new laboratory to cost \$400,000.00 to house four of these new machines have been started at Universal City with the result that Universal's sound will soon be the clearest on the market.

Roy Hunter and Walter Stern were responsible for the improvement of the first negative developing machine. The new machine which is entirely different in design from present developing machines is expected to replace the apparatus now in use.

However, Carl Laemmle, Jr., general manager, made it clear today that Universal will closely guard its amazing new discovery which, like the first, is a development of patents on machines which were originally intended for entirely different purposes.



"T  
L

atre  
of th  
T  
ther  
men  
strug  
T  
all c  
shov  
to th  
atre  
hold

T  
prod  
22 st  
appe  
T  
uatic  
the  
atre  
suit  
to a

N  
certa  
be a  
show  
If  
have  
great  
their

Ju  
when  
the n  
trade

not  
ing p



# Saving The Small Theatres

## "Talkies" Threaten To Kill Off Little Exhibitors Until Solution Was Struck Upon Lately

"What will become of the silent picture and the small town theatre?" has been a sort of a byword and morning greeting instead of the usual "good morning."

This question has worried producers and exhibitors alike, for there are in the United States 17,000 theatres—5100 of these amusement edifices are equipped for talkies, while the rest have been struggling along the best way they could.

Theatres were closing in every nook and corner of the country, all on account of the "price" of the talkies and what it takes to show 'em, and as fast as one of the theatres threw their doors open to the public announcing "Talkies and Sound," the opposition theatres folded up their books and closed their doors, for they couldn't hold their own with the silents.

### The Battle of the Century

This sort of a battle for "Business" went on and on until the producers and exhibitors alike were crying for help; exhibitors from 22 states gathered in a session recently held in Chicago and they appealed to their various associations for relief.

The independent producers of "Talkies," sensing this serious situation, have agreed to meet the demands of the "Exhibitors" and the first to throw their best into the hands of these worried theatre owners were the R. K. O., Tiffany-Stahl; Universal will follow suit and when this change in the exhibiting of affairs finally comes to a close, the small town theatre will be saved.

### 17,000 Theatres Affected

New amalgamations of the exhibitors will eventually eliminate a certain amount of theatres, and when things settle down there will be a change. Instead of having 17,000 theatres we will have 8500 show places showing talkies.

If this hadn't happened as it has, there is no telling what would have been the ultimate outcome of the "Exhibitors." It was the greatest problem for the Allied Exhibitors who were not producing their own pictures.

Just why this situation arose is self-explanatory. For instance, when a theatre opens up a "Talkie" picture as its main attraction, the neighborhood theatres showing silent pictures soon lost their trade, and theatregoers traveled miles to see and hear some of their favorite stars.

Rentals on these pictures being so high that the small theatre exhibitor couldn't afford them, individual owners of theatres could not compete with large corporation houses, for the most of the "Bigger Houses" are either owned or booked by the producing companies.

Facing such a serious handicap, the small theatre owner and exhibitor stood the acid test for a long time, and finally decided that it was a futile battle and was just about to give up, when "Help" came to them.

The present arrangement will give the small theatre exhibitor such tie-ups as radio and news service that they never had before and it will build for a betterment of their conditions in every way than they have ever been in before, and where the death knell was sounded for them, they now have a fighting chance to make their theatres pay them a decent living.

The Allied States Association of Motion Picture Exhibitors announces the completion of Arrangements with R K O Distributing Corporation and Tiffany-Stahl Productions, Inc., whereby those companies will supply their productions for the next five years at prices which will enable the small picture houses to remain in business.

Since the introduction of sound pictures hundreds of small independent houses have had to close their doors because they could not pay the exorbitant prices demanded by the producers for talking pictures. Under the arrangement just completed "Radio" pic-

tures and "Tiffany" talking pictures will be supplied at approximately silent prices.

This marks the introduction into the motion picture industry of cooperative principles of marketing such as are being adopted in many other industries. The producers' advertising and distributing costs are greatly reduced by having a ready market for a period of years, and a substantial part of this saving is passed on to the exhibitors who supply that market.

### 5000 Theatres to Benefit

It is estimated that upwards of five thousand theatres will avail themselves of the opportunity to secure high quality talking pictures at prices greatly below the current market. The total number of independent theatres is estimated at 14,000, and it is possible that more than 5000 may become franchise holders, but all can not come in for the reason that theatres in the same competitive area can not all show the same pictures.

The opportunity to subscribe to franchises will be afforded at meetings in different parts of the country to be called by leaders of the association and affiliated bodies beginning September 1.

### Prices Fixed Cooperatively

The prices to be paid by individual theatre owners will be based on exhibition values to be determined as to each picture by a committee representing the producer and a committee representing all the exhibitors. In the event these committees fail to agree as to any picture, its exhibition value automatically becomes three times its actual production cost. The average exhibition value for feature pictures, by whatever method determined, can not exceed \$750,000 per picture in any one season.

The "points" (i. e., the number of dollars per hundred thousand dollars of exhibition value) which the theatre owner shall pay under his franchise for pictures will be determined by local committees representing the producers and exhibitors before or at the time the franchises are sold. Theatres are now being rated for points as rapidly as possible under the direction of local leaders.

After the first season either party to the franchise may apply for a readjustment of the "points." Such applications will be considered, in the first instance, by the same exhibitors' committee which passes on the exhibition value of pictures. Final authority over "points" will rest with a National Appeal Board consisting of Abram F. Myers, president of the Allied States Association of Motion Picture Exhibitors, a representative of the producer affected, and a third to be chosen by the two mentioned.

### Machines to Be Included

Negotiations are still going forward with several manufacturers of reproducing apparatus for the installation of suitable machines in houses of 500 seats and under at prices which the exhibitors can reasonably afford. The R C A Photophone Company, a subsidiary of the Radio Corporation of America, has offered to build a machine to sell at \$2995 net, and this offer will be accepted if assurances of the company's ability to produce the machines promptly can be obtained.

When an agreement has been reached with the Photophone Company or some other manufacturer, the machines will be offered to the exhibitors at the meetings to be called by Allied States Association leaders, and others, as above described.

### Practical Relief for Independent Theatre Owners

The Allied States Association of Motion Picture Exhibitors representing the independent motion picture theatre owners of the United States has negotiated an arrangement with one of the prominent producers of motion pictures to supply pictures to independent houses under five-year franchises at prices substantially lower than those now prevailing and which will enable the independent exhibitors to remain in business. The Association is negotiating with another well known producer of motion pictures and hopes to make a similar arrangement with it in a few days.

The producer with whom an arrangement has already been completed is the R K O Distributing Corporation, a subsidiary of the Radio Corporation of America. This company has made a large outlay for pictures for the coming season and will supply the exhibitors with features (both talking and silent) second to none.

In addition, negotiations are now going forward with one of the manufacturers of reproducing equipment with a view to supplying sound apparatus at a price and on terms which will enable independent exhibitors not so equipped to compete with their larger rivals by exhibiting talking pictures.

### How It Was Done

Following the meeting of this Association in Washington on July 2, a committee consisting of President Myers, Mr. W. A. Steffes, President of the Northwest Theatre Owners Association, Minneapolis, Minnesota, Colonel H. A. Cole, President of the Texas Theatre Owners Association, Dallas, Texas, and Henderson M. Richey, Manager of the Michigan Theatre Owners Association, Detroit, Michigan, opened negotiations with the producers in New York with a view to arriving at some arrangement whereby the producers, in consideration of the mobilization of play dates by the exhibitors, would supply film at prices which would enable the latter to remain in business.

These negotiations continued until August 7 when the arrangement mentioned was closed with the company mentioned.

The arrangement with respect to machines is awaiting only certain data as to costs and doubtless will be completed within a fortnight.

Under this arrangement the small independent theatres, which have been threatened with extinction by the competition of the theatres affiliated with certain of the producers, will be able to get talking pictures and sound equipment at prices which they can afford. It is the most constructive and far reaching action ever taken by the independent exhibitors for their own protection.

### What the Franchise Provides

The Allied States Association of Motion Picture Exhibitors and others co-operating with it will sell to exhibitors desiring the same, franchises to buy the pictures of RKO Distributing Corporation for

### Roy Fitzroy to Remain With Tiffany - Stahl, Says John M. Stahl

There have been many rumors that certain changes are to take place in the ranks of the Tiffany-Stahl organization and when ye editor talked to John M. Stahl, director general of the Studio about these proposed shakeups.

he emphatically denied any proposed changes and said that Tiffany-Stahl organization was right at present producing their best pictures and that when the season ended, his whole organization would have remained intact.

That Roy Fitzroy, who has been acting as his righthand man, has agreed since his contract expired with the company, to renew his agreement with the organization which was greeted by the entire organization via demonstrations of congratulations in a body, as well as individually when the news spread about the lot.

Mr. Stahl also was very high in his praise of Carey Wilson who has recently joined the company as Editorial Chief, working in close conjunction with Mr. Stahl in all matters pertaining to the stories that Tiffany-Stahl Company are working on now and are preparing for future productions.

### AMAZING DISCOVERY MADE AT UNIVERSAL

A sensational newly invented film developing machine, which makes Movietone recording as sharp and as clear as a bell has been invented by engineers at Universal City, it was announced today.

This surprising development it was learned has nothing to do with the mechanics of recording, but is a photographic improvement in the developing of sound negatives which sharpens up the lines of vibration which produce the sound.

Present methods of negative machine development in laboratories slightly blur these gradations by what is called the Mackey line.

Universal's revolutionary change eliminates this defect with the resultant perfection in sound.

Plans for a new laboratory to cost \$400,000.00 to house four of these new machines have been started at Universal City with the result that Universal's sound will soon be the clearest on the market.

Roy Hunter and Walter Stern were responsible for the improvement of the first negative developing machine. The new machine which is entirely different in design from present developing machines is expected to replace the apparatus now in use.

However, Carl Laemmle, Jr., general manager, made it clear today that Universal will closely guard its amazing new discovery which, like the first, is a development of patents on machines which were originally intended for entirely different purposes.

a period of five years. The franchise provides for a minimum of twenty-six, and a maximum of fifty-two, feature pictures a year, with an option to the franchise holder, to buy any additional feature pictures that may be made. Provision also is made with respect to short subjects.

The exhibition value of each picture is to be determined by a central committee of five exhibitor representatives and the producer, jointly. In the event of a disagreement, the exhibition value shall be three times the negative (i. e. production), cost of the picture. Under no circumstances can the average exhibition value of all pictures exceed in any year the average of \$750,000,000 for each motion picture.

The "points" (i. e. the number of dollars per hundred thousand dollars of exhibition value which the exhibitor shall pay for each picture), will be determined by local committees of exhibitors and representatives of the producers prior to, or at the time, the franchises are sold, so that the exhibitor will know the exact price of his pictures before he signs the franchise. These ratings will be made on broad lines and in the light of what the exhibitor can afford to pay.

After the first motion picture season either party to the franchise may apply to the central committee of exhibitors for readjustment of the points. That committee is clothed with wide discretion in making findings and recommendations for the information of the National Appeal Board. The National Appeal Board will be composed of Abram F. Myers, former Chairman of the Federal Trade Commission and President of the Allied States Association, a representative of the producer, and a third member to be chosen by the other two. The decisions of this Board will be final as to prices.

The franchise covers both silent and talking pictures and provides that if the exhibitor, after having signed for silent pictures, equips himself to exhibit talking pictures, the terms and conditions of the franchise relating to sound pictures shall automatically apply.

### Some Things It Does Not Provide

Space will not allow of a complete analysis of the franchise agreement in this statement. However, it is important to point out that the contract is as notable for the things it omits as for the things it contains. For instance, it omits the provision of the standard exhibition contract, imposed on the exhibitors by the Hays organization, for compulsory arbitration. It also omits the unfair provision for a score charge in addition to the film rental.

Thus the exhibitors have the opportunity to buy pictures for the first time under an arrangement which omits the two most onerous conditions imposed on them by the standard exhibition contract. Thus the Allied States Association, under the leadership of Mr. Myers, has achieved not only relief from the prevailing extortionate prices for film, but also has accomplished the release of the exhibitors from the bondage of the uniform contract.

### How It Will Be Sold

On Monday, August 12, a mass meeting of exhibitor leaders and exchange managers was held at the Stevens Hotel, Chicago, at which the proposal was fully explained. The leaders returned to their respective districts to organize local committees and proceed with the rating of theatres as to points. A series of district meetings will be held starting immediately at which the plan will be laid before the exhibitors and they will be afforded an opportunity to sign the franchise agreements and contracts for reproducing equipment if they so desire.

The states having well-organized associations of independent exhibitors naturally will be the first to be covered. The relatively few unorganized states and states having feeble organizations will be covered as soon and as well as possible. Exhibitors located in such territories are invited to apply singly or in group to the Allied States Association, Union Trust Building, Washington, D. C., for details.

### Acknowledgments

The president and directors of the Allied States Association of Motion Picture Exhibitors desire to express their appreciation of the broad vision and sympathetic attitude of the officers of the RKO Distributing Corporation and the Radio Corporation of America.



# D. W. Griffith and U. A. Plan Historical Film

## All-Dialogue Epic Is Woven Around Life of Lincoln

Approving plans for the biggest undertaking yet launched in talking pictures, Joseph M. Schenck, president and chairman of the board of directors, United Artists Corporation, has joined with D. W. Griffith in announcing that the veteran producer-director will make an epic-type all dialogue feature woven around the life of Lincoln.

In giving definite impetus to a screen project that United Artists and Griffith hope will give the English speaking peoples of the world a truer conception of the real Lincoln, Schenck revealed that he finally had concurred with Griffith's plan only after months of negotiations. Griffith for several years has had the idea of bringing Lincoln, the man, not the president, to the screen in a story of vast sweep, but Schenck, as head of United Artists, never has acquiesced until now.

"Only the Griffith whomade 'The Birth of a Nation,' 'Intolerance,' 'Broken Blossoms,' and other history-making pictures could do justice to the big picture we have in mind," declared Schenck, "and what was impossible in silent pictures is now possible through the new medium of screen entertainment. The public has always associated D. W. Griffith with so-called epic pictures, and when he made other pictures, on not such a big scale, the public perhaps has been reluctant to accept them as real Griffith pictures. Now I am happy to say I am in full accord with Mr. Griffith's plans to create a talking picture—his first—on a scale in keeping with his artistic genius, and on a theme nearest his heart."

The pioneer director, who already is working out the preliminaries of the huge production with his staff, does not expect to start actual camera and microphone activity for two or three months. A vast amount of research and other work will be necessary before Griffith starts filming what he is ambitious to make the crowning achievement of his long and notable career.

"I regard the opportunity of bringing the story of the real Abraham Lincoln to the talking screen as a sacred trust, and if I am in any way successful in doing justice to the character of the greatest man in American history, I will have accomplished the greatest ambition of my life."

Ralph Ceder and Spike Robinson entertained some of the boys from the Main Street Athletic Club at tea at the Darmour-RKO Studios during the filming of the current Record Breaker Comedy. Among those present was "Wooden Shoes" McGinley, "Turtle Ear" Riley, Doc Haley, "The Swinging Door Kid," "Bull" Montana, "Philadelphia Kid" Broad, Man-nie Lowenstein and "Fat Head" Baxter.

### NONA GEIGER AND REGINALD BARKER MARRY

Nona Claridge Geiger, writer, and Reginald Barker, motion picture director, will be married Sunday at sunset at the La Colina Ranch in Riverside, which is the home of Mr. and Mrs. J. Franklin Kent. The ceremony will take place on the lawn of the estate.

Mrs. Geiger, who is the former wife of Frank Geiger, concert singer, is well known in her own right as a writer. She is an officer of the Southern California Women's Press Club and a member of many other organizations of equal prominence.

Reginald Barker is one of Hollywood's foremost directors. He has made a number of pictures for First National, Tiffany-Stahl and other producing organizations. At present he is shooting "The Mississippi Gambler," starring Joseph Schildkraut, for Universal.

Approximately 100 guests, the majority of whom are well known in Hollywood circles, have been bidden to the wedding and to the supper which will follow the ceremony. At the event will be Norman Geiger, the 14-year-old son of the bride.

Alice Moshier, professional singer, and Neal Begley of the Manhattan Opera Company, will sing at the wedding, while Mrs. Kent, at whose home the affair will take place, will play the pipe organ. Mr. Begley is coming from San Francisco for the affair.

Until their new home on Woodrow Wilson Avenue is completed, Mr. and Mrs. Barker will live at 122 South Ardmore. Their honeymoon plans are indefinite, although they are tentatively planning a trip to New York this winter and also a trip abroad at a later date.

### Lillian Rich

Returning to Hollywood after spending many months in London and on the continent where she appeared in a number of pictures, Lillian Rich is back again and ready to take her proper place in the cinema firmament.



Lillian Rich

This, no doubt, will be good news to producers and casting directors, for Miss Rich will be remembered as a most charming screen actress and a most delightful personality.

Lillian and Irene Rich represent one of the most charming pairs of screen sisters, both of whom have

Arguments will be heard by Judge Walter Gates in the Superior Court next Monday (August 26) on the motion of the J.



### Art Mix

Charles Davis Productions, to make permanent a temporary restraining order enjoining Victor Adamson, known as Denver Dixon; Dwaine Esper and the Hollywood Producers Distributors, from using the name, Art Mix, in any of their productions. Mix is under contract to star in a series of westerns and outdoor pictures for the Davis organization.

J. Charles Davis, 2nd, president of the company, was about to start his first Art Mix production when he received word that the plaintiffs had notified exhibitors and distributors that they contemplated the making of a series of Art Mix pictures. Through his attorney, Walter C. Durst, Davis immediately obtained a temporary restraining order against them. The order prohibits them from making or releasing or leasing or offering for lease or release any motion picture bearing that name.

The controversy developed that some time ago Mix, who was raised on his father's horse ranch in Alberta, Canada, and who had been performing remarkable feats in Hollywood as a stunt man for stars, made several pictures for the plaintiff. They considered that his family name, Kesterson, was not euphonious enough and was too long for pictures and advised him to have it changed to Art Mix. This he did, the court granting him the legal right. The plaintiffs contend that in consequence they own the name Mix and not the cowboy and that they can assign that name to any actor they choose to star in pictures.

Mix contends, however, that the name was awarded to him and not the company and he is ready to go on the stand and so testify. He has legal papers, he asserts, to substantiate his assertion.

### STARTS SOON

"Phantom in the House." Trem Carr production, is expected to go into actual shooting shortly at the Darmour studios. In the cast are Nancy Welford, Henry Walthall, Jack Curtis, "Babe" Lawrence, John Beck and Henry Roquemore. No announcement has yet been forthcoming concerning the leading player.

Phil Rosen will direct "Phantom in the House," which is by Andrew Soutar. The adaptation is by Arthur Hoerl and the dialogue by Henry Johnson. R. C. A. Photophone will be used in its recording.

been successful far beyond the ordinary wont. Irene's recent success in vaudeville, to say nothing of her many screen triumphs, have placed her in an enviable position, and it is only a question of months, no doubt, before Lillian is similarly situated here in the screen capital.

### SOME CAST

William Le Baron, vice-president in charge of Radio Pictures production, today announced that Dorothy Revier will play the part of "Mrs. Lyons King," the beautiful "bait" in "Tanned Legs."

Miss Revier has alternated between heroines and "heavies" during her brilliant screen career, but she admits she prefers the latter. She believes they offer wider scope for characterization.

The recently played the seductive "Mame" in "The Mighty" with George Bancroft.

Others who will be seen with Miss Revier in Radio Pictures' tuneful show are June Clyde, Arthur Lake, Allen Kearns, Albert Gran, Edmund Burns, Ann Pennington, Lincoln Steadman and Nella Walker.

Marshall Neiland will direct.

**FRANCIS  
POWERS**  
TRinity 1724

**CHARLES F. ADAMS**  
ATTORNEY-AT-LAW  
312 Warner Bros. Theatre Bldg.  
6425 Hollywood Blvd.  
Phone Hollywood 5177

**SUPERFLUOUS HAIR**  
Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms  
**MARIE LA MARR**  
ELECTROLYGIST  
6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

Speed at Reasonable Prices  
Expert Mimeographing and Typing  
**STENOGRAPHIC SERVICE  
OF HOLLYWOOD**  
415-A Taft Bldg.  
GL. 6214 GR. 8367

## NOTICE

New sound studios ready, in the heart of Broadway, to save your time. Finest recording and lighting systems.  
A music department is at your service. Theme songs and feature synchronization arranged and composed at reasonable rates.

SOUND TRANSFERRED  
FROM FILM TO DISC  
**RADIOTONE STUDIOS**  
1600 Broadway New York

**Watch Hospital**  
Any watch repaired for \$1. Material furnished sold at wholesale. All work guaranteed 3 yrs. Please bring in.  
408 S. Rmwy.  
Opposite T. T. Grand  
way Dept. Store.



# Technical Experts to Set Up Theatre Standards

## Attack Started on Present Chaotic Variation of Projection

**A**N ATTACK on present chaotic variations in the way motion pictures are projected will be started by the concerted action of technical experts who will set up standards to affect every theatre in the United States, it was decided at a meeting held in the Assembly room of the Academy of Motion Picture Arts and Sciences, Thursday evening, August 15.

On the basis of a survey covering all Hollywood production studios and 1500 theatres throughout the country appointment of a standardization committee was authorized by a joint session of the Technicians' Branch of the Academy with the American Society of Cinematographers and the Pacific Coast branches of the American Society of Motion Picture Engineers and American Projection Society.

The technical organizations also voted to refer to a joint committee of the Producers' and the Technicians' branches of the Academy a resolution deploring the probability that the introduction of wide film within the next year may lead to ruinous rivalry between producing companies and urging that the wide film be made interchangeable for whatever equipment is designed. "Three companies are already in production with wide film, each using a different size," J. T. Reed, chairman of the meeting, declared. "If nothing is done to get the different people working on the development together to some extent at least the non-interchangeable and competitive machines will work as great a hardship on the theatre owners who must install them as did the revolutionary introduction of sound."

The survey of theatres and studios conducted by the Academy in cooperation with the technical societies revealed that the great majority of theatres are still showing sound-on-film pictures in a shape that is nearly square, it was stated in a preliminary report. However, a strong tendency backed by the weight of the Publix and Fox West Coast chains is toward the restoration of the 4 by 3 proportion so that the image will fill the usual theatre screen. The larger Publix houses are all using the reduced "Publix Aperture" and this will be extended to others as fast as possible, tabulation of the survey data showed. The Fox West Coast chain is abandoning the movietone square at the rate of five theatres a week. Only 5 per cent of R. K. O. theatre are using full screen now, although Photophone equipment when first issued provided for this. Of the 306 theatres in eight western states equipped by E. R. P. I. only a small fraction are using the reduced aperture. However, it was stated that a movable sub-base is now being worked on in the E. R. P. I. laboratories. Photographs of a sub-base being used by Publix were shown at the meeting as well as types of holders for lenses

and aperture plates that make a quick change possible.

The restoration of the full screen proportion from sound-on-film frames is accomplished by theatres which wish to do it through the use of a smaller aperture in the projection machine, a shorter focal length lens to give the picture additional enlargement and a device to center the image on the screen.

The Academy survey showed that when the theatres first began to use a smaller 3 by 4 proportion aperture on pictures which were photographed with the squared frame, the tops of the heads and the feet of the characters were often sliced off on the screen. The studios have attempted to adjust themselves to the practice of some of the theatres by composing for a smaller area but data secured from eleven studios showed that each one is using a slightly different limit. This combined with wide variation in the size of aperture used by theatres has resulted in urgent need of correlation, the technical experts declared.

The different ways in which it has been found theatres show the motion picture image on the screen were demonstrated by Sidney Burton, president of the local chapter of the American Projection Society.

The problem of the cameraman and art director in composing to meet the theatre practices and arrange the same grouping so that it will look well on the full silent frame, the Movietone frame, and the smaller aperture area was illustrated with a special reel by Karl Struss, winner of an Academy award for cinematography last year.

R. H. McCullough, supervisor of projection for Fox West Coast theatres; F. M. Sammis, Pacific Coast representative of R. C. A. Photophone; representatives of Electrical Research Products, Inc., and technicians of the various studios took part in the discussion.

1 1 1

## OUR DAILY MAIL

(Continued from Page 11)

whether it is true that she is returning to America to make more pictures.—Pete Strickling."

*Editor's Note: Miss Negri is terrifically busy abroad where she is contracted to make a hundred and twenty-seven super-specials in four months. Some of her features will be made in Paris, others in Moscow and the rest in between. She has just finished her tenth feature but has not started work yet on account of the fact that her contract was made out in German instead of Polish. Miss Negri is now far behind schedule and will not be able to leave Vienna for many years but is now on her way back to America—no! not to work—but to spend the weekend at Agua Caliente where she will be the guest of Mrs. Coff E. Dann. It is to be hoped that Pola will be prevailed upon to sign for just one picture while she is in our midst, but she has let it be known that she is merely "slumming" while here—just slumming.*

## Ira Wolfe

After being connected with Coffee Dan's in an executive position for many years, Ira Wolfe has now taken over the famous



playground for the show folks at 719 South Hill street, where he will be glad to meet his friends nightly and prove himself the real host that he is.

Ira has many friends and while he is looking after Coffee Dan's here, John Davis, who formerly owned and operated it, is

now living in San Francisco where he is looking after Coffee Dan's place

## ROY DEL RUTH

### HAS A FINE CAST

Quinn Williams — the "big Boy" Williams of yesteryear—has been signed for another of his famous hard-boiled roles.

Darryl Zanuck, associate executive of Warner Brothers, announces that Williams is to be a member of the cast of "Hold Everything," the Vitaphone production which is about to be filmed by Roy Del Ruth, and that he will be seen as the trainer of a prizefighter.

Other players already engaged for this important all-talking production are Joe E. Brown, Georges Carpentier, Sally O'Neill, Lilyan Tashmann and Marion Byron. Robert Lord wrote the story.

## Don't Be Sorry Later . . . . .!

.... buy your next automobile from a company that has served the public faithfully for 10 years

Over 200 Nearly New Cars of practically every make and model always in stock

Every Car Sold with a Guarantee —That Means Something

VERY LIBERAL TERMS

**Kelley Kar Co.**

1225 So. Figueroa

"Where Better Cars Cost Less"



# Browsing Around

with

## The Nighthawk

The "Blossom Room" of the Roosevelt Hotel is the cafe vogue of Hollywood. Gradually it is becoming the rendezvous nightly of movieland celebrity. It is the modern Vanity Fair of cinema's fair daughters who, accoutred in all the latest modish trappings, are dolled up for the peacock, dress parade and the sung undulations of the dance floor. Each table seems to harbor a few of the various studios' best bets, all vying with one another to draw the stare and admiration of the innocent bystander, with his gaping, curious delight.

At the entrance of the arbored portal is the big overseer, Dick Beck, with General Damager Carl Schweitzer (with cheaters on) at his side. They both pull the horizontal as Generalissimo Joseph Schenck passes through with Douglas Fairbanks and Mary Pickford. Follows Fannie Brice with Lee Morrison, a dandy pair to draw to. Then Love's young dream, Joan Crawford, with the heir apparent to the Douglas throne.

### SID'S JONTIF SMILE

Then America's gift to the permanent wave industry, Sid Grauman, with his ever jontif smile. In the shadow of Sid's headgear came Louella O. Parsons in a swagger blue coat and cloche, with Doc Martin battling along bravely in her wake. And now the procession moves in a sort of allegretto tempo. 'Tis on the stroke of 11 when King Jazz opens his syncopated court to all the revelers of his kingdom.

General Pershing—pardon us, Joseph Gerard—shows a lot of activity for his slightly frosted cupola . . . George K. Arthur Casts an "Oh I'm so thrilled," as he puts his autograph in Little Tottie Coughdrop's book of

movie stars . . . Harry Richman and Clara Bow pass in, sort of langorously blase . . . Gilda Gray is late and storms emotionally about losing her table for five, but Lenore Ulric shoots one of her Circe smiles from under her dark auburn aureole at "Little Blossom" and the table is supplied, pronto.

### QUEEN OF BLONDES

Against the wall is Jack Gowan and his wife, whose mauve beauty outdazzles all others of her type present . . . then there was Frank Orsatti; Mr. Howard Adams, passenger agent of the French line; Mr. Bush; Dr. Leo Burger; Dr. James Steinberg and wife; Ruth Holly; Herman Spitzer; Lila Lee, the new sensation in the "talkies," with John Farrow, Lila being frequently congratulated for her wonderful performance in "The Drag" . . . Beany Walker and wife . . . Mr. and Mrs. Joe McCloskey; Gertrude Astor, minus her diamond heels; Ronald Drew, and Mr. and Mrs. Basil Woon.

The Lafayette is back on the cafe dansant map again with Paul Perrott at the helm. Paul had his big opening Thursday night, August 15, the cafe being packed to repletion with his many well wishers. One of the first to greet him was his old boss, Eddie Brandstatter. The place has been thoroughly remodeled and redecorated, and especially is this the case with the alcove settees. The small hall leading to the dancing room proper is beautifully embellished by many of Artist C. von Schneidau's best oil paintings.

### WISH PERROTT LUCK

Perrott received a large number of floral baskets, each containing a card wishing him bon voyage. Among the many gay revellers present were Mr. and Mrs. Pruess, Mr. Frawley, Kathleen Clifford, Joy Auburn, Billy Boyd, Jack Brennick, Mr. and Mrs. Roy Fox, Mr. Springler, Bill Sittell, Nick Krause, A. B. McConnell, Dr. J. Benson, E. E. Pinterfeld, Mr. Fallon, A. Mark, Mr. Valentine, Mr. Bogel, Mr. Speers, Mr. Taft, Charles Conn, Mr. McClure, Harry Phillips, Irving Hammel of San Diego, M. H. Allen, Mr. Gordon, D. Dowling.

E. H. Allen, Mr. Hight, Mr. McGreery, H. B. Tudor of San Diego, E. L. Barker, Dr. Clarke, Mr. Walker of San Diego and a party of twelve, Mr. Heiler and Mr. Winthrop. Har-

ris and Loughner's orchestra furnished the music. Gladys Cunningham, a beautiful blonde of the Edna Murphy type, was the tray girl; Amy Talley locked after the Camels, and Mrs. Wilson took care of the straws.

### "MONA LISA" LURES 'EM

Down at the La Boheme on Sunset boulevard the candle lights burned low but the French heels flicked high to the maddening strains of Carl Shaw's expert orchestra. One of the attractions here is the famous painting (in replica) of the "Mona Lisa." Also a painting of the renowned French picture, "The Glutei Sunrise," has attracted a great deal of notice. The La Boheme boasts an atmosphere all its own and must be seen and felt to be appreciated. The famous balcony outside, a sort of Romeo and Juliet arrangement, still gets a great tumble from the lovelorn. The view of Los Angeles' city lights from this balcony is the grandest of any local heights and fosters romance in its most inspiring phases.

Pianist Kuchenbecker has made a great hit singing his latest jazz rebuke—"You thought you were a sugar daddy but you're only an all-day sucker." One of the patrons is a Spanish member of nobility from Buenos Ayres, Minnie Lubovitz. Fiddler Curly Schutz displays the only violin in the world that has over 100 names of movie celebrities scratched into the varnish. Don't forget to take a peep at Anita Coloretto (dead ringer for Janet Gaynor), the beautiful brunette hat snatcher, as you go in.

### MARIE IS OUR "TEX"

Have you met Marie, "California's Own Tex," at the New York Club down on Washington boulevard? Well—if you haven't you've missed a goodly portion of your life. Marie gives you a good time B. C. (before coffee) and A. D. (after doughnuts). All of her white, doll babies are sure-fire in her "Big Revue"—not an eighteen-day dieter among them, and not one of them has ever had to fight her way out of a strange sedan. Marie serves 'em up table d'hote or a la carte; action all the time and blood pressure around the old 220 mark.

Marie—oh pardon us—Marie Lovette does a tango with her dancing partner, Don Carlos, that would make a Boy Scouts' parade break ranks and fight like thunder for a front seat and a tab. Cleo Waltman, a nifty blonde, is the sensation of the Boulevard with her "Blue" songs and dances, and is a balm for any old pair of eyes—the older the balmier. George Lloyd is the big funster and master of ceremonies and boy, oh, boy, how he can shoot over the wise cracks!!

### FROLIC OF NYMPHS

The frolic of the fifteen woodland

nymphs is just a matter of form and any one of them will throw you a life-saver, even if you are going down for the third and last time. Don't miss Marie's New York Club with but a fifty-cent cover charge and a million-dollar thrill, included therein. It's the big thing on the Boulevard since Fatty Arbuckle went on the rocks.

Blanche Mehaffey, one of the most beautiful girls on the screen and who is now making a picture for Lasky, came early and stayed late at the Montmartre koffee kloche last Wednesday night. Sitting close by were Nick Stuart and Sue Carol, both having cashed heavily on "Love's Young Dream," winner of the Ga Ga stakes . . . Leatrice Joy and party coming in all het up over "Bulldog Drummond" . . . Reed Howes about completing a Lasky film; Lloyd Hamilton and wife . . . Al Goulding, director, and his wife; Sid Claire, one of the world's best song writers, and Walter Donaldson, another "big shot" in songland.

### WILLIE AND MOLLY

Grant Clark and Harry Akst, who wrote "Am I Blue?" and who are under contract to Warner Brothers; Willie Bernstein, Mayor of Hollywood, with his Molly O'Day peepers; Danny O'Shea, master of ceremonies; Denny Darling doing a great skate, dance turn; Frank Orsatti; Dr. Bernstein, prominent Hollywood doctor; Jerry Hoffman, regarded by many as one of the best moving picture newspaper critics in America, and Paul Whiteman's Rhythm Boys (three) going over big.

I chanced in at The Hollywood Plaza Pig'n Whistle the other night at the dinner hour to find it well sprinkled with film and stage celebrities. For a glimpsed Franklin Pangborn, Ivan Leberdeff, Mrs. J. G. Draught, mother of Edward Laemmle, Mabel Julianne Scott, Aubrey Kennedy, the playwright; Emmet Flynn, James Gordon and Josef Swickard, all seeming at peace with the world under the soft glow of the sheathed chandeliers, and to the even softer glow of "The Pagan Song" emanating from the radio.

## ..... CAFE ..... La Boheme

Famous for  
FILET MIGNON  
Dancing—No Cover Charge  
OXford 2205  
8614 Sunset Blvd.

## LA MONICA CAFE (Santa Monica Pier)

Specializing in  
FISH DINNERS

Free Parking to Our  
Patrons

TONIGHT  
in the  
BLOSSOM ROOM  
The World's Greatest  
Entertaining Orchestra  
Irving Aaronson's  
COMMANDERS  
**ROOSEVELT  
HOTEL**  
PLAYGROUND OF THE STARS



## CZARINA'S CHARM

The only Beauty Parlor in Hollywood where strictly scientific massage is given with apparatus invented by graduate physician and face expert. Before the screen test you can have every line removed. Youthful contour restored by our method.

**DAVID MIR, Mgr.**

6601 Sunset Blvd. (West of Hollywood Ath. Club), Gl. 1793

MEET MARIE  
"California's Own 'Tex'"  
at the

**NEW YORK  
CLUB**

6159 Washington Blvd.

Spanish and Italian Dinners  
Old Fashioned Southern  
Fried Chicken

50c Cover Charge Except Saturday



HOOEY

By  
Bill Attie, 95% Nutty

local 4 cast—calm, storm brewin’  
... p. s. dave, de john’t’ter, wanna  
bros. buildin’, in de lobby ‘bobber’



shop gittin a kick  
out orf de effects  
orf a man’a’cure  
... tom thornton’s  
wife wanna no wot  
she’ll git if she  
don de cookin,  
tom widout tinkin’  
sed — my life in-  
shureince, he’s in  
hidein till frens fix  
it up fer him ...  
folks, it taint so,

folks, it taint so. helin ferguson  
dozen do my washin’ ... golly!  
anudder actor taykin his new wife  
ter de fites, ter break her in, dis  
time it is paul page ... is dare  
gonna be anudder war, billie love bill  
hawks, is she guilty ... all dough day  
are nut candydates, fer gran-opper, jim  
gleason an’ bob armstrong wen day  
bust intwo woe’kill harmany, day keep  
peebill awake insted orf puttin dem ter  
sleep ... you don hafter put cotton  
in yore ears wen you here nansee

carol sing, she kin wabble alrite ...  
maurice chovelier, doubles fere him-  
shelf ... garge cooper, dus his own  
singin’ ... buddy rogers, nut ownly  
sings but plays seben in’sraw’ments,  
moiscy ... richard barthelness, golden  
song in silber worce, maid de weary  
ribber oberflow ... gloria swanson  
gabe an imfourmil concert ter nos-  
paper men ter provif dat she cud  
sing, an ownly charged dem fife  
inches orf space ... dare too kinda  
singers, won puts you ter sleep, de  
udder keeps you fum gittin any  
sleep ... gotta stop an rite a song  
myself ... foist line—de dockter  
sed de ownly means ter shave my  
life fum death, wus ter stop de circle-  
lay’shun orf my blood,—de coreis,—  
day filled my mout wid glue, ter try  
an bring me two, but awl dare efforts  
proved in wain, fer hafter awl day  
tried, i smiled and sneezed an dyed,  
den blue my nos’ an smiled an dyed  
agin ... n. b. ‘irish’ cohen. hoo  
deels in 2nd goots ownly, has o’pined  
a mattermoney agency in con’neck’-  
shun wid his biz’r’nis, makin a spe-  
cialty orf widders wid or wid-out  
chil’re’n ... gotta go on a airrin’,  
actress wanna me ter fine out ware  
her husband is, he died tree months  
ago.

Jack Jungmeyer  
STAFF WRITER  
PATHE

The Writing Craft

Frances Agnew is busily engaged at the Universal studio writing the screen play, continuity and dialogue on Rita Weiman’s story, “The Poor Sport.” Laura La Plante will be starred in the picture.

Harry Schultz is playing an important character role in “Painted Faces” at the Tiffany-Stahl studio. Schultz is portraying an Italian juror, Joe E. Brown is starred in the picture.

Upon completion of his three years’ contract with Warner Brothers yesterday, Harvey Gates, noted talkie writer, left for Northern California on a much needed vacation. He will devote some of his spare time looking after mining interests that have been neglected because of more urgent screen matter. New studio affiliations will be announced upon the writer’s return to Hollywood in a few weeks.

Gates has written the scripts for about fifteen Warner Brothers’ talking pictures, among them “The Terror,” Al Jolson’s “Say It With Songs,” “Stark Mad,” “The Desert Song,” “From Headquarters,” “Exile” and others.

Ralph Block, Pathe producer, who is now making the “Racketeer” featuring Robert Armstrong and Carol Lombard, is a former newspaper man who won his spurs as a creator and critic, the apprenticeship of which started when he was twelve years old. One of his first positions in the newspaper line was that of dramatic editor of the Kansas City Star. Then he went to the New York Tribune, during which time he was appointed to the advisory board of the Theatre Guild of America. He joined Pathe two years ago and has been responsible for some of the company’s outstanding successes, among them, “The Leatherneck,” “High Voltage,” and “Rich People.”

Henry McCarty is busy at the Metropolitan Studios writing the continuity and dialogue for Renaud Hoffman’s story, “Blaze o’ Glory,” which Sono-Art Productions is to film, with Eddie Dowling as the star.

Margaretta Tuttle, famous novelist and short-story writer, thinks that novelists make the best dialogue writers. Says she—“the pen and the camera have much in common when it comes to swinging a story, so that the auditor can see it as it is produced through these mediums. Character delineation is a salient feature of the films, and this is where the work of the novelist comes in. A good novelist is an excellent creator of character. Dramatists simply outline the characters of their plays. The lines of a play adhere to the character who says them, but they never delineate the character.”

United Artists’ studios continue to buy new material to keep up with

the intensive schedule of all-talking pictures, and one of the latest acquisitions is the purchase of an original, “The Pedestal,” written by Lewis Milestone. Jos. M. Schenck’s enterprises will soon launch Fannie Brice’s comedy special, “Tha Champ,” and the Harry Richman extravaganza, “Song of Broadway.” Recently finished all-talkies now being prepared for release include “New York Nights,” “Lummox” and “Three Live Ghosts.”

Joseph Jackson, scenario and dialogue writer, has been re-signed by Warner Brothers. He has written the dialogue for some of the most notable Vitaphone productions. Joseph was lent to United Artists to adapt his own original story which is to be a Fannie Brice starring vehicle. He is now writing the dialogue for “Mammy,” the Jolson new opus.

Miss Zoe Akin, playwright and authoress, is again hearkening strongly to the call of the stage and it looks very much as if she will heed the gesture, if only for a brief period. Recently she finished her contractual agreement with the Fox company. Then up bobs Paramount with a tempting offer. Carl Laemmle Jr. also has his eagle eye on the prominent playwright and has opened the trenches for negotiations that may lead tot he dotted line. Some of Miss Akin’s outstanding stage successes are “Declasse,” “Daddy’s Gone a Hunting,” and many others. She has not yet given her final word to remain in Hollywood. Miss Akin has the Indian ear for the thespic call but she may lean a deaf ear to it in case some of the local studios’ offers get so tempting, that yen for the footlights would cease to be a virtue.

Walter DeLeon, well-known author, playwright and vaudeville star, has been added to Pathe’s list of dialogue writers. DeLeon’s work in “Big News,” one of the best newspaper films ever unreeled, fairly sparkles with wise-cracks and side-splitting persiflage—in fact it shares the honors with Robert Armstrong’s superb portrayal of a dyed-in-the-wool reporter. Walter’s twelve years’ experience as a vaudeville actor furnished him the material for a series of delightful, back-stage stories which he wrote for the Saturday Evening Post and other popular periodicals. Several of his latest efforts are “Hello Yourself” and “The O. K. Guy.” Judging from DeLeon’s clever work in “Big News,” he is destined soon to be in the very first flight of dialogue writers.

Monte Brice fares forth with his dictum, “talking pictures will never supplant the legitimate theatre.” Mr. Brice (Paramount supervisor of comedy) then swings into his doctrine something like this—“the current that flows between a hard working actor and a receptable audience can be produced in no other way than by the medium of the stage. The good actor’s best efforts will always be reserved for the footlights expression. It has to be admitted, however, that a good play makes a better picture than the original picture, and playwrights are now bending every effort to create good things, since the returns from screen productions are so great.”

Universal’s general manager, Carl Laemmle, Jr., is seeking suitable story material for future starring productions for Joseph Schildkraut. The latter is now being starred in “The Mississippi Gambler,” an all-talking opus. Schildkraut’s subtle delineation in “Show Boat,” has evoked such favorable reaction on the part of the public that Universal executives now regard him as one of their biggest box-office attractions.

Having disposed of the picture and dialogue rights to “The Marseillaise,” his original story, Huston Branch, Universal staff writer, is now creating another original opus for the Laemmle organization. Gloria Swanson, it was learned, is also interested in an original story written by this author, having made him an offer of \$10,000 for the picture and dialogue rights.

Walton Butterfield is to remain in Hollywood to write for the talking screen. The Broadway actor, dramatist and stage director, has signed a new contract with Paramount. Butterfield, who was the first dramatist to reverse the familiar policy of adapting stage plays to the screen by making successful films into stage productions, came to Hollywood three months ago. He has been at the Paramount studios studying motion picture production methods and assisting with dialogue work.

George Marion, Jr., and Lloyd Corrigan co-authored “Sweetie,” Paramount’s musical romance of the campus.

WADSWORTH  
HARRIS  
Washingtton 3255

Six pictures on which  
JOSEPH JACKSON  
worked last year were included  
in the list of box office record  
smashers compiled by the  
Motion Picture News

DWIGHT CUMMINS  
WILLIAM FOX STUDIO

Albert DeMond  
Dialogue on  
“Skinner’s Dress Suit”



## George Crone to Co-Direct Eddie Dowling Picture

George Crone, supervisor and director of the Douglas MacLean Productions for several years, will co-direct with Renaud Hoffman on Eddie Dowling's second talking picture, "Blaze o' Glory."

George W. Weeks, vice-president of Sono Art Productions, recently announced a change in plans for Dowling's second venture before the cameras. "A Year and a Day" was to have been in his next production with George Crone directing.

Then "Blaze o' Glory" was purchased from Renaud Hoffman. The story was most time and as a result "A Year and a Day" is temporarily shelved.

Preparations are being rushed for early shooting on the new picture. The directors are making a careful selection for the cast to support their star.

Mr. Crone also supervised Dowling's first production, "The Rainbow Man."

## New Device Will Aid Deaf To Hear The Talkers

NEW YORK, August 9.—A double amplifier without batteries working from a 110 current 60 volt light socket is the latest improvement and the greatest step forward in the attempt to assist the deaf to hear the talking pictures, according to Gerard Pacent, president of Pacent Reproducer, Inc., who today announced successful tests made with several practically deaf people.

The tests were made in the laboratories of the corporation and will be followed with more extensive tests in the next few days, the president says.

Stating that although great headway has been made in the past in assisting people afflicted with deafness to enjoy sound pictures an entirely new and revolutionary method is expected as a result of further experiments in the test rooms of the Pacent plant.

Similar tests, according to the official, are being made by every important manufacturer of sound reproducing apparatus since it is recognized today as an essential part of present and future sound equipment.

Over 4,000,000 people in the United States alone suffer from partial or total deafness, says President Pacent, and this staggering sum of potential theatre-goers must be assisted in being able to enjoy their favorite amusement. Failure to do so not only is a selfish practice by the manufacturer but will eventually cut big slices from the annual incomes of the producers, the official states.

## Preview "Why Leave Home?"

Previewed at Fox's Ritz Theatre, La Brea and Wilshire.  
Fox All-Talkie Production—Musical Comedy.

Directed by Raymond Cannon.  
Dialogue by alter Catlett and Gottler.  
Photography by Dan Clark.  
Scenarist, Robert F. Carr.  
CAST—David Rollins, Nick Stuart, Richard Keene, Sue Carol, Dixie Lee, Jean Barry, Walter Catlett, Jed Prouty, Gordon De Main, Ilka Chase, Maude Hamilton and Dot Farley.

"Why Leave Home?" leads us to a quick answer, "if you don't, you will surely miss one of the funniest films that have been shot this season." From first to last you are carried on a rippling stream of comic stunts, gags and wisecracks. The dialogue fairly sparkles with diamond-pointed persiflage and ironic innuendos. Hats off to Messrs. Catlett and Gottler. The deft hand of Director Cannon bobs up in almost every footage of the film and his side kick, Photographer Clark, swings in with him sympathetically.

But let's to the doings of haywire youth and fly-by-night hubbies. The plot goes by threes—three wet ear youths—three goofy husbands with night club complexes, and three suspicious wives pining for a whirl at night life.

The wives qualify as cradle snatchers by hiring the above mentioned three wet-eared youths to initiate to escort them to a night club de luxe.

That same eventful night the wayward hubbies pick up three fluffy little comforters who are longing for a life of frivolity. Naturally the several paths cross and rapid fire action is the result.

David Rollins draws the high spot for funny cracks. He and one of the joy maddened wives trekk out of the ballroom between dances, where she is instructed in the meaning of the old adage that "youth will be served." Little David threatens to carry the joke too far, and when gently reproved, reverts to cave man methods of wooing, shouting, "You paid me 200 bucks to show you high life, and I'm going to earn my money!"

Walter Catlett carries off the comic honors, and Sue Carol registers well as Mary. Jean Barry displays real cleverness. Dot Farley plays the part of Suzanne with great gusto, and Ilka Chase is exceptionally good as Ethel. The other characters are well portrayed by Nick Stuart, Richard Keene, Dixie Lee, Jed Prouty and Gordon De Main.

Don't miss this film. It's a lalapa-loop.

ED O'MALLEY.

## ETHAN ALLEN SIGNED

Ethan Allen has been signed to play the part of "Mac" in "Follow Thru," the Homer Curran production opening at the Belasco Theatre, October 30. "Mac," which is one of the principal roles, is being played by Arthur Aylesworth in the New York production.

Allen has just finished a role in "The Front Page," which closed a second run at the Belasco shortyl.

## GERLY

"Parfumeur to the Stars"  
Creator of

"B'LOVE"

for Bessie Love

6705 Hollywood Boulevard

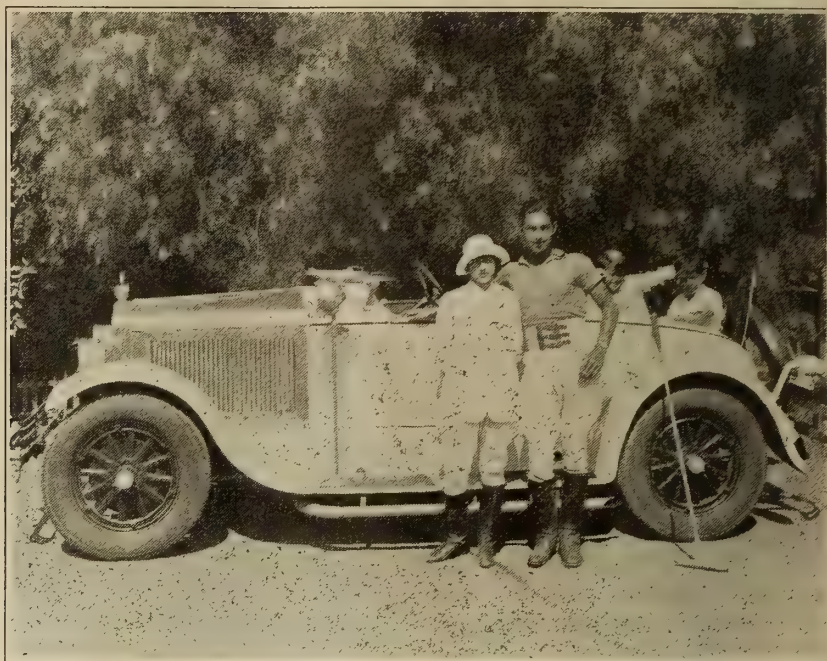
He is playing the part of the stage manager in "Cotton and Silk," the Duncan sisters' picture for Metro-Goldwyn-Mayer.

## KIDDIES ENTERTAIN

Harry Lippman's Klever Kiddies entertained Thursday afternoon at the Soldiers' Home in Sawtelle. Included on the program were Virginia Wiseman, KFI singer; Kendall

and Wayne McComas, Alice Earnest, Ray and Roy Berndzen, Jackie Searle, Bill Johnson, Virginia Putnam, Alice Muller, Marilyn Harris, Jane Slater and Betty Jane Graham.

All the members of the group are stage and picture children. The troupe has put on a number of similar programs for veterans at the Roosevelt, Hollywood and Los Angeles camps.



Ruthe Graves, equestrienne and owner of the Lido Gown Shop, enjoys nothing more than an afternoon spent in riding jumpers. She is seen here with Ken Duncan, who played a prominent part in "The Front Page." The other members of the party are two well known young gentlemen, namely, Conrad Graves, son of Mrs. Graves, and Mike Levee, son of M. C. Levee.

## "Among My Souvenirs"

TALKING MOTION PICTURES FOR THE HOME

Don't you wish you could hear and see "Dad" tell that famous story of his, more especially if he has passed on? What a wonderful record to cherish.

What a kick the youngster of today will get twenty years from now, when he sees and hears himself, in his boyish doings and sayings.

Let us talk it over with you regarding parties, private theatricals, the family group, graduation classes or record your children playing the piano or any other musical instrument.

Synchronized music furnished for any occasion.

Our fully equipped recording studio is at your service, with experienced, courteous directors to give proper action for any function.

PRICES SURPRISINGLY LOW

**Hollywood Recording Co.**

6276 Hollywood Blvd.





Hollywood Shops Showing Newest Modeled Lines In Fall Fashion

The Mode In Riding Habits

Current motion picture costumes convince the public of the changes in riding habits, for all carry the new lines of comfort and grace, rather than the formerly popular lines of stiff formality. Visiting several sets today in which riding players were working, gave me an insight into the prevailing modes.

Robert Armstrong, leading man at Pathe in "Racka-Teer," was dressed in tan whipcord trousers and light tweed coat, in several tones of tans and browns. His boots were of high polished medium brown leather, fitting his calves trimly. His shirt was of tan, and tie of red and brown striped silk. The cap was of material similar to the coat.

The leading lady for Armstrong, Miss Lombard, wore an ensemble matching his in tone. Her trousers were tan, cut on the jodphur style. The shoes were brown; a shade darker than the fitted trousers which hugged her ankles. She wore no coat, but a white blouse open at the throat. Her hat was brown felt on vagabond lines. Her crop was tan.

Gladys McConnell, leading lady for Ken Maynard, wears a habit in two tones of blue, in "The Wild West Show." Her trousers are also cut jodphur. Ken wears a blue satin shirt with red neckerchief, black and white striped trousers, with black boots. His well known white hat with wide brim completes his costume.

Morgan Farley, over at Paramount, appeared in very dark brown jodphurs, over the darkest brown shoes. His coat was of brown tweed, with tan shirt beneath.

A Green Chiffon Evening Gown, made with a long, uneven skirt length and cape, is the choice of Mrs. Irvine Stewart, one of Hollywood's correctly gowned women. This stunning creation is from Lido.

Humorous Play Produced at Writer's

When the "Fourth Degree," a humorous play from the pen of Maverick Terrell, was recently put on at the Writer's, it was followed by acclaim from those who witnessed what is undoubtedly one of the cleverest farces ever shown at this club.

The first act did not arouse any particular interest but before the play was over, the audience was convulsed with laughter. In the flippant ending is the real kick. One of those rare twists such as O. Henry might have used is brought into play and the result is a climax so unexpected as to prove a delightful surprise. The two leading roles in the "Fourth Degree" are successfully handled by Doris Lloyd and Paul Nicholson.



A smart new Fall Model from the Knit Shop, 6648 1/2 Hollywood Boulevard. This chic coat comes in Joan D'Arc Blue, Beige and Navy Blue, and sells for \$27.50.

For the Sub-Deb

There are few designers who really fashion a costume charming enough for the Sub-Deb. Today, at Lido's, I saw an evening creation that is certain to win favor with the Sub-Deb. This original creation is made from ten yards of encore taffeta which is moulded to the form and has a tight fitting bodice. Intervals of tucks follow the long skirt which has a bow in center front. Cunning little short fitted jackets complete this ravishing costume which may be ordered in white, turquoise blue, black or white. You will find this smart gown shop off the boulevard at 2103 Highland avenue. Phone Gladstone 3043.

Katherine Nolan, Society girl from Houston, Texas, recently selected a Wine Crepe Ensemble with beige blouse from the Lido Gown Shop.

Exclusive Styles in Fur

Every fur at the Baker Fur Company is of original and exclusive style. Models in beige caracul, black and white broadtail and other smart combinations are being shown at this time and all at interesting summer prices. A small deposit will hold the most expensive fur coat or neck piece until such time as you may need it. You will save yourself from 20 to 30 per cent by buying now. This exclusive fur shop is located at 6325 Hollywood boulevard.

Rainbow Inspires Her!

She takes her inspiration from the rainbow. And it has brought to her the distinction of being one of Hollywood's leading film experts.

She is Mrs. Natalie Kalmus, pretty red-haired wife of Dr. Herbert T. Kalmus, president of the Technicolor corporation. For ten years Mrs. Kalmus has thought and talked in terms of color in motion pictures. Today she is a recognized specialist in color values.

At the present time she is spending all of her time at the Paarmount studios where the song romance, "The Vagabond King," starring Dennis King, is being filmed in full natural colors. Her job is to help see that the full color beauty of wardrobe and settings is brought to the screen.

As several hundred costumes and approximately sixty elaborate sets are being designed for the major production, her days are busy ones.

"The Vagabond King" is the answer to the dream she has been cherishing for ten years," Mrs. Kalmus said. She believes it will mark the dawn of a new era in pictures.

What the Stars Are Wearing

Louise Fazenda is working in an ensemble of cherry red velvet. The dress is quite long in front, with train in back. The bodice is V-shape front and back, trimmed with brilliants and seed pearls. The wrap is of the same velvet, draped into a huge collar of white ermine. Satin slippers are worn in similar shade. Louise wears a brown wig, waved tightly to her head, and smartly bobbed. Her own hair is long, so she resorts to wigs for certain types which she portrays.

Lillian Tashman wears a gown of blue and silver draped to one side, and extremely low in the back. The wrap is of the same material, with fox collar. Her hose were the fashionable brown shade called "sun tan," and she wore blue satin shoes.

Jocelyn Lee wore a stunning black chiffon gown, cut in V-shape in the back, with neck line ending at the waist. The transparent vest of flesh colored chiffon looked like the nude skin. Brilliants outlined the bodice front and back. The dress was long, with panels flowing into a train. Her wrap is of black velvet with design of brilliants and ermine collar.

Mildred Harris wore pink chiffon, heavily beaded. Her dress was also long, and cut in the popular T-shape at the neck.

Billie Dove was wearing a dress of shell pink satin on the Millard Webb set, where he is directing the star in "Broadway Hostess." Miss Dove's skirt is of pink ostrich feathers extending to the ankles. The bodice is very tight and plain. It is extremely low in the back, and round in front.

Mlle. Riviere

The removal of all superfluous hair and other blemishes from the body may be accomplished if you call Mlle. Riviere at Dunkirk 9001. This is a painless process and one that is guaranteed to be permanent. Mlle. Riviere accomplished wonders with the Electric Needle. This is a process that you can tell your friends about. If you wish, you may chat with Mlle. Riviere in French. The address is 2505 West Sixth street, opposite the Elks' Club.

PAUL HOSIER, well-known local publicity manager for several of the screen stars, has moved his headquarters to the offices of the new style magazine, "Hollywood Modes and Fashions," at 6912 Hollywood boulevard.

Mr. and Mrs. Charles E. Mack, of Two Black Crows fame, entertained a number of screen and stage friends at a lawn party at their Beverly Hills home last Sunday afternoon. After a swim in the Mack swimming pool, the guests enjoyed a dinner served in the garden.

Among the guests were: Clara Bow, Ann Pennington, Polly Moran, Fannie Brice, Georges Carpentier, Harry Green, Owen Moore, Mr. and Mrs. Eddie Dowling, Mr. and Mrs. Gregory La Cava, Mr. and Mrs. George Bancroft and Mr. and Mrs. Charles King.

HALE GUEST STAR AT MUSKETEER'S

Creighton Hale, veteran actor of the stage and screen, headed the most entertaining "Sunday Nite" yet to be put on by the Musketeer's. In the sketch "You Tell 'Em," Hale proved himself to be a past master of comedy. "You Tell 'Em" should be a success with any audience and if the performance at the Musketeer's is any criterion, it is a hit for any house. The skit provides a big laugh with the Marines in China, with Hale in the stellar role of a hard-boiled Marine. His mix-up with an equally hard-boiled major is a laugh from beginning to end. Other characters appearing in the cast of "You Tell 'Em" are Edna Marion, Agnes Detro and Jimmy Watkins. An excellent portrayal of the major was given by the latter.

"Narcisse," an amusing one-act comedy drama by Ethel Mobery Dolson, brought out an unveiled skeleton from the closet of a former artist's model. Demetrius Alexis gave an excellent performance in the role of the artist. "Narcisse" was played by Emily Moore, a young lady of some talent, while Anthony Sheenan took the part of Jones, the husband. The play and the actors were both good.

Vaudeville provided the Parmagiani Saxophone Band with Adeline Woodbury as an added feature. These boys are artists with an act that registers. Betty Belle, Tap Dancer; Leo Weber, the Circus Boy, and Charlotte Trevillyan, Concert Violinist, followed this act. Beulah Curtis Hartz, who has a beautiful voice, sang several numbers. She was accompanied by Charlotte Trevillyan, violin, and La Verne C. Fleetwood at the piano.



## Review "Sky Boy"

Shown at the Ritz.  
Produced by Hal Roach.

Harry Langdon certainly need not worry about his voice matching his personality. They are identical. Langdon's voice is just as funny as his acting, and certainly gets the laughs.

"Sky Boy" will certainly not disappoint the Langdon fans and those who thought him "slipping" will certainly change their verdict after seeing his first short reeler for Hal Roach.

The story of "Sky Boy" is lean—very lean in fact, the only redeeming feature being Harry and his inimitable antics. With the proper stories, Harry Langdon is bound to prove himself the most popular comedian on the screen.

Thelma Todd and Eddie Dunn supported Landon capably in their respective roles.

Those who see "Sky Boy" will want to see another Langdon comedy soon. He is a bright spot in any program.

CECILLE MILLER.

## ARTHUR STONE GRASPS RAZOR OF OLIVIER LE BAIN

Arthur Stone, screen character comedian, is to become a barber. He will take up the razor and scissors trade for the leading comedy role of Olivier, the royal barber, in Paramount's de luxe all-color production of the musical romance, "If I Were King," from the stage triumph, "The Vagabond King."

As a subject for his tonsorial art, Stone will have Dennis King, the musical stage star, who is to play the romantic rogue. O. P. Heggie, who will portray King Louis XI of France, will also feel the touch of his shears and razor.

According to an announcement made yesterday by B. P. Schulberg, general manager of West Coast Production for the Paramount-Famous-Lasky studios, "If I Were King" is slated to go into actual production in the immediate future. The cast has already been partially completed. Opposite Dennis King will be Jeanette MacDonald, the golden-haired prima donna who recently appeared with Muriel Chevalier in "The Love Parade." Lillian Roth, blue singer, is another member of the cast already selected. The production will be directed by Ludwig Berger, who made "Sins of the Fathers."

## Review "The Arabian"

Starring Walker Whiteside.  
At the President Theatre.  
Presented by the Henry Duffy Players.

All the elements of box office appeal are to be found in "The Arabian," the Walker Whiteside starring play which opened at the President Theatre Sunday night. It is picturesque romantic and adventurous. One act takes place in a roof-top cafe in Cairo and the other two in a desert encampment. For sheer undiluted romance, there have been few plays this season to compare with "The Arabian."

Walker Whiteside has the picturesque role of Abd del Rey, desert chieftain, who has been educated in

## B. B. B. CELLAR TO OPEN THURSDAY

Underground rumblings are due to shake up the car tracks along Hollywood Boulevard on Thursday night, August 26, when B. B. B.'s Cellar throws back the curtains for the initial opening. This earthquake of hilarity will continue daily and it's all because the boys with the picks have finished throwing the dirt and B. B. B.'s excavation is all ready for the folks to enjoy. It is unnecessary to dwell on the personality of B. B. B. We predict his Cellar will be the mecca for folks from far and wide. Lest you forget the location, this dugout is situated at the corner of Hollywood Boulevard and Cosmos street. It'll be a great place to make yipee!

England. His is the questionable privilege of mouthing all the comedy lines. There is an element of mystery about him, which the audience puzzles out almost before the play is well under way. But it serves to intrigue the cast.

Miss Franc Hale plays the young English girl with Arabian blood in her veins. There is a wistful charm about her work, although one finds her "emoting" a trifle disappointing. Charles Penman's Captain Fenway is too sincere. Paul McGrath does a "silly awse" role easily, while Charles Coleman looks the English military officer to perfection. He has difficulty with his enunciation.

The remainder of the cast is numerous. So many actors appear so rapidly in the encampment scene that it is impossible to credit them deservedly. Among them are Irving White, Richard Earle, Frank Henderson, Sam Darrow, Helen Louise, Alma Chestra, Donelda Currie, Carl Vose and Nina DeCassen.

FANYA GRAHAM.

"The Wrecker," an English production which is at the Cameo Theatre, has been pretty well greeted as a slow-moving picture, but a certain employee of a motion picture company caps any comment that has been made as to its tediousness. He lives in New Jersey. He says he found himself with an hour and a half to wait before he could get a train, and after staying in the Cameo what he thought was about the necessary time, he went to the station and found that he still had an hour and twenty minutes to wait for his train.

## GILLMORE

(Continued from Page 10)

will secure for yourselves the liberty and justice which you seek.

When I return in the near future to report favorably on the result of the negotiations which must of necessity be held in the East, I am confident that there will be no change in the hearts of any one of you. We are not pulling down our flag in surrender. We are just withdrawing temporarily since we do not feel it fair to our loyal members to subject them to further losses during this period of negotiations.

# .. "TALKIES" ..

By ELINOR O'REILY

Not more than three years ago, at a dinner party, I heard several well-known theatrical men and women discussing the talkies. All seemed to have the same ideas—"talkies wouldn't last"—"had no commercial value"—"he people of the theatre wouldn't think of leaving the stage to go into them," and so on. That was three years ago.

Today the theatre's finest actors, directors, authors and song writers have come to Hollywood to enter the talkies.

Some people think the talkies have come on us suddenly. No such thing. For years the heads of different studios have been working while we were asleep. In almost all of the big electrical plants film concerns have had their best men studying sound devices. There isn't a new idea or invention brought into a studio that isn't seen and given a fair chance. If it is useful it is considered. A great many times I have known executives to remain in a projection room until the wee small hours looking at a new machine of some kind.

There was a time when visitors were allowed through the studios. What a delight it was for them to roam around. Not now. Everything is guarded very closely. Not even a vehicle can cross the lot while a company is shooting. One must lower his voice while passing a movietone set, as the least sound is recorded.

Almost every motion picture theatre in the country now has been wired for talkies. On Broadway, between 39th and 52nd streets, there is only one legitimate theatre left—the Globe. The last five years have seen the Astor, the Central and others first turned into motion picture theatres, and now they house the talkies.

At present nearly all the well-known stage stars and featured players are in the talkies. Those not really under contract have come to Hollywood to spend their vacations, hoping to do a talkie before they return east.

The absence of so many featured players from Broadway makes room for others who in the past did not have the opportunity to show their cleverness.

In my years connected with the theatre I saw many clever players rehearse with a show six days, then told another actor would play the part because they were featured players and their names boxoffice attractions.

To a certain extent the talkies have changed that. Owing to the scarcity of stars and well-known actors in New York, the player who for years has been working in stock, or doing small parts in Broadway productions now has a chance to become a featured player. There have been a great many actors considered "passe" by managers that the talkies have given a chance to come back. In fact, talkies are a godsend to many actors who spent years in stock learning their art or walking Broadway looking for jobs. Many an experienced actor has gone into a manager's office and was told "There is nothing today" by an office boy who didn't know the actor or what experience he had.

Folks make a mistake when they think the motion picture actor will be supplanted by the Broadway actor. If we think back we will remember that two-thirds of the motion picture actors were on the stage before entering pictures. The only thing is they haven't used their voices before an audience in years. Now most of the motion picture artists are very busy "brushing up" on voice, diction, dramatic art and dancing under capable instructors. You will be agreeably surprised when you hear your favorite. Don't think doubles are always used. That seldom happens, as it is an expensive and useless experiment. Most of the picture actors sing and dance very nicely—some beautifully. A friend of mine was amazed after seeing Marion Davies in the M.-G.-M. Revue. "Why," she said, "Marion Davies actually dances." She didn't know that twelve years ago Marion Davies was in the chorus of "Oh, Boy" and could do the same excellent tap dance then that she did in the revue.

I dropped in on a set at the Fox studio and watched such men as Harlan Thompson, Marcel Silver, Edward Royce and David Stamper at work on a scene from "Married in Hollywood," with J. Harold Murray and Norma Terris. What a thrill it was—for here is the future of the movies—an operetta that will out-Broadway Broadway. The Fox Corporation has spared no expense in securing the very best actors, authors, directors, song writers, scenic artists, cameramen and costumers to make talkies for your amusement.

It won't be long before we will hear the beautiful operas of the old masters sung and acted by our biggest operatic personalities. The general public, in the little towns and hamlets, who have longed to hear operas and have been denied that pleasure, will now be able to do so. True, you can buy a phonograph record for \$2.50, but then you hear only a small part of the opera and miss the rest of it. When they produce operas as talkies, millions will be given a great deal of enjoyment. What a liberal education in music, art, drama and science is in store for our future generations!

I am sorry to contradict my friends. Talkies are here to stay; so are the people of the stage, including authors, actors, directors and song writers. I do not say all here will remain—it will be the survival of the fittest. Those who realize this is a new field will put their shoulders to the wheel and give the best that is in them.

Incidentally, every person at that dinner three years ago now is in Hollywood, connected in some capacity with the talkies.

Ilka Chase has an important role in "Rich People," starring Constance Bennett. E. H. Griffith, director. Others in cast: Regis Toomey, Robert Ames, John Loder, Mahlon Hamilton, Polly Ann Young.

Buster, Brownie and Jiggs, three famous screen dog stars, will have the leading roles in M-G-M's "all-barking" short, "Hot Dogs." Zion Myers will direct.

## CARL SIBBERT

VOICE CULTURE—TEACHER OF PICTURE STARS

Leading Tenor—Aborn Opera Company, New York, and European Theatres

Interviewing New Students Wednesday—Only

Hollywood Conservatory of Music Building, 5402 Hollywood Blvd.



# Speaking of Human Dynamos—Get a Load of This

## Meet Brother Shapiro, Genial Publicity Peddler for Mr. Fox

When Vic Shapiro sublet his "flop joint"—and they do say it was the most coquettish B. A.—meaning Bachelor Apartment in Ne Yawk—and took a train for Hollywood—it rained.

The heavens wept—and so did several score—Beautiful But Numb—femmes—but why bring that up.

This supposed to be a little bit of dragging the skeleton out of the family closet of Vic Shapiro.

Correction—as the radio announcer oftentimes says—the real moniker is Victor Mansfield Shapiro and that "Mansfield" stuff is one for the book albeit it is legal, authentic and released for publication herewith for the first time.

Dishing the three-way angle on the name, it is a 1000 to 1 shot that you call him "Vic" two minutes after you meet him for the first time.

Stands about five feet eight, weighs—in condition—which is always—150 pounds—has an olive complexion and a pair of optical bulbs that dance and speak—likewise defy you to say "yes" when you really mean "no."

Born in New York City—smokes big black cigars—single at the moment—but if he survives a three-year contract with Fox Films in Hollywood—without getting smacked with a ball and chain—he'll be some guy.

Graduated from New York High School of Commerce—the same school that turned out—and get that right—Sol Wurtzel—the big shot of production at Fox—and Billy Kernell—who wrote "Sally of My Dreams."

Later crashed New York University—demanded and got and earned—at the age of 20—a Bachelor of Science Degree.

Didn't spend all his time studying either at N. Y. U.—between recitations—stepped out and annexed letters of track—doing the 100 in 10 2-5—played on the class football—basketball and baseball teams—then found a lot of time on his hands—and worked on the three publications—and cartooned for the yearly publication.

Got restless for something to occupy his time—and decided to annex a little coin of the realm—so worked summer days and winter nights—as physical instructor—so much a week—so much a month—but the money laid on the line.

Max Golden—another big shot—at the Fox studios—was then a physical training pupil of V. M. S.

Vic's first job—after leaving college—was assistant promotion manager of Hearst's Magazine—always did have a title—soon learned that the degree of B. S. meant something else than Bachelor of Science—and scrapped the Hearst job and went to the Detroit Journal—as a cartoonist.

Having reached the mature age of 22—Vic decided—after doing a little eavesdropping on an elevator—that motion picture publicity had the newspaper game stopped—for shekels—and became assistant publicity director for Vitagraph.

Just about this time—there was a little argument going on overseas—and inasmuch as Victor Mansfield Shapiro—and by the way—don't get the idea Vic took that name Mansfield from an actor—he never acts—it's his mother's maiden name—inasmuch—as we have said—Vic never

ducked a fight in his life—he enlisted in the United States Army—before the mahogany desk guys had a chance to send him—a ticket.

He was assigned to Company I, 306th Infantry—started as a private—moved up to Top Kick—was cited in action in front of Chateau Thierey—and was promoted to regimental Sergeant Major—and had a helluva time at that—was a second lieutenant at the time of the Armistice—and if he could have found where they kept the uniforms—he would have come back a general.

Back in New York—the war over—he found out quickly that this is a cock-eyed world after all—all the jobs worth while were held down by the boys who stayed at home.

Started to look for a job—and found a job looking for him—Pathe wanted him for the post of exploitation and publicity director—he took it—and he filled it—if you don't think so—ask Pathe.

For four years he made the name of Pathe famous—and the name of Harold Lloyd—doubly famous.

Sam Goldwyn—spread a net for him—backed him into a corner—and cowed him into signing up as director of publicity and advertising—Vic earned the Distinguished Cross of Goldwyn by holding the job two full years—a record unsurpassed by any member of the Association of Fired and Retired Goldwyn Publicists—and he hung up an additional record—for Goldwyn—by leaving of his own accord—try and tie that one.

Moved over to United Artists as publicity director—and talked down temperamental stars in that organization for three years.

While at Goldwyn's—Vic—was sort of chaperone—advisor—and linguistic teacher to Vilma Banky—Sam assigned Vic to teach Vilma English—he did—and acquired a Hungarian vocabulary—while doing it—that is the envy of all his associates—Vilma speaks pretty good Hungarian yet, too.

At United Artists—he had quite a group of boys and girls trying to get along—to deal with—Mary Pickford—Douglas Fairbanks—Gloria Swanson—Charles Chaplin—Norma Talmadge—Rudolph Valentino—and they did not run the publicity department—he did.

Winfield Sheehan—production genius of Fox Films—knew Vic's ability and showmanship—and Sheehan—is one executive who wants what he wants when he wants it—and usually gets it—he got Vic—on a visit to New York—roped and tied him—handed him a contract to sign as director of publicity for Fox Films.

First day the Fox studio—pulled a Walter Catlett tonsil stunt—that was printed around the world.

Threw a party for 100 members of the press of Southern California—showed them some exclusive Movietone stuff—and asked them not to print anything about it. They fell. And with tongues in cheek printed it.

Has the unique record of never having discharged an employe and at the same time a record of being the best organizer and systematizer in the business. You figure that one out.

Based on the human equation—gets added work from his staff by setting the pace himself.

Will battle WITH you if you are wrong and FOR you if you are right.

Victor Mansfield Shapiro never was, never will be, a middle of the road guy.

## Review "Wanted—A Romance"

Presented at the Theatre Mart.  
Books, music and lyrics by Habel Madelin Lindoft.

Frothy and entertaining, despite its occasional inadequacies, "Wanted—a Romance," a new musical comedy, reflects credit on Hazel Madelin Lindoft, who is responsible for its book, music and lyrics. The show is a promising one.

"Wanted—a Romance" contains a

large and at times unwieldy cast. Yet the majority of its roster is well chosen and certain of the players possess a great deal of histrionic talent which they use generously.

In the latter category falls Marcia Hariss, Micky McBan, Sumner Getchell, Elmer Bramel and perhaps one or two others. Miss Hariss has an old maid role which she plays to perfection. Her drunken scene in one of the acts is one of the funniest of its kind we have seen.

Micky McBan, child actor, has another important role which he interprets with delightful ease. He is a clever and an able youngster.

Sumner Getchell, that fat curly sort of a person whose grin should make him famous if it hasn't already, appears to fine advantage as "Pete" Smith, the "sheik." He is a series of laughs. Lucille De Wolfe is sublime. Elmer Bramel, who plays Major

Wade, has an excellent singing voice which should enable him to go far. His voice is young and strong and clear. Howard Lorenz does commendably as La Ville, zee French designer.

"Wanted—a Romance," although a light and frivolous thing, is something of which Miss Lindoft may be proud.

The Playground of the Show Folks

### COFFEE DAN'S

719 South Hill Street

Scotty Butterworth, Director of Entertainment

WILLS-CUNNINGHAM  
STUDIO OF STAGE DANCING

7016 HOLLYWOOD BLVD. GLadstone 9502

Fall and Winter Classes Open September 2nd—Registration Now Open  
Every Branch of Theatrical Dancing Taught in Classes and Private Lessons

MUSICAL COMEDY DANCING CLASSES NOW

The only school in the West offering practical work in professional dancing upon completion of courses. The Wills-Cunningham Dancing Units are selected from pupils in these classes and placed under contract.

AMERICAN, EUROPEAN and ORIENTAL  
NOVELTIES

VALUES

VARIETY



"A Thousand Gifts of Distinction"

OSCAR BALZER  
SHOPS

• 5510 Wilshire Boulevard  
• 6326 Hollywood Boulevard  
• 6330 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea



COMING  
**EXCELATONE**

H. M. HORKHEIMER, Pres.

Walter Wills Studio of Stage Dancing & Theatrical Booking Agency  
7016 Hollywood Blvd. GLadstone 9502

SUMMER COURSE OF SIX WEEKS BEGINS JULY 8

Class and private instruction for adults and children in all forms of dancing. Professional work taught by professionals. Enroll now for summer classes. Teachers not only professional and proficient as dance instructors but popular for their success in handling children.

WILLS' GIRLS ALWAYS IN DEMAND

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone Fitzroy 1785

**REICHEL'S INTESTINAL BATHS**

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

**GALEA STUDIO**

1247 North Orange Drive

Phone HOLLY 6683

**25 Casting Photos \$10.00**

SIZE 8x10—4 POSES TAKEN, 2 POSES FINISHED

**AUTO LOANS  
CONTRACTS REFINANCED**

By

**BRACE FINANCE CO.**

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES

**COLORART  
SYNCHROTONE, Corp., Ltd.**

This corporation is the result of a merger of several companies in the motion picture industry: making talking pictures in NATURAL COLORS.

It is predicted by all technical experts that this is the next universal step in the film industry.

Stock in this corporation should show sensational earnings.

FOR INFORMATION WRITE

**G. D. BERNHARDT**

617 South Olive Street

VA. 0791

Los Angeles

NAME.....

ADDRESS.....

CITY.....

# New Projection Plans Discussed At Meeting

THE Technicians' Branch of the Academy of Motion Picture Arts and Sciences held its second session (with all sound from the zoom-zoom and squawky honks of autos and rumbling street cars right under the second-floor windows) at the Roosevelt Hotel, Hollywood, Thursday evening, August 15. Many members of the American Society of Cinematographers and the Pacific coast branches of the Society of Motion Picture Engineers and American Projection Society were on hand.

And boy—oh, boy—what a session! In a neat, terse, well-turned address, Chairman John T. Reed lucidly outlined the *raison d'être* of the pow-wow—the collecting of data from the problems that have been discussed, whereby some cogent solution could be evolved of putting pictures on the screen in the best and most dignified way. The keynote of the entire crux lay in the concerting of standardized apertures —“and thereby hangs a tale.”

## THINGS ARE CHAOTIC

Mr. Reed candidly admitted that the question before the house was wandering around in a sort of chaotic haze and he yearned for enlightenment. Up bolted Brother Burton (Sidney, by the way), with a projection title that runs as far out as the Ocean Park pier and back again. Sidney came with a bag full of impatient films which he let loose on the screen, and which shadowed forth his projection ideas to a nicety.

He intelligently demonstrated how the offending one-foot-wide flicker at each side of the screen could be obviated. This is the fly in the ointment of one of the projection room's biggest problems at present. Burton gave a graphic flash of an airplane losing a Twentieth Century Limited in a speed race. It was a “wow wow,” and Sidney blushed in polychrome as he bowed in acknowledgement to the hubbub of applause.

## STRUSS HAS FLING

Brother Karl Struss then had his little fling about the small-track frame and the smaller-aperture area. He flashed part of a sequence taken from “The Lummox” to delineate his theories. Came then some clarifying talk (all showing O. K.'s from the shrine of “Big Mike”) from F. N. Sammis, R. H. McCullough (the handsomest brother present) and J. M. Nickolaus—but wait a minute—all was going lovely up to this point and it looked very much as if the guy in the sticks, with his cheap, little, cockeyed lenses and his bun, projecting equipment was going to get an equal break with the big bozos in the Key cities.

Then something happened. The clack clack of horses' hoofs were heard in the offing and in rushed a camera Paul Revere, in the form of J. F. Westerberg, who labors under the mysterious title of A. S. C. He raised a cautioning hand and in a well-pitched, rotund voice rumbled—“Lay off (Macduff like) for a while with this standardizing talk — my company is now centering on wider films.

## ALL HAVE THE SECRET

“This will about put a novelty into the pictures and will result in about a five-cornered, terrific encounter among the topnotch producers. Fox is there with it, too, and he thinks he has the secret all to himself—so do

Warner Brothers. Just look out in the next month or so for the wider films. Now why—me good men—so much haste in this standardizing line, when in about two or three months you will have to drop it and go into another line of amendment?—but hear ye, hear ye—look out for the wider films.”

This pesky, caterpillar tank, mowed down everything before it, yet Chairman Reed, following out his original intention, recommended a committee of six be appointed to solve the crossword puzzle. Last Monday morning the following committee was named: J. F. Westerberg, John Arnold, John Seitz, Sidney Burton, Al Feinstein and Gerald Racket.

## TO GIVE LECTURES

Starting September 17 a course of ten lectures (fostered by the Academy of Motion Picture Arts and Sciences) will be given (one lecture each week) open to all studio employees that make application for attendance. The lectures and their subjects follow: September 17, “New Art in Making” and “The Nature of Sound,” by Dr. A. W. Nye; September 24, “Nature of Sound,” continued; October 1, “Speech and Hearing,” by Dr. V. O. Knudsen; October 8, “Architectural Acoustics,” by Dr. Knudsen; October 15, “Acoustics of Sound Recording,” by J. P. Mansgeld; October 22, “R. C. A. System of Recording,” by Ralph Townsend; October 29, reproduction in the theatre; November 5 and 12, practical problems in producing talking and motion pictures with demonstrations by N. H. Slaughter, Douglas Shearer, Albert de Sarte, Roy Hunter, John Hilliard and others. and November 19, review and examination.

ED. O'MALLEY.

Florenz Ziegfeld has accepted the plans for his new London Theater and plans to open it with “Rio Rita” on November 30th.

## AUGUSTA BURMESTER

Played

“MRS. MANNHEIM” in the “GREENE MURDER CASE”

A Paramount Talking Picture

Directed by Frank Tuttle

AVAILABLE FOR STAGE AND SCREEN PRODUCTIONS



FLICKER LASHES

by Vic Enyart

Sally O'Neill has been signed by Radio Pictures executives to play the feminine lead in "Jazz Heaven" soon to go into production at RKO under the direction of Melville Brown.

Catherine Dale Owen, blonde stage beauty who recently scored as a talking picture heroine with John Gilbert in "Olympia," will play opposite Lawrence Tibbett, famous operatic baritone, in "Rogue Song" as her first assignment under her new Metro-Goldwyn-Mayer contract.

Russell Gleason will play the juvenile lead in "Seven Faces" for Fox. Paul Muni is the star. Young Gleason's contract at Pathe was renewed when its opinion expired recently.

Vilma Banky, Samuel Goldwyn star, has returned to Hollywood with plans for her new production after a four weeks' personal appearance tour of the principal cities of the United States in connection with the showing of her last picture, "This Is Heaven."

James Atherton Starr, screen writer who has many picture hits to his credit, has just signed a contract with Firs National studios and started work there this week.

Taylor Holmes is the latest star to be garnered in for the Christie talking plans for Paramount, and will start work immediately in "He Did His Best," a comedy play by Wilson Collison.

Jack Mulhall will make "In the Next Room" as his next vehicle for First National Pictures. Alice Day, who has recently had a number of important roles at the Burbank studios, including "Little Johnny Jones," "The Love Racket" and "Drag," will be his leading lady. "In the Next Room" is a melodramatic mystery, adapted from the stage play of that name by Eleanor Robson and Harriet Ford.

One of the most coveted screen roles of the year has just been awarded to Loretta Young.

The youthful Loretta has been signed by Warner Brothers for the leading feminine role opposite John Barrymore in his next Vitaphone production, "The Man."

United Artists is negotiating for James Gleason to play in "The Song of Broadway," Harry Richman's picture.

Gleason, who is noted for his portraiture of backstage roles, is at present directing and acting in his own stage comedy, "Shannons of Broadway," being filmed at Universal.

Hal Skelly is making his third motion picture, "Behind the Makeup," for Paramount. His first was "The Dance of Life," and the second, "Woman Trap."

Charlotte Merriam, who has just finished playing opposite Chester Morris in the Dolores Costello picture, "Second Choice," and Ethelyn Claire, Wampas Baby Star, have just returned from Riverside, where they were guests of honor at the Greater Movie Season Ball and Celebration sponsored by the Fox West Coast Theatres.

Captain E. H. Calvert, who made his debut as a Paramount featured player in "Kibitzer" after completing roles in "The Virginian," "Thunderbolt" and others, has been assigned the role of Dawson, a theatrical manager, in "Behind the Makeup."

"Their Own Desire," an all-talking drama of modern society and city life, in which the star will play a sophisticated society woman, is to be the next starring vehicle of Norma Shearer.

William Cameron Menzies, art director for Joseph M. Schenck's enterprises at United Artists studios, has been given a post as associate producer with John W. Considine, Jr.

**Preview**  
**"Love's Labor Found"**  
Previewed at the West Coast Ritz Theatre.  
An all-talkie two-reel comedy.  
Produced by Larry Darmour.  
H. C. Witwer Record Breaker Series.  
Directed by Ralph Ceder.  
The cast: Alberta Vaughn, Al Cooke, Lewis Sergent and George Gray.

"Love's Labor Found" may best be described as a highly concentrated musical extravaganza. Although it is an all-talking two reeler, it might better be said to be an all-sound, for words are rare and musical and sound effects are many.

Alberta Vaughn is to be seen as the leader of an orchestra. She and her cohorts use various sorts of household utensils as musical instruments, and to watch the curly-headed Miss Vaughn play away on a radiator accordion is to laugh with appreciation. She and her players are particularly good when they play and sing "I Want a Good Time Bad."

Although "Love's Labor Found" is only a two reeler, situation follows situation with such rapidity that nearly enough material for a feature length comedy is concentrated there-in.

Al Cooke, Lewis Sergent and George Gray constitute the remainder of the principals.

William Elliot, who directed Raquel Meller in "Oppressed," which has just had its American premiere, is in New York studying sound picture methods. He also intends to take time to look over the town before returning to France.

IN MEMORIAM

The third memorial service for Rudolph Valentino was held Friday at 12 o'clock noon at the Hollywood Mausoleum on Santa Monica boulevard. The services were officiated by a priest, and a string trio rendered Rudy's favorite melodies.

Mr. S. George Ullman, who managed all of Valentino's affairs, and wholikewise closed the Valentino estate, requested by fans and many devoted friends of the artist, arranged the details of the service.

During the recent revival of Valentino's pictures, brought back to the public through Marion Davies' benefit program at the Filmarte Theatre in Hollywood, a renewed feeling was aroused for Valentino. The pictures shown were "The Four Horsemen of the Apocalypse," "Blood and Sand" and "The Sheik." Each film played three time sand even at the third performance people were turned away, indicating that teh admiration for this great artist has not waned.

An announcement will be forthcoming within the next two of three weeks in regard to the permanent public memorial, which is being made possible by various Valentino Memorial Fund Associations throughout the country, according to Mr. Ullman. Since Valentino's death, Mr. Ullman has continued to handle all of the actor's fan mail, and has sent out thousands of photographs in answer to their requests.

Much interest was shown towards this memorial service Friday and many stars, who were close friends of the beloved Rudy offered their assistance in commemoration of the day.

New Theme Idea Is Being Introduced

Hollywood evidently has gone theme crazy. First it was the theme song, then the theme dance and now Richard Wallace, Paramount director, suggests the theme situation.

Says Wallace, who is preparing to direct J. M. Barrie's story, "An Old Lady Shows Her Medals," as one of the most elaborate all-talking productions on this year's schedule, "It would not be amiss to introduce a situation that cilmaxes with the husband and wife in a happy embrace or said wife using a rolling pin on friend husband's cranium, whichever would fit in with the story.

"What infinite new avenues for entertainment are thus opened. Consistently throughout the picture, repeat the same situation until it grows on the audience. In this way the screen becomes a powerful influence on the daily life of us mortals.

"First there would be an epidemis of fights between wives, husbands, sweethearts, beans and what-nots; this to be followed, as the cycle turned, with new fangled notions of love-making."

Which shall it be—which shall it be?

Evelyn Brent to Study Languages

The question of education is becoming more difficult to solve with each new generation. So much depends upon the career the individual chooses to follow. In olden times, when fathers chose their son's profession, it was a different matter, but now each person selects the type of his own life's work.

Evelyn Brent, the well known motion picture star, believes that studying languages is most important, to one who chooses acting, as a profession.

"A really great actress must be able to speak French and Italian as fluently as English," says Miss Brent. "All countries will clamor for her and in order to understand and fully appreciate her she must speak their tongue. German is regaining its international importance and Spanish is swiftly coming into its own.

"A complete understanding makes for an intelligent portrayal," she continues.

"Mathematics, excepting in a minor degree, are unnecessary.

"Geography and history are important studies and those together with literature follow closely in importance the study of languages.

"It is necessary also to know and familiarize oneself with the arts—for an understanding of painting and dancing as well a straining the voice helps materially in becoming an actress and the two latter studies are helpful in gaining the poise which is of the utmost importance to one who is to follow a stage or screen career," Miss Brent concludes.

MICROPHONES



**2-Button Type**  
For Public Address, etc., list .....\$25  
Standard Broadcast Model, list..\$75  
Condenser Models for Film and Record Work, list \$250.00, \$300.00

Also Desk and Floor Stands, Covers, Cords, etc. Miniature Microphone, Paper Weight, Radiator Ornament. Die Cast, Bronze finish; prepaid on receipt of \$1

**EXPERT MICROPHONE REPAIRS**  
Dealers Everywhere  
**UNIVERSAL MICROPHONE CO.**  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton St.; New York: Gotham Eng. & Sales Co., 50 Church St.; San Francisco: C. C. Langevine Co., 274 Brannon St.

**FANNIE FAIN**  
Accom. Guitar  
**LATHAN BOYD**  
Steel Guitar  
**MUSIC FOR ALL OCCASIONS**  
YOrk 6401—AXridge 1761  
1122 W. 67th St. Los Angeles, Calif

**ALDEN JACKSON**  
MASTER OF DANCING  
Buck, Tap, Clog, Softshoe  
Military Jigs, Eccentric  
— : : —  
SPECIAL RATES ON ROUTINE DURING AUGUST  
— : : —  
**GRAYCE STAGE STUDIO**  
371 So. Alvarado DUnkirk 2308



## Free Lancing After 11 Years As A Star Comedian



### BOBBY VERNON

*Funmakers may come and go, but this comedian has been a star for almost fifteen years.*

*Christie Studios have had this popular star on the payroll for eleven years and he is now one of the foremost free-lance laugh-getters in Filmland, who started on the stage with the famous team of Kolb and Dill.*



# BROADWAY IN PERSON

By  
AL SHERMAN

NEW YORK

AUGUST 24, 1929

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

## Pickups on Broadway

Jack Clarke, popular radio entertainer and dance instructor, has been signed by American Sound Recording Studios in New York, to stage the dances in a series of two-reel musical productions, for which Shapiro, Bernstein and Co. will furnish the music and songs. Clarke has already provided routine dance numbers for "Happy Days," a series of twelve two reels, which are in production at the studio under the direction of Ed Hurley and Jack Noble. The same publishers will publish a complete score of the "Happy Days" music.

New York is to have a revival of Victor Herbert operettas. Joseph LeBlanc, a cut-rat ticket specialist, and Lee Shubert, of the well known brothers, will back the venture. Jolson's Theatre has been selected for the house in which they are to be staged. The present schedule includes "Mlle. Modiste," "Babes in Toyland," "Sweethearts," "The Fortune Teller" and "Naughty Marietta."

Clive Brook will remain at the eastern studio of Paramount on Long Island, after he completes the current production of "The Return of Sherlock Holmes," to play opposite Jeanne Eagles, in "The Laughing Lady," which will be put into production as soon as Brook is available. Miss Eagles will have the role in which Ethel Barrymore starred when this Alfred Suto drama was produced in New York. Victor Schertzinger will direct and Bartlett McCormack will prepare the talking picture adaption of the play.

Edward Louglas, who has been house manager of the Capitol Theatre, New York, for the past ten years, has been made manager of the new King's Theatre, of the Loew Circuit, at Flatbush and Tilden avenues, Brooklyn, which opens August 31. Herman Landwehr succeeds to the Capitol vacancy, and Frank Handley, formerly chief usher, will move up to become assistant house manager, the position formerly held by Mr. Landwehr.

DeSylva, Brown and Henderson, the song writing trio, have been recalled from Hollywood to New York to get busy on the music and lyrics for a new starring vehicle for Ed. Wynn, which will be produced under the management of George White.

fourth week at the Palace. Incidentally, it looks like a trip down the after for Dave and his pretty leading lady, Danzi Goodell, soon.

## GROSSES

NEW YORK—"On With the Show" at the Winter Garden grossed in its thirteenth week, \$19,000; "Drag" at the Strand, \$8500; "College Love" at the Colony, \$6000; "Street Girl," \$18,000, in its third week; "Say It With Songs," Jolson film, over \$25,000; "Fast Life" at the Central, \$6750; "Four Feathers" dropped in its tenth week to about \$10,000; "The Last of Mrs. Cheyney," second week at Capitol, \$77,475; "The Green Murder Case," held over at Paramount, around \$75,000; "Dr. Fu Manchu" remains at the Realto, about \$30,000 in its fifth week.

Pacific Coast House Receipts—L. A. Warner, "Hottentot," \$22,500; Chinese, "Hollywood Revue 1929," \$26,155; Carthay Circle, "Dynamite," \$15,080; Criterion, "Show Boat," \$10,000; Loew's State, "The Single Standard," \$45,000. Portland—Fox Broadway, "Last of Mrs. Cheyney," \$14,000; United Artists, "Bulldog Drummond," \$7250. San Diego—California, "Behind That Curtain," \$12,000. San Francisco—Fox, "Our Modern Maidens," \$67,000; Loew's Warfield, "Four Devils," \$16,000. Seattle, Fifth Avenue, "The Single Standard," \$19,500; Fox, "Smiling Irish Hearts," \$10,800. Oakland—Oakland, "Last of Mrs. Cheyney," \$22,600.

Milwaukee—Garden, "On With the Show," \$10,000, good for fifth week; Majestic, "Honky Tonk," \$3000 in second week.

White has the book nearly ready, and it may be called "Crickets" after the character which Wynn played in "Manhattan Mary." Efforts are being made to get the play in shape to open in New York before October.

Pathe Exchanges, Inc., is planning to become a legitimate play producer. Some one has an idea that Ann Harding could stand about twelve weeks of stage work in New York as a break over between pictures and pull big money into the box office at the same time. So it is being discussed putting her into a play with a cast that can be transferred back to Hollywood intact, for the purpose of making a "talkie." It is one of the kind of ideas that are good if it is done.

George White reports rehearsals of "Scandals of 1930" to be furious but not fast. He is trying to get in shape to open the first week in September in Atlantic City.

## Picture Edited As It Left Camera

NEW YORK, Aug. 23.—(Special.)—Roubon Mamoulian, in directing his first talking picture at Paramount's Long Island studio, has turned out a picture which was 85 per cent edited when it left the camera. The completed production contains this percentage of moving camera shots, and there is no point in them where they could be cut if further editing were necessary.

Mamoulian says that talking pictures have made it possible to put the camera in the place of an actual observer of the actions, and a listener to the words that are spoken. He moved the camera around as if it were a person trying to see and hear everything of interest. In the silent picture such a thing could not be done, because the action had to be stopped for titles.

This new director accomplished something that is fascinating to a quasi-expert and which may make such a hit with the public that it will establish a new technique. His experience in staging plays for the Theatre Guild caused him to rehearse his cast through the entire screen story from beginning to end, before a camera was turned. The action was tightened up, as it would be in a stage production. Revisions were made anywhere that it was deemed advisable, and then with but a minimum of rehearsal when the sets were ready, the cast walked and talked through their parts as fast as the camera could follow.

"Applause" is the picture which was 85 per cent edited before it was photographed, and it will attract a lot of attention from the industry and the public when it is put into the theatres.

## MADE ASSISTANT TREASURER

NEW YORK, Aug. 16.—A. John Michel, for the past ten years general auditor of Paramount-Famous-Lasky Corporation, has been made assistant treasurer of the company.

In commenting on the appointment Ralph A. Kohn, treasurer, said:

"The promotion of Mr. Michel is in keeping with the long-established policy of promoting to executive positions, when opportunities arise, men in the ranks of the company who have shown their ability and loyalty."

In his new position Mr. Michel will have full charge in the treasurer's department of the accounting and general auditing of Paramount and all of its subsidiaries.

Tonsil removal of Dr. Rockwell, chief comedian in "Broadway Nights" has caused a two weeks' vacation for the cast and a suspension of the show in New York.

AL JOLSON, the big "Climb Upon My Knee Guy," was just made a director of the Brunswick-Balke-Clender Company.

JAY C. FLIPPEN, that sheik, just won't give a couple of the local gals a break at all, the big ham!

TOMMY CHRISTIAN, the band-master, has invited the Danish navy to Palisades Park. Well, well, so the Danies have a navy!

HARRY DU FOR, the vode-villian, has a brand-new act.

PHILIP GOODMAN, the producer, got an injunction restraining the Dramatists' Guild from keeping him in "good standing."

JOSE RUBIN is free of that bum check charge, the grand jury insisting there was nothing to indict the stage lover for.

THE MAIDENS in the "Human Billboard" advertising the "Hollywood Revue" are good for 70 smackers per each and every, in addition to a \$1500 life insurance policy. And they only work thirty minutes a night!

VELOZ AND YOLANDA, the dancers, are to trot down the altar as soon as Veloz hits in the "big money class."

EDGAR B. DAVIS, the millionaire, is ready to sink another million or so to revive "The Ladder," the world's greatest flop.

HENRIETTA KAY says I forgot to mention her. Incidentally, she's making plenty eyes, the gossips say, at Arthur Brown during the speak-easy scene in "Sketch Book."

LOUIS SOBOLO, that gossip, has the best Monday column on Broadway, but despite that Sammy Marx is still making goo-goo eyes at him.

JULIA CHANDLER is letting the Berengaria take her to Europe to find a new play for Doris Keane.

RALPH RAINGER, the composer, is thinking seriously of doing an opera. Ralph wrote "Moanin' Low," the big hit on Broadway.

MARTIN ("SUNNY") SONTIMER, the Telegram scribe, is ballyhooing success tomes to unsuccessful pippes, ainchoo!

RICHARD RODGERS AND LORENZ HART are collaborating on a musical version of "Six-Cylinder Love" for Flo Ziegfeld.

DAVE APOLLON, the Russian comic, whom I raved over for more times than a speakeasy bar has cocktails, is knocking 'em dead in his



## WHERE EAST IS TALKED

Nina Mae McKinnex, colored player under contract to M-G-M, made a personal appearance at the opening of "Hallelujah" in New York.

John S. Carlile has been appointed head of Paramount's new radio department, created to take care of the company's 50 per cent interest in the Columbia Broadcasting System.

Harold L. Danson, one time dramatic critic for the Brooklyn Daily Eagle, and more recently with the Shuberts, is looking after the publicity for the Gramercy Studios in New York.

Charles N. Jawitz, president of Jawitz Pictures, died recently in New York of heart failure.

Emily Fitzroy has returned from a four months' stay in England and will spend several weeks in New York before returning to her home in Hollywood.

United Theatres Corp. is planning another million dollar theatre for the Loop District of Chicago.

Fox Film Corporation reported a net profit of \$6,134,377 for the first six months of 1929, before allowance for federal taxes. This is 110 per cent greater than for the same period of 1928.

Paramount gross rentals for the first six weeks of the third quarter of this year, are reported to be 37 per cent ahead of the same period last year.

Fanchon and Marco's unit, "The Fantasma Idea," has opened at the Fox Poli in Bridgeport, the first show from these producers to play a Fox theatre.

Leonard Fields, assistant to C. Gardner Sullivan in the "U" scenario department, is in New York conferring with Florence Strauss in regard to story material.

"The Cock-Eyed World" established a new record during its first week at the Roxy Theatre, New York, by dragging \$174,391 into the box-office during the first seven days.

Carl Laemmle, president of "U," has had conferences in Berlin, Germany, with Erich Remarque, author of "All Quiet on the Western Front" regarding filming of the story.

Columbia Pictures now has scheduled 116 short subjects for the season of 1929-1930.

Following their appearance in a picture dealing with outboard motor boat racing, Lew Sargent, Al Cooke and Alberta Vaughn all purchased crafts of that type. They will work with them at Lake Elsinore and Balboa.

## TO ROUTE STAGE SHOWS

One of the first results of the purchase of Loew's, Inc., by Fox Metropolitan Theatres, is that stage shows at the Capitol Theatre, New York, will be routed through four of the Loew houses in the same city. While the Capitol was always owned by the same interests as Loew's there has been little cooperation between the big picture house and the vaudeville circuit. The new move is seen as one on the part of Fox to get some value out of the acts, which are always sumptuously staged. The four houses which get them are recently completed ones and it is expected that two more which are nearing completion will be added to the route.

## PRODUCERS MARK TIME

Three New York stage producers which had announced that they will enter the talking picture field, seem to be marking time. Arch Selwyn has stated that the offers he has received from motion picture companies for the talking picture rights to plays which he will produce have been so high that he has been forced to reconsider. Jed Harris is out with a statement that all his initial future producing will be done in London, which seems to put a quietus on his talking picture plans unless he plans on using English studio facilities. John Golden is the only one who has issued no announcement that would change his talking picture plans, but as far as known, he has made no effort to secure New York recording facilities.

## NEW LOW PRICE DISC

RCA Photophone has announced the lowest price disc and sound on film reproducers for theatres under 500 seating capacity, which has yet been issued by any company with a proven sound-on-film device. The new reproducer will sell for \$2995 installed. The new machine is the result of conferences recently held in Chicago with members of the Allied States Association of exhibitors, and it is believed that the new price was made possible only by the number of orders which have been placed for it. Although arranged for through Allied the equipment is available for any exhibitor at the same price.

## WARNERS PURCHASE HARMS

Warner Brothers have acquired the entire business of Harms, Inc., and six affiliated companies, which composes probably the largest music publishing, distributing and library in the country. The name of the company which was created for the purpose of taking over the seven companies in the Harms organization is Music Publishers' Holding Corporation. Warner Brothers issued 140,364 shares of stock, with a market value of 8,421,840 for the purchase.

## CHICAGO MUSIC ROW

Mr. Bernie Pollack, the sales manager for M. Witmark, is working Chicago jobbers for a few days on his way back to New York. "Smiling Irish Eyes," and "Song of the Nile," together with the tunes from "The Gold Digger" production, are the songs they are devoting their plugs to at the present time. Warner Brothers are expanding rather rapidly, for we hear that they have bought out Harms, De Sylva, Brown & Henderson, and Remick Music Corporation.

Mr. Billie Wieman, the big sales manager at E. B. Marks, stopped in Chicago this week on his way to the Pacific Coast. He tells us that they have bought the copyright on that beautiful Hawaiian tune, "Song of the Islands." They, also, are plugging two of their songs which are sensational hits in Europe, "Hello Margot!" and "Won't You Give In?" Both are very good tunes and should be good sellers in this country.

"Scarlet Pages," a melodrama by Shipman-Hymer, is in rehearsal in New York for production by Al Woods.

The English version of "The Connecticut Yankee" will be known as "Sandy" and a new song to take the place of "My Heart Stood Still" has to be found for that number is already stale in London, having been used in another show.

George M. Cohan in "Gambling," written by Mr. Cohan and produced by Mr. Cohan, opens in New York next week.

Jack McGowan, once known to Broadway as an actor, has contributed a sketch to "Murray Anderson's Almanac" which is making quite a hit in New York.

Paul Russell has secured a three-year contract with Earl Carroll through Herbert Hoey of the Eddie Small New York office.

W. C. Fields may go on the road with a smaller edition of Earl Carroll's "Vanities."

George M. Cohan is not paying much attention to the sibilant restrictions of talkies when he selects "Signed X. Y. Z." as the title of his next New York stage production. Sam Forrest wrote it.

## PLAYING KIDDIE ROLE

Young Dick Winslow is playing the role of "Mike," a little Italian boy, in "The Hurdy Gurdy Man," in which George Jessel is starring Fox. William K. Howard is directing. Young Dick's part runs throughout the entire picture and he plays the theme song on his accordion as part of the role.

## ALONG MUSIC ROW WITH HERMAN PINCUS

The exodus of song-writers from New York's White Way to California is still in vogue. The latest pair of songsters to take Horace Greeley's advice is Green & Seft, who wrote "That's My Weakness Now," "I'll Always Be In Love With You," and many others. Bud and Sam have signed to write the musical scores for two forthcoming pictures, one for First National and the other for Warner Bros.

And who do you think we saw in Elmore White's office the other day? Davey Lee. Yep, Sonny Boy himself and Danny Winkler teaching him a couple of the latest DeSylva, Brown & Henderson songs. Maybe he was trying to place a song or two.

They're going to open September 1st. Don't tell me that you don't know whom we mean? Why, of course, another publishing house. The name is Handman, Kent & Goodman; the address is 745 Seventh avenue, and the catalogue looks pretty good. Lou Handman is the write of "My Sweetie Went Away," "Blue," "Lovey, Come Back to Me" and others. Well, there's always room for one more as they say in Vladivostok.

Your chronicler of things musical and otherwise, does not profess to be an authority on what the well-dressed man should wear, but in his humble opinion Pat Laherty is about the best dresser along the "Alley."

Ray Sauiro, whose Knights of Rhythm were the hottest in the Smoky City, is now in town with a new aggregation which will keep the weather a bit warm in the cold days. Ray's music is now being broadcast over station WBBC-KCGU.

Billy Beard, one of the Raybestos Twins, says, "I don't know what we can do about Germany's war debt, but you certainly have to take your hat off to Dr. Hugo Eckener. He came across."

With the advent of the new pajama-wearing fad comes a new song written by Ed Nelson, Steve Nelson and More Browne, entitled "Put On Your Pajamas." The song is published by Jack Mills and in this age of theme songs it bids fair to being adopted as the theme song for the Daily News Pajama Pioneers.

Rudy Vallee, who soon will leave for the coast to enter pictures, may have a successor in Smith Ballew, who is one of NBC's best bets. Smith left for a two week vaudeville tour after which he will return to New York and resume his radio entertainment. This is special to the ladies. He's tall, light and handsome and oh, yes, single.

Germany threatens to get tough on American talkers by insisting on distributors handling one German picture for each one American.

## COMING EXCELATONE

H. M. HORKHEIMER, Pres.



# N. Y. Houses Running Hold-Over Pictures

## "Cockeyed World" Hanging Up New Records at Roxy's

NEW YORK, Aug. 23.—(Special.)—New York this week is witnessing an unusual routine of having three of the largest week change houses running holdover pictures. Roxy's with the third week of "The Cock-Eyed World" is hanging up new records every day, and the attendance for the first week of "The Greene Murder Case" at the Paramount and "The Last of Mrs. Cheney" at the Capitol, played to such big houses, that it was evident that a second week's business of them would be better financially than any new pictures which could be put in.

These three are holding over pictures at a time when all the long run pictures in New York are doing a tremendous business. Opinions as to the cause of it are varied, but the best opinion is that the talkers and the cooling systems in the theatres are equally responsible for the popularity of the entertainment offered by the picture houses. Business this year is nearly 30 per cent above the August figure of last year, when the New York theatres started breaking records in the summer time. At that time it was explained by laying it to the novelty of talking pictures.

Considering that the Paramount, Roxy and Capitol theatres have a combined seating capacity above 15,000, and that each of them is now running midnight shows, that is seven shows a day, the business that is being done is past any records that have ever been established.

At popular prices these three big houses are competing with "Broadway" at the Colony, "Broadway Babies" at the Strand, "Dance of Life" at the Rivoli, "Dr. Fu Manchu" at the Rialto and "Half Marriage" at the Hippodrome, all of which are getting crowds. Nor are the two-dollar top shows suffering. "The Hollywood Revue" and "Hallelujah," both newcomers, have dug their way into popular favor in a way that indicates long runs. Even bets are already being placed that "The Hollywood Revue" will smash the record just hung up by "The Broadway Melody." "Four Feathers" seems to have taken a permanent lease on the Criterion, and "Fast Life" has gotten away to a great start at the Central. "The Black Watch" at the Gaiety, "Say It With Songs" at Warner's, "On With the Show" at the Winter Garden and "Street Girl" at the Globe are still drawing crowds as if they were perfectly fresh attractions.

Film company executives feel that the showing which the new season's plays are making in New York indicate that the coming season throughout the country will be above anything that has yet happened in this country.

### Review

## "Bad Babies"

Presented at the Figueroa Playhouse.

A new play by George Scarborough.

"Bab Babies" is unlike the usual stage offering in one thing. Its title is actually appropriate. They are "bab babies"—and then some.

There are eight of these "bad babies"—eight youngsters, blase, sophisticated, bored, cynical. Eight young people with outlooks on life which are hard and brittle.

"Bad Babies" is a weird sort of a play. It is life in the raw—or so its author would have you believe. It is indicative of the inner workings of the minds of the younger generation; it is representative of their ideas and their ideals.

George Scarborough evidently selected his eight "bad babies" with care, for the cast is evenly balanced and almost uniformly able. Perhaps Annette Westbay as Tecla is somewhat above the usual run. Elinor Flynn as Cricket is also a capable miss, but for that matter so are Jobyna Ralston and Marjorie Montgomery.

The boys, Arthur Rankin, Mervin Williams, Norman Peck and Dario Shindell—are capable youths.

There is nothing reticent about "Bad Babies." They say what they think and they say it boldly and unreservedly. Rarely do they think orthodoxly, and the result is a rather worn, dust-stained etching of life as George Scarborough would have us believe it is.

### William Dietz

Youth scored another triumph today with the screening at the Hill-street Theatre of "Paris Bound," E.



H. Griffith's newest production for Pathe, which witnesses Ann Harding's talkie debut.

One of the outstanding sequences of the picture, an impressionistic ballet, created by Griffith, and directed by Richard Boleslavsky, formerly of the Moscow Art Theatre, was made possible only by the wonderful work of a modest, young cameraman at Pathe. This particular sequence, which has won particular notice of the critics at each of the showings of "Paris Bound" in other key cities, presented serious technical problems, but Dietz is said to have succeeded in turning out a flawless piece of work.

Dietz, who heads the Pathe "trick" camera department, is probably the youngest man engaged in this important work in the industry today. He first won the attention of Pathe officials by special work on Gloria Swanson's new picture, "The Trespasser," and now he has won added laurels through his work on "Paris Bound."

## ACADEMY MEMBERS HEAR INTERESTING TALKIE TALKS

"The impression of depth in talking pictures depends almost entirely on the acoustic qualities of the set," J. F. Maxfield, of the sound engineering department of E. R. P. I., declared in a talk before the Academy of Motion Picture Arts and Sciences August 8.

"The property by which we hear depth with the single ear of the microphone is our ability to distinguish between the loudness of the direct sound coming directly from the speaker's lips, as compared with the echo or reverberation that is actually in the room."

The meeting at which Maxfield spoke was the first of a new series of Academy meetings at which sound experts will explain their machinery and methods in non-technical terms to other branches of the industry. M. C. Levee, treasurer of the Academy, was chairman.

Maxfield asserted that "five" sets with sufficient reverberation and the use of a single microphone have given the actor and director increased freedom. Under these conditions the voice will seem to follow the actor who can walk about the set freely and even turn his back to the microphone and camera if the action calls for it.

"The motion picture industry is wasting three or four million dollars a year by photographing at 90 feet a minute instead of 60 feet, which would do just as well," Roy J. Pomeroy, pioneer sound director, declared as his belief based on experiences in sound pictures.

He predicted that when wide film comes into general use it will be run at 60 feet a minute either with the sound track on the side or with sound on a separate 16 mm. film run at 120 feet a minute.

"The 90-feet-a-minute speed, like the present frame size, was inherited from previous conditions before the sound revolution," Pomeroy asserted. "Motion pictures used to be photographed at 60 feet a minute and the speed gave good results. Theatres, in an effort to get their show over sooner, speeded up the projection. The studios then gradually increased the rate film was run through the camera in order to maintain the action of the picture at normal speed. Finally pictures were made and projected at 90 feet a minute. When sound came in, the electric companies knew they couldn't record sound on film at 60 and have it projected at 90. They asked the studios and the theatres what the practice was and then built their recording machines for the 90-foot speed. It is true that with the present machinery and conditions the sound can be recorded better in a foot and a half than in a foot. But why not put the sound track on a separate 16 mm. or small gauge film which could be run at 120 feet a minute? This would not need to be run intermittently, could be carefully enclosed, and the film would last indefinitely."

Active development of equipment and an expansion policy was declared for RCA Photophone by F. M. Sammis, Pacific Coast general representative.

"Overture of 1812," a pictorial representation to accompany Tchaikowsky's music on the theme of Napoleon's march into Russia, was given its first public showing at the Academy meeting. This picture, one of a series to establish an interpretive art form for world masterpieces of music, was made at the United Artists studio by Dr. Hugo Riesenfeld and William C. Menzies.

A humorous talk, "Analyzing the Unexplainable in Sound," was made by "Bugs" Baer, noted columnist.

## Large Vacancy Filled by Large Boy

Joe Cobb, the famous fatty of Hal Roach's Rascals, has said farewell to his pals of "Our Gang," and has gone free lance.

And to fill the large vacancy made in the little troupe by Joe's departure, Robert McGowan, "Our Gang" director, has found another Fatty.

Norman "Chubby" Chaney—no relation to Lon—is the new Rascal, and he hails from Baltimore, Md. Chubby was discovered a few months ago when a nation-wide contest was conducted by Loew's Theatres, Inc., to find child personalities for "Our Gang." Chubby Chaney was the only youngster selected from the contestants by Roach and McGowan to become a permanent member of "Our Gang." He was signed a few days ago on a long-term contract, after having been tried out in an "Our Gang" talking comedy. The new Fatty is the first addition made to the Hal Roach Rascals since 1927.

Chubby Chaney, nine years old, wobbles the scales up to 106 pounds, and measures 27 inches in height,

almost the exact measurements of his fatty predecessor. He has been enrolled in fifth grade studies in the Our Gang School by Mrs. Fern Carter, teacher.

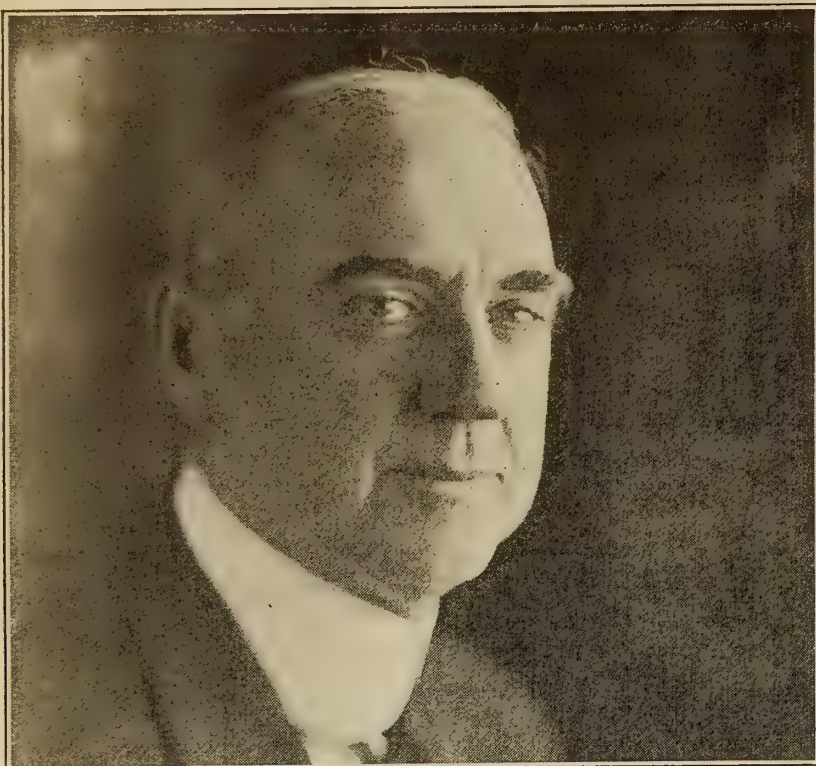
The Hal Roach Rascals now consist of little Wheezer, Mary Ann Jackson, Farina, Harry Spear, Chubby Chaney and Pete, the pup. They will resume work on their talking comedies on August 26, when the Hal Roach Studio reopens for fall productions.

### COLVIN BROWN RESIGNS

Colvin W. Brown has resigned as executive vice-president of Pathe Exchanges, Inc., and has made no announcement as to his future connections. He has been in charge of the company since Joseph P. Kennedy was retained as advisory and was picked from the executives of FBO, of which Kennedy was then president, as the man to do the reorganization of Pathe. Brown was vice-president, in charge of foreign sales, for FBO at that time. Prior to the FBO connection he had been eastern representative for Thomas H. Ince for several years prior to that producer's death.



## FRANCIS POWERS



With the closing of the Warner Bros. Studio, Francis Powers, after writing ten dialogues and stories for the above firm, finds himself numbered among the free-lance scribes who are now available to join one of the big line companies now producing.

Many old-timers will remember the famous stage play, "The First Born," which was the work of Mr. Powers and was one of the sensational theatrical productions at that time.

Ever since then, Mr. Powers has directed and written many stories and of late years has devoted his entire time to writing for the screen. He would prove a fine acquisition for any company that likes to have a conservative, reliable and most thorough man of stage and screen experience.

Jules Rubens, former head of Great States Theatres Corp., recently acquired by Publix, has taken charge of theatres in eight states for that company.

Additional property has been acquired by Paramount in back of the Criterion Theatre in New York, the object being the ultimate erection of a big office and theatre building.

## Chorine Connoisseur Comments on 1929 Hollywood Model

When younger and prettier chorus girls are to be had, the screen will have them!

The movie miss, who sings and dances all day long in one scene after another of a screen spectacle, is younger, more ambitious and more willing to work than her better known sister of the stage.

She has to be, says Larry Ceballos, the famous New York dancing instructor and originator of stage spectacles, who has been drilling the First National girls in a number of musical pictures.

Ceballos' experience has made him a connoisseur of chorines, and he is competent to discuss the 1929 models. A questionnaire answered by 107 First National chorus misses indicates that the composite chorus girl is built along these lines:

She is 19 years old, five feet three inches tall, and weights 108 pounds.

She does not take a stage name nor has she an automobile. She lives with her own family, which is usually American.

Her hair is light brown and bobbed, while her eyes are blue. She has attended dancing school and has been in stage prologues.

She does not diet and she wants to become a screen star. She likes dogs and her favorite recreations are swimming, attending the theatre, and ballroom dancing.

Ceballos believes that this composite just about fills the bill today in musical pictures. "The spectator," he explains, "sees a musical show on the screen just as though he were in the front row of a legitimate theatre, for the close-up and the loud speaker bring the people on the screen almost into his lap. That is why youth is so imperative. The camera eye picks up every blemish and every shortcoming and magnifies them a thousand times in the close-ups."

## 'Hold Everything' to Be Filmed

"Hold Everything" the sensational New York stage hit, is soon to be filmed as an all-talking dancing, and singing picture by Warner Brothers. Jack L. Warner, vice president and production executive, made the announcement today that the play had been acquired and would be filmed as a Vitaphone production.

Darryl Zanuck, associate chief of production, immediately turned the

play over to Robert Lord, who will write the screen adaptation and the dialogue. The story will be put into production at the earliest possible date.

Joe E. Brown, Sally O'Neil, Marion Byron and Lilyan Tashman have already been cast by Zanuck in the principle roles of the production. Brown and Miss O'Neil made sensational hits in "On With The Show", and Miss Byron recently completed important roles in "Song of the West" and "So Loug Letty."

## Gleasons Celebrate Anniversary



James Gleason and Lucille Webster, professionally the mirth-provoking "Shannons of Broadway," privately Mr. and Mrs. James Gleason, have reached the twenty-third milestone of wedded life, and are going on all eight cylinders, professionally and privately; one of the real model couples of the many found in the theatrical profession. The Gleasons, now national figures, have weathered the storms and stress of many theatrical seasons, and have arrived in the center of the theatrical spotlight with their feet on the ground and their hearts and home open to one and all. Their son, Russell Gleason, gives every promise of following in his dad's footsteps.

Though in the midst of the Universal production of "The Shannons of Broadway," in which they are starred, the Gleasons will not work

on Sunday, August 25; for, on that day they will celebrate their twenty-third wedding anniversary. The actual date of the important event is Thursday, August 22; but the demands of production came first, and the twain, troupers to the core, did not hold up the show. On Sunday some fifty personal friends of "The Shannons of Broadway" will gather in their beautiful home and wish them the continued happiness they so richly merit.

Our most hearty congratulations.

The cast of "The Shannons of Broadway": James Gleason, Lucille Webster, stars, supported by Charles Grapewin, Tom Santschi, Mary Philbin, John Breedin, Helen Mehrmann, "Slim" Summerville, Tom Kennedy, Louis Stern, C. Burton. Director, Emmett Flynn. Assistants, Ray Flynn, Eddie Tyler. Cameraman, Jerry Ash; second, King Grey.



STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>CHAPLIN</b> —HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA</b> HO 7940 1438 Gower St.	Belle Baker Unassigned	Erle Kenton Unassigned	George Rhein Unassigned	Joe Walker Unassigned	"The Song of Love" "Wall Street"	Uncredited Unassigned	Shooting Preparing
<b>JAMES CRUZE</b> HE 4111	All-Star	Walter Lang	Unassigned	Unassigned	"Flower of Sin"	Arturo S. Mom	Preparing
<b>DARMOUR</b> 5823 Santa Monica Blv. (Darmour Casting) GL. 1794	Alberta Vaughn and Al Cook	Ralph Ceder	J. A. Duffy	Jim Brown	"Record Breakers"	Wagner-Davitt	Shooting
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. HOLLY 2806	Mickey McQuire Unassigned Ray McKee	Al Herman Stephen Roberts Charles Lamont	F. H. Clark Ralph Nelson Ralph Nelson	Jim Brown Warren-Hyer Warren-Hyer	Mickey McQuire Series Untitled Untitled	E. V. Durling The Staff The Staff	Preparing Preparing Shooting
<b>FASHION FEATURE STUDIO</b> HOLLY 2911 1154 N. Western	All-Star	George W. Gibson	M. E. Fulton	Allen Davey	"Fashions News"	The Staff	Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting)	Fairbanks Jr.-Young Bernice Claire Corinne Griffith Muhall-Wilson Fairbanks, Jr.-Young Alice White Richard Barthelmess	Eddie Gline Clarence Badger Alexander Korda Wm. Beaudine Ted Wilde Mervyn LeRoy Frank Lloyd	Al Alborn John Daumery William Goetz Ben Silvey Ed Marin Unassigned Unassigned	Arthur Todd Sol Polito Lee Garmes Ernest Haller Sid Hickox Unassigned Unassigned	"Forward Pass" "No, No, Nanette" "Lilies of the Field" "Dark Swan" "Loose Ankles" "Playing Around" "Son of the Gods"	Harvey Gates Howard Rogers John Goodrich Ray Harris Gene Towne Adele Comandini Uncredited	Shooting Shooting Shooting Shooting Shooting Preparing Preparing
<b>FERGUSON</b> 6050 1/2 Sunset Blvd. GRanite 5603	Wm. Miller Prod. Lancaster Prod. National Films	Edward Ferguson Edward Ferguson Edward Ferguson	Chuck Roberts Chuck Roberts Chuck Roberts	Harry McGuire Harry McGuire Harry McGuire	"California Lady" Untitled Untitled	Charles Royal Jack Gulick Charles Royal	Shooting Preparing Preparing
<b>FOX</b> —HO 3501—HO 3000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	Wagstaff-Moran	Lewis Seiler	Horace Hough	Charles Clarke	"A Song of Kentucky"	Conrad-Mitchell- Gottler	Shooting
	Gaynor-Farrell Garrick-Chandler Baxter-Duncan Louise Dresser Paul Muni George Jessel Victor McLaglen Chandler-Garrick George O'Brien All-Star	David Butler John Blystone Alfred Santell Paul Sloane Berthold Viertel William K. Howard Raoul Walsh Chas. Birdwell A. F. Erickson Norman Taurog	Ad Schaumer Jasper Blystone Marty Santell Horace Hough J. Ed. Grainger Phil Ford Unassigned Unassigned Unassigned Clarence J. Baker	Ernest Palmer Conrad Wells Arthur Edeson Wagner Joseph August Lucian Andrew Unassigned Unassigned Unassigned George Meehan	"Sunny Side Up" "Sky Hawk" "Romance of Rio Grande" "Three Sisters" "Seven Faces" "Hurdy Gurdy Man" Untitled Girl Who Wasn't Wanted "Lone Star Ranger" "New Orleans Frolic"	David Butler Jewellyn Hughes Marion Orch Uncredited Burnet-Connell Dana Burnet Raoul Walsh Uncredited Uncredited	Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Shooting
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	All-Star Love-King Wm. Haines-A. Page Ramon Novarro All-Star Duncan Sisters Wallace Beery Unassigned Marion Davies Greta Garbo Marion Davies Van-Schenck All-Star Norma Shearer	W. S. Van Dyke Charles Reisner Clarence Brown Sidney Franklin William Nigh Sam Wood George Hill Charles Brabin King Vidor Clarence Brown Harry Beaumont Jack Conway Grinde-Harrison Hopper-Forbes	Red Golden Sammy Roth Charles Dorian Hugh Boswell William Ryan John Waters Frank Messinger Unassigned Harry Bucquet Unassigned Unassigned Unassigned Dave Friedman Joe Boyle	Clyde de Vinna Ira Morgan Henry Sharp Pev Marley Unassigned Leonard Smith Henry Sharp Unassigned Oliver Marsh Unassigned Unassigned Roy Overbaugh Henry Sharp	"Trader Horn" "Road Show" "Navy Blues" Untitled "Lord Byron of B'way" "Cotton and Silk" "The Bugle Sounds" "The Ship From Shanghai" "Dulcy" "Anna Christie" "Rosalie" "Take It Big" "Bishop Murder Case" "Their Own Desire"	Richard Schayer Bess Meredyth Nugent-Rivers-Nugen Hans Kraly Crane Wilbur Morgan-Block A. P. Younger Dale Collins Uncredited Uncredited Uncredited Younger-Mason-Baer S. S. Van Dine Marion-Forbes	Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing Shooting Shooting Shooting
<b>METROPOLITAN</b> 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Taylor Holmes Eddie Dowling Harold Lloyd Caddo Prod.	A. Leslie Pearce Unassigned Mal St. Clair Howard Hughes	Arthur Black Unassigned Lloyd-Anderson Unassigned	Gus Petersen Unassigned Lundin-Kolher Unassigned	"He Did His Best" Untitled "Welcome Danger" "Front Page"	Wilson Collison Uncredited Staff Unassigned	Shooting Preparing Shooting Preparing
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton. Asst.	George Bancroft Maurice Chevalier All-Star All-Star	John Cromwell Ernest Lubitsch Robert Milton Frank Tuttle	Archie Hill George Hippard Geo. Yohalem Russell Mathews	J. Roy Hunt Victor Milner Charles Lang Al Gilks	"The Mighty" "The Love Parade" "Behind the Makeup" "Sweetie"	Lee-McNutt-Jones Vajda-Bolton Cram-Watters-Establ Marion, Jr.-Heath- LloydCorrigan	Shooting Shooting Shooting Shooting
	Clara Bow	A. Edw. Sutherland	Artie Jacobson	Harry Fischbeck	"The Sat. Night Kid"	Weaver-Abbott- Corrigan-Marion, Jr.	Shooting
	Evelyn Brent Dennis King All Star	Louis Gasnier Ludwig Berger Edward Sutherland	Ivan Thomas Bob Lee Unassigned	Archle Stout Henry Gerrard Unassigned	"Darkened Rooms" "If I Were King" Untitled	Gibbs-Baker Rudolph Friml Brackett-Ryerson- Weaver	Shooting Shooting Preparing
	All Star Gary Cooper	Lothar Mendes Richard Wallace	Unassigned Unassigned	Unassigned Unassigned	"The Children" "Medals"	Wharton-Anderson Barrie-Farrow- Totheroh	Preparing Preparing
<b>PATHE</b> —EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	Constance Bennett Armstrong-Lombard All-Star William Boyd	E. H. Griffith Howard Higgin Leo McCarey Gregory La Cava	E. J. Babilie George Webster Paul Jones Harry Scott	N. Brodine David Abel John Mescall Leo Trover Unassigned	"Rich People" "Racketeer" "Red Hot Rhythm" "His First Command" "Tanned Legs" "Jazz Heaven"	A. A. Kline Paul Gangelin Earl Baldwin Tom Buckingham George Hull Unassigned	Shooting Shooting Shooting Preparing Shooting Preparing
<b>RKO</b> —HO 7780 780 Gower St. Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All-Star All-Star	Marshall Neilan Melville Brown	Ray McCarey Tommy Atkins	Leo Trover Unassigned	"The Gypsy Love Call" "Vagabond Gypsy"	Charles Alphin Charles Alphin	Shooting Preparing
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101 (Formerly Marshall Neilan St.)	All-Star All-Star	Fred Balshofer Fred Balshofer	Charles Alphin Charles Alphin	Ray Reis Ray Reis	"Cutey and the Beast" "Here's Your Hat" "Out of the Night"	George Terwilliger William Strauss Morse-Young- Silvernail	Preparing Preparing Preparing
<b>TEC-ART</b> —GR 4141 5360 Melrose Mascot Prod. Pickwick Prod.	Raymond McKee Unassigned Velez-Hersholt	Roland Asher Hal Yates Henry King	Unassigned Ralph Martin Unassigned	Unassigned Kirkpatrick Unassigned	"Love's Harmony" "Souls of Mettle"	George Rogan Dolores Carlyne	Preparing Preparing
<b>TIFFANY-STAHLL</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Unassigned Wm. R. Irwin Prod.	Dallas Fitzgerald Phil Rosen	Unassigned Unassigned	Unassigned Unassigned	"Kathleen Mavourneen" "Woman to Woman" "Lost Zeppelin" "Troupers Three" "Peacock Alley"	Frances Hyland Michael Morton Natterford-Hyland Arthur Guy Empey Wilson-Kenyon- Hyland	Shooting Shooting Shooting Preparing Preparing
	Sally O'Neil Betty Compson Valli-Cortez-Tearle Unassigned Mae Murray	Al Ray Victor Saville Edward Sloman Unassigned Unassigned	Buck McGowan M. K. Wilson Buck McGowan Unassigned Unassigned	Harry Jackson Jackson Rose Jackson Rose Unassigned Unassigned	"Viennese Melody" "Painted Faces"	John Reinhardt Unassigned	Preparing Preparing
<b>TELEFILM STUDIO</b> OL 2111	Colorart Unassigned	John Reinhardt Unassigned	W. J. Gillis Unassigned	Ray Rennehan Unassigned	Untitled "Pulling Out" "Rural Comedy" "Back Stage Tatter" "Mr. X"	Bob Dillon Don Julio Staff Alvin Neitz Faith Lorn	Shooting Preparing Shooting Preparing Shooting
	Wally Wales Bud Ross Roy Stewart Sheldon Ross Virginia Brown Faire	Ben Wilson Barney Williams Alvin Neitz Alvin Neitz Robert Tansey	A. L. Schaeffer Ed Carle Jack Leys Jack Leys John Tansey	Bill Noble Harry Fowler Paul Allen Paul Allen Bill Noble	"Condemned" "The Champ" "Song of Broadway"	Sidney Howard Joseph Jackson Irving Berlin	Shooting Preparing Preparing
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	Ronald Colman Fannie Brice Harry Richman	Wesley Ruggles Unassigned Tay Garnet	Lucky Humberston Unassigned Unassigned	George Barnes Unassigned Unassigned	"Shannons of Broadway" "Skinner's Dress Suit" "Mississippi Gamblers" "Three Godfathers" "Le Marseillaise" "Jade Box" "Shanghai Lady"	Agnes Johnston Matt Taylor Brown-Fields Tom Reed Houston Branch Fred Jackson Reeves-Branch	Shooting Shooting Shooting Shooting Preparing Shooting Shooting
<b>UNIVERSAL CITY</b> 10 A. M. to 12 A. M. HE 3131 (Harry Garson, Casting) B. Brown, Asst. HE 3151	Gleason-Webster Glenn Tryon Joseph Schildkraut Bickford-Hatton-Kohler John Boles Lorraine Perrin Mary Nolan	Emmett Flynn William Craft Reginald Barker William Wyler Paul Fejos Ray Taylor John Robertson	R. Flynn Norman Deming Joe McDonough George Robinson Unassigned Dorian Cox William Reiter	Jerry Ash Al Jones G. Warrington George Robinson Unassigned William Brothert Hal Mohr	"Golden Dawn" "She Couldn't Say No" "Show of Shows" "Hold Everything" "The Man" "Wide Open"	Walter Anthony Lloyd Caesar The Staff Uncredited Uncredited Uncredited	Shooting Shooting Shooting Preparing Shooting Preparing Preparing
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd.	Walter Wolf Winnie Lightner All-Star All-Star John Barrymore Edward Everett Horton	Ray Enright Lloyd Bacon Darryl Zanuck, Sup. Roy Del Ruth Al Green Archie Mayo	William McGann Jim Van Trees The Staff Unassigned Unassigned Unassigned	Dev Jennings Jim Van Trees The Staff Unassigned Unassigned Unassigned			
<b>VITAGRAPH</b> —OL 2136							



# Motion Picture Industry News

IT'S ALL HERE AND

IT'S ALL TRUE!

ADVERTISERS: You will find Hollywood  
Filmograph a great medium. We reach  
the Buying Power of the Film Industry.

**....Subscribe now!**

CLIP THE COUPON AND MAIL TODAY

<b>RATES</b> 6 Months—\$2.50 1 Year—\$5.00 3 Years—\$10.00	<b>HOLLYWOOD</b> <i>filmograph.</i> WARNER BROS. THEATRE BUILDING	<b>PHONE</b> Hollywood 6 0 2 4 Dept. D
Please enter my subscription for the period of .....for which I enclose the sum of \$..... Name..... Address..... City.....State..... Phone.....		



# HOLLYWOOD filmograph

AUG. 31, 1929

Vol. 9

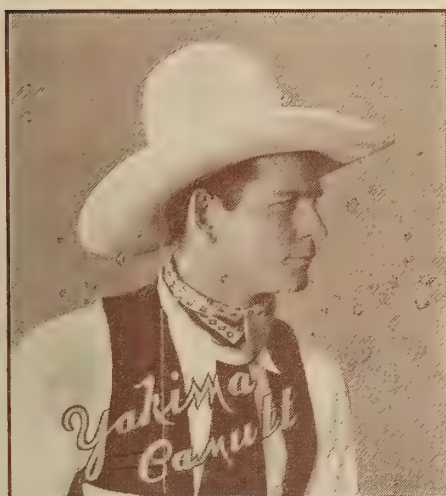
No. 35

Published



Weekly

## J. CHARLES DAVIS PRODUCTIONS EXPAND BUY TWO-ACRE CULVER CITY STUDIO



*New home of the J. Charles Davis Productions, 1947 Venice Boulevard, where Four Famous Western Stars will make 26 features this year.*



*J. Charles Davis, President,  
Will Supervise*

*Biggest of all Western Programs calls for eight features by Marilyn Mills, six by Yakima Canutt, six by Art Mix, and six by Buff Jones, all winners of rodeo championships.*

*One Hundred Per Cent Dialogue  
Music Throughout  
Never a Silent Moment*





# IRVING CUMMINGS

DIRECTOR OF

*“In Old Arizona”*  
*“Behind That Curtain”*

---

IN PREPARATION

*“Cameo Kirby”*

---

WM. FOX



Fair and  
ImpartialHOLLYWOOD  
filmographThe Voice of  
the Industry

VOL. 9

SATURDAY, AUGUST 31, 1929

NO. 35

CURTIZ IS TO DIRECT JOLSON  
GREEN TO DIRECT J. BARRYMOREFamous Comedian Is to  
Give Us Something  
"Different"

"Mammy" is undergoing final adjustments this week preparatory to its going into production at Warner Brothers early in September.

Al Jolson, who will star in "Mammy," having returned to Hollywood, is personally devoting his attention to the preparation of the final script, which is being prepared by Joseph Jackson.

After a conference with Darryl Zanuck, associate executive, Jackson and Director Michael Curtiz, the star indicated that he is highly pleased with the progress made during his absence.

When not devoting himself to Mrs. Jolson (Ruby Keeler), who is convalescing from her recent operation, he is personally interesting himself in the progress of various phases of the production.

Director Curtiz is at present on the lookout for old-time minstrels to take part in "Mammy." He particularly needs troupers that can roll the bones, as Jolson himself plays the "bones" in this one and needs real blackface talent backing him up.

In a talk with Ye Editor Michael Curtiz appealed to us to help him round up the oldest and most finished old-time minstrels for "Mammy." He will personally interview these actors any day between the hours of 10 a. m. to 12 p. m. at his offices in the Warner Bros. Studios.

We feel sure that there are enough members of the Troupers' Club minstrels to fill the bill, for they number among the most noted and capable burnt cork artists in Hollywood. Won't it be grand to see the silver-haired old-timers at last coming into their own, through one of the most genial and present-day idols of "Mammy" song singers, who his director, Michael Curtiz, says is the greatest living personality on the screen, for he is a troupier at heart, and believes in giving his comrades a break and who knows but what he is responsible for this chance right now.

## CRUZE WITH HAINES

Rumor has it that James Cruze may direct William Haines' next picture for Metro-Goldwyn-Mayer. He has been discussing details with Irving Thalberg.

CITY PROSECUTING ATTORNEY NIX CONTINUES  
HIS INVESTIGATION OF FAKE MOVIE SCHOOLS

"Los Angeles must be purged of these fake movie schools and I ask that you leave no stone unturned to accomplish this end. I assure you that every resource at the command of this office will be placed at your disposal."

This was the message that Lloyd S. Nix, City Prosecutor of Los Angeles delivered to his subordinates Wednesday in the City Hall, and the ringing



M. B. Swan



Lloyd S. Nix



James Marshall

challenge was also heard by U. M. Dailey and W. E. Wagner whose activities in connection with these so-called "schools" are too well known to need repetition. A score of witnesses, some of whom had paid their last few dollars to Dailey, Wagner and others applauded the remarks of the fighting prosecutor.

The investigation in connection with the fake organizations which have robbed poor people of their money is in the capable hands of A. J. Chotiner, Deputy City Prosecutor, R. F. Connor, special investigator for City Prosecutor Nix and Detective Lieutenants Merle Swan and James Marshall. Swan and Marshall have spent countless hours in securing evidence and when the schools are finally eliminated it will largely be due to their splendid efforts.

During the examination of witnesses in the office of Mr. Connor a bribe allegation was hurled by U. M. Dailey. Detective Swan was on his feet instantly demanding that Dailey make specific statements naming any person or persons to whom the alleged bribes had been paid. The air was surcharged with excitement and fisticuffs were only halted when Investigator Connor stepped between Swan and Dailey. As an aftermath Detective Swan telephoned the office of District Attorney Buron Fitts asking that Mr. Fitts assign his own investigators to go to the bottom of the bribe allegation. This 'tis said is being done by the district attorney.

## HURRY HOME, FOLKS

Mary Pickford and Douglas Fairbanks have written finis to their production of "Taming of the Shrew," and sail on the Mauretania September 4th for a two months' sojourn in France and Italy.

"This is not a vacation," said Miss Pickford, "but Europe is a fine place in which to 'tune up.' We are not going to rest from past work, but to prepare for the coming job."

It is understood that both stars will start production on individual starring vehicles immediately on their return from Europe.

## ARRIVES SOON

Edwin Carewe is expected to arrive about September 1 to begin work on "The Bad One," Dolores Del Rio's picture for United Artists.

## GILBERTS ARE RETURNING

John Gilbert and Ina Claire are expected to return here by October 1. Gilbert's first picture under his new contract will be "Tale of Two Cities." Miss Claire has two pictures to make for Pathe, after which she goes to M-G-M.

## CHEVALIER IN PARIS

Maurice Chevalier, who is billed as the "Idol of Paris," is to be paid \$8000 for a week of personal appearances in Paris. This sum is considered stupendous in Parisian theatrical circles.

## PLANNING PROLOGUE

Edward Royce of the Fox studios is planning the prologue which goes into the Chinese Theatre in conjunction with "The Cock-Eyed World."

Has Fine Cast; Start  
Early in September

A notable group of screen players, including William Austin and Albert Gran, have been signed for parts in John Barrymore's next Warner Brothers picture, "The Man," and the cast is now practically complete.

As previously announced, Loretta Young has been chosen to play the leading feminine role opposite the star, and Alfred E. Green will direct. The additions to the cast, announced by Darryl Zanuck, associate executive, include the following:

Austin, a favorite comedian in a number of recent releases, will have a featured character role. Albert Gran, Dick Henderson, Douglas Gerrard, Dale Fuller and Louise Carver, all of them prominent players, will have important parts. Martha Mattox, D'Arsey Corrigan, May Matloy, Dana Hope and Tiny Jones, experienced and able people, complete the list.

Production on "The Man" will start in September.

## MOVING

W. W. Kerrigan, head of the United Costumers, Inc., notifies us that he is moving September 1st, with his organization, to 6807 Santa Monica Boulevard, into larger and more spacious quarters.

## MILESTONE WRITING

Lewis Milestone, director, is also an author. He and Maz Marcin have written "Pedestal," which John Considine has purchased for United Artists.

## FINISHED BY SEPTEMBER 5

Warner Brothers are expected to finish their "Show of Shows" by September 5, not long after which the studio is expected to close until January 1. Darryl Zanuck is sailing October 4 for Europe, to be gone three months.

## TO MAKE "JOURNEY'S END"

Tiffany-Stahl is planning to make "Journey's End" in New York at the RCA studio there. It is expected that the entire original all-English cast now playing in it at the Miller Theatre will be used.

## REVUE OF 1930 PREPARING

Harry Rapf is preparing the "Hollywood Revue of 1930" for release early in February. It is expected to be very unlike the 1929 version.



# HOLLYWOOD filmograph

INC.

ESTABLISHED 1922

HOLLYWOOD 6024

Entered as second-class matter April 13, 1926, at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 6425 Hollywood Boulevard (Warner Brothers Theatre Bldg.) (Los Angeles, California, Post Office.) SUBSCRIPTION RATES \$5.00 PER YEAR.

HARRY BURNS, President and Editor

BERT G. BATES, Associate Editor

New York Headquarters: 236 West 44th Street



Vol. 9

Saturday, August 31, 1929

No. 35

## CENTRAL CASTING CORPORATION

5504 HOLLYWOOD BOULEVARD  
HOLLYWOOD, CALIFORNIA  
TELEPHONE HOLLYWOOD 3701

OFFICERS  
FRED W. BEETSON, PRESIDENT  
WILLIAM R. FRASER, VICE PRES.  
IRVING G. THALBERG, SECOND VICE-PRES.  
SOL WURTZEL, TREAS.

DIRECTORS  
FRED W. BEETSON  
CHARLES H. CHRISTIE  
ROBT. E. WELSH  
WILLIAM R. FRASER  
IRVING G. THALBERG  
JOSEPH M. SCHENCK  
SOL WURTZEL

August 26, 1929.

Mr. Lloyd S. Nix,  
City Prosecuting Attorney,  
City Hall, Los Angeles, Calif.

Dear Mr. Nix:

I wish to take this opportunity to compliment you and your office on the splendid effort you are making to exterminate the "so-called" motion picture training schools.

As General Manager of the Central Casting Corporation, it has come within my province to view these schools as a menace to the motion picture industry, and to ultimately note the reaction of the hardships which come to the pupils who unwittingly attend these institutions.

Leaders in the industry are hopefully watching the outcome of your campaign to wipe out these illegitimate schools.

With every best wish for your success, and offering the entire cooperation of our organization, I beg to remain

Cordially yours,

Dave Allen, General Manager  
Central Casting Corporation.

DA-L

ADDRESS ALL CORRESPONDENCE TO THE CORPORATION

## C. B. DE MILLE RECENTLY SAID:

"To those who refused to accept dictation from the New York group, we express our appreciation. To those who felt required to support Mr. Gillmore, we say that the controversy is ended.

"With malice toward no one, we voice the hope that the industry in which we are all interested may continue to do what it is designed to do without interference from outside influences."

Editor's Note—We humbly appeal to the Producers and Casting Directors to stand by Mr. DeMille's promise of no malice to Equity members.

## Let's See--Who's Who

### Dolores Del Rio

Is back in Hollywood after a tour of more than 30 states of America and two cooing love birds, a huge black cat and a toy Boston bull pup have been added to her collection of pets.



Dolores Del Rio

Miss Del Rio has been appearing on the stage with her latest film play, "Evangeline," and has completely circled the country from New Orleans to Baltimore and Pittsburgh to Seattle.

The star had crossed the United States but once before and upon her return to Southern California expressed herself as astounded by the tremendous size of the United States, as well as the beauty of the national capital and the Pacific Northwest. While in Washington, Miss Del Rio met President Hoover at the White House and also visited with Vice-President Curtis and was guest of honor at a number of social events given by diplomats of Central and South American republics.

The star was accompanied by her mother, Mrs. J. L. Asunsolo; Miss Beatrice Owens, her maid, and John LeRoy Johnston, personal representative. She will begin her first talking picture at the United Artists studios in about four weeks, it is expected.

"Evangeline" broke all existing records at the Saenger Theatre, New Orleans; Loew's Penn Theatre, Pittsburgh, and established new summer records at the Minnesota Theatre, Minneapolis, and Seattle Theatre, Seattle.

### William Nigh

Who will be remembered for his excellent directorial work in "Mr. Wu," starring Lon Chaney, and "Desert Nights," starring



William Nigh

John Gilbert, has started rehearsals on "Lord Byron of Broadway," his first talking picture. In the cast are Charley Kaley, Ethylind Terry, Cliff Edwards, Marion Shilling, Jimmy Morgan, Gwen Lee, and Demmy Demerest.

"Lord Byron of Broadway" was written by Nell Martin and is considered one of the "best sellers" of the year. The story is about stage folks, their smiles and heartaches—with its unusual appeal. Crane Wilbur adapted it for the screen.

J. G. Mayer is the production manager, with Bill Ryan assisting Mr. Nigh. Henry Sharp will photograph the story.

### Hoot Gibson

Began production of "Courtin' Calamity" at Universal City the other day. The picture, which will be all-dialogue, is based on a story by William Dudley Pelley which appeared in the Saturday Evening Post.



Hoot Gibson

Eugenia Gilbert plays the part of Gibson's leading lady, and the cast includes Harry Todd, Joseph Girard, Monty Montague, John Oscar and Jim Corey.

This picture is being made under the direction of Jerome Storm.

### Betty Blythe

Fresh from eastern vaudeville triumphs, Ruth Mix, daughter of Tom Mix, will return Saturday for a week's engagement at the Orpheum Theatre.

Appearing with "Lindy," her high school horse, in a Rodeo Revue comprising 35 entertainers, she will offer an assorted routine of entertainment.



Jed Dooley, stage and screen comic, is featured in the revue. Audree Evans assists him. Others listed include the Gamby-Hale girls, introducing the spectacular "Legend of the Fire"; Toby Tobias and his tune-tickling Texans, the Rangers, seven singing cowboys; Dorothy Douglas and Johnny Wright and Company in "The Handicap," featuring "Spark-Plug"; Snowball, a dusky dance demon, and a gala company finale.

Betty Blythe, internationally noted screen star, will appear on the same program, presenting "Musical Moods," a cycle of song. Other R.-K.-O. features complete the schedule.

### AL KELLY

Harry Rapp signed Al Kelly to co-direct with Robert Ober at M-G-M on "The Night Club Hostess."



Kelly was represented in the transaction by Demmy Lamson and Billy Joy.

The director recently completed a very fine independent production that has now reached the screen.

Production on the M-G-M picture is to start immediately.



# Hal Roach Studio Starts 1929-30 Season

## Three Units Get Under Way at Culver City

The Hal Roach Studio opened its gates this week following the annual studio vacation of one month, and production of the 1929-30 Roach-M-G-M comedy program has begun. Eight two-reel talking comedies will be made by each of the four production units, with silent versions of all pictures to be prepared for foreign distribution and unwired theatres in the United States.

The four units at work on this season's program include Laurel and Hardy, Charley Chase, Harry Langdon and the Our Gang juvenile comedies. Writers preparing material for the new comedies under the supervision of H. M. Walker, story editor, include Mauri Grashin, Carl Harbaugh, Frank Halliday, Charles Rogers and Eddie Dunn. In addition to writing, Rogers and Dunn also fill capacities of director and actor accordingly.

All dialogue, as well as titles for the silent versions of the Roach-M-G-M comedies, is being written by Harley M. Walker.

Laurel and Hardy will be directed by James Parrott. Warren Doane, general manager of the Roach Studio, will again direct Charley Chase. Charles Rogers has been assigned to direct Harry Langdon, and the Our Gang Comedies will be made under the supervision of Robert McGowan, with the assistance of Anthony Mack.

Thelma Todd is under contract with Roach for leading woman with the various comedians, and Ed Kennedy, character comedian, will be featured hereafter with "Our Gang," as Kennedy, the Cop.

Film editing is under the direction of Richard Currier, and Clarence Graves heads the still department.

Agnes O'Malley has recently been engaged to handle the publicity for the Roach Studios.

### ELECTED

At a meeting of the stockholders of Columbia Broadcasting System, Inc., held Wednesday in New York, the following were elected directors of the company:

Class A Directors—Ralph A. Kohn, Sidney R. Kent, Charles E. McCarthy, Eugene J. Zukor, Sam Katz. Class B Directors—William S. Paley, Jacob Paley, Jerome H. Louchheim, Leon Levy, Isaac D. Levy.

At a director's meeting held immediately after the stockholders' meeting the following executive officers were elected: William S. Paley, president; Ralph A. Kohn, treasurer; Leon Levy, secretary.

### TO CRUISE

Ken Maynard, with Mrs. Maynard, leaves in several weeks for a month's cruise down the Mississippi and along the bayous of the gulf in a 225-horsepower cruiser. He has not seen the river country since he was a trick roper and a musician with the old Cotton Blossom show boat on the Mississippi.

## DIRECTOR OF SILENT COMEDIES CLICKS WITH TALKIE SHORTS

Harold Beaudine, director of two-reel comedies, had earned a reputation for himself in this capacity when silent shorts were having their day. But, unlike some, he did not fall in the ranks of the "has beens" with the advent of the talkies.



Harold Beaudine

Instead of that, the coming of the talkies proved just another boost in his climb up the ladder. It being the thing to do, Director Harold Beaudine took to making short talking comedies, and announcement has it that he has just finished his fifth talking comedy with Snookums for Universal.

Five talking comedy shorts in the brief time that sound shorts have been in vogue is somewhat of an achievement for any one man, and if this member of the Beaudine family seems to believe that he is doing fairly well, it is our honest opinion that he is justified.

These talking Snookum comedies are among the cleverest shorts Universal Pictures Corporation have yet released, according to the consensus of opinion. They are going over wherever shown and exhibitors are asking for more, which is after all the most crucial test known in the picture industry.

### R. Wm. Neill

Harry Cohn, vice-president in charge of production at Columbia studios, announces the signing of R. William Neill to



R. Wm. Neill

direct a forthcoming Columbia feature temporarily called "Wall Street." It is said to be a picture of high finance with entire new situations, high powered drama and thrills. Mr. Neill is capable of producing all the aforesaid and much not mentioned.

Recognized as one of the foremost directors of unusual drama in the industry at the present time, Mr. Neill has plenty of successes to his credit. Adopting the stage for a career he has played with such stars as Lillian Russell and others of prominence. He directed for the late Tom Ince for nearly two years.

Among Neill's productions can be recounted the following: "The Viking," "Great Events Series," "Lady Raffles," "San Francisco Nights" and "The Arizona Wildcat."

Neill has handled the megaphone for most of the film concerns in the industry, including Ince, Famous Players, Hodkinson, First National, Realart, Paramount, United Artists, Grand-Asher, Equity, F. B. O., Selznick, Pathe, Columbia, Metro-Goldwyn-Mayer, Fox and Gotham.

Neill was starred on the legitimate stage in "Baby Mine" in both London and America." Circuits saw him in "O'Reggie." He is the author of many stage plays, including "Prince of My Dreams," "Heart's Desire" and others. Production on his new picture will begin shortly. It will be an "all-talkie."

### GEORGE K. ARTHUR SINGLES

George K. Arthur is going to do a single over RKO time in a turn written by Al Boasberg. He will open in Chicago.

### Del Andrews

Formerly a director, Del Andrews has been actively engaged in the writing of adaptations for the past



Del Andrews

several months. He has been working in close conjunction with Director Lewis Milestone.

"All's Quiet on the Western Front," which Milestone is scheduled to direct for Universal, marks the fourth picture upon which Andrews has worked with Milestone. The other three were "Betrayal," an

Emil Jannings starring picture for Paramount; "The Racket," a Thomas Meighan vehicle for Caddo Productions, and "New York Nights," Norma Talmadge's recently completed production for United Artists.

Once "All's Quiet on the Western Front" has been completed, it is to be expected that Del Andrews will again turn to directing. He has already proven his all around adaptability, and what with his previous directorial experience, it is to be taken for granted that one of the big-line companies will avail itself of his skill and set him wielding the megaphone in his own right once more.

### RUMOR OIL FOUND ON CLARK PROPERTY

Hollywood may soon become another oil mecca, for rumor has it that oil has been discovered on the property of Edward Clark, author, actor and director.

Mr. Clark has been in the East for several weeks, but he is at present on his way to the Coast to investigate the possibility of the rumored oil.

## DOUGLAS FAIRBANKS, JR., IS TO STAR IN "THE YOUNGEST," VINE ST. THEATRE

Douglas Fairbanks, Jr., has been signed by Franklin Pangborn to appear as guest star at the Vine Street Theatre. The young star will lend his talents to the interpretation of a whimsical character, that of the title role in "The Youngest," Philip Barry's comedy-drama. This play, which won the Burns Mantle award when produced recently in New York, will follow Rachel Crothers' farce, "Expressing Willie."

Young Fairbanks, whose rapid strides in the steps of his noted father are said to have surpassed the most optimistic predictions, is enthusiastic over his new role, an enthusiasm which is being shared by his friends, who feel that the role is singularly fitted to the young actor's talents.

Franklin Pangborn, in announcing the signing of the young actor, declared that he felt the junior Fairbanks would give one of the outstanding performances of the local dramatic season in the title role of the Barry comedy. He also announced that an exceptionally strong cast is being assembled to support him and that in a few days he would be able to announce the entire cast and the opening date of the comedy.

## Making Final Shots

Leo McCarey is directing all the final scenes of his latest Pathe dialogue production, "Red Hot Rhythm," in which Alan Hale is starred with Josephine Dunn and Kathryn Crawford sharing the feminine honors. Following this assignment, McCarey may hold to his plan to journey to New York for a belated vacation.

## A Perfect Cast

For the "Key" part of "Professor Dillard" in "The Bishop Murder Case," Metro-Goldwyn-Mayer have secured none other than Alec Francis.

The story has been adapted by Lenore J. Coffee from the famous S. S. Van Dyne mystery novel. Basil Rathbone has been cast as "Philo Vance" and other players include James Donlan, Leila Hyams, Polly Moran, Zella Sears, George Marion, Clarence Geldert, Charles Quartermaine.

## TWO HELEN GIBSONS

Duplication of one's name is one of the most annoying things which can happen to an individual, and the two Mrs. Helen Gibsons are finding themselves in this position. The first Mrs. Helen Gibson, divorced wife of Hoot Gibson, nee Rose Wenger, is a bit player in the various studios, and she is being confused with the present Mrs. Helen Gibson, nee Helen Johnson.



# U. A. TO PRODUCE FEATURETTES

## Bunny Dull to Direct New Series

A new talking picture company—another of the Joseph M. Schenck film enterprises—was born yesterday when John W. Considine, Jr., general production executive at the United Artists studios, announced the formation of the "United Artists Featurettes Corporation."

The new organization will make all-dialogue and sound short subjects to supplement the imposing program of feature-length United Artists talking pictures scheduled for the coming season. One featurette—"The Overture of 1812"—already has been released, and approximately twenty others are on the production schedule.

Dr. Hugo Riesenfeld, chief of musical activities on the United Artists lot, and William Cameron Menzies, former art director and now an associate producer, will produce the featurettes. Bunny Dull, a new associate producer recently added to the executive staff at the United Artists studios by Considine, is to direct the short subjects, and Robert Planck, who photographed the all-talkie comedy, "Three Live Ghosts," will be chief of the camera battery.

Particular interest is attached to the announcement of the featurettes program because of the fact that many United Artists personalities, such as Harry Richman, Fannie Brice, Lupe Velez, Gilbert Roland and Joan Bennett will appear in some of the shorts.

The United Artists Featurettes will range in subject from "music-pictures" of symphonies and other masterpieces to dancing specialties, animated darlings and other novelties.

Among the Featurettes announced for early production are the following:

"The Irish Rhapsody," by Victor Herbert, a story of the Irish patriots who were driven into exile, and their fight for freedom.

"Tannhauser," by Richard Wagner, with a cast of 200.

"The Fall of the Bastille," a historical sketch depicting the birth of "The Marseillaise."

"Glorious Vamps," introducing Eve, Salome, Cleopatra, Samson and Delilah, Lucrea Borgia, Pompadour, Carmen and modern heart-breakers.

"Apprentice of the Sorcerer," a famous musical symphonic poem by Dukas.

"In a Russian Cabaret," camera novelty of animated drawings with music and dancing.

"A Night in Madrid," music-dance novelty.

"Tintypes," comedy novelty of songs of yesteryear.

"The Birth of Jazz," presenting the evolution of modern music.

"Arabian Nights," a tabloid comic opera.

"The Love Cup," a Chinese operetta by Rudolph Friml.

"The Blue Danube," historic music-picturization of Johann Strauss' Viennese waltz idyl.

"Eli, Eli," historical pictorial background for a vast chorus interpreting the famous Jewish lament.

"Kamenoi Ostrow," by Rubinstein,

## B. P. SCHULBERG TELLS PLANS OF PRODUCERS OF ACADEMY BRANCH

Systematic technical research with a view to preparing for developments in the motion picture industry during the next two to five years will be undertaken cooperatively by producers and technicians under the sponsorship of the Academy of Motion Picture Arts and Sciences, it was announced today.

The names of members of a joint standing committee were made public today by B. P. Schulberg and J. T. Reed, chairmen of the producers' and technicians' branches of the Academy. The committee will consist of Sol M. Wurtzel, chairman; Irving Thalberg, M. C. Levee, Fred W. Beetsen, J. A. Ball, Fred Pelton, J. T. Reed, Gerald F. Rackett and, ex officio, the secretary of the Academy.

The committee will recommend and direct technical research and investigation concerning talking picture and other problems and developments which are of value to the entire motion picture industry and are not competitive between studios.

Some of the matters which will be considered for possible research include set treatment, television, color, silent camera and stereoscopy.

"It is obvious that in addition to the laboratories which are essential to each studio there is also a wide field for research for the general advantage of the industry," B. P. Schulberg declared in announcing the committee from the producers' branch. "Some developments have been carried too far individually to make pooling them possible, but in regard to many others the industry ought to step in to be on the ground floor, save duplication and parallel experimenting. The result will be that when changes come in the industry, as motion pictures by television, for instance, it will not mean expenditure of millions overnight. Cooperative research on non-competitive improvements will make for evolution in place of revolution."

The enterprise has been maturing for some time. A meeting of the producers' branch, called by the Academy Board of Directors, passed a resolution last month favoring cooperative study of non-competitive developments. This resolution was approved at the August meeting of the Academy directors who empowered the chairmen of the producers' and technicians' branches to appoint the joint committee.

### PASSES AWAY

It is with sorrow that we learned of the passing of Elsie Shattuck in Los Angeles, on August 11, 1929.

Miss Shattuck was the beloved wife and pal of Stuart Barnes, that sterling artist of vaudeville and variety... Mrs. Barnes had submitted to an operation for ulcers of the stomach and failed to respond to the treatment, in spite of blood transfusions. Interment was in Valhalla cemetery, Burbank.

We paid our respects to Stuart on Sunday and found him a much broken man as he described a loving association of nineteen years. Mrs. Barnes had been his pal and associate in his travels all over the world. This clever chap, we understand, has himself been restored to health from a serious stomach trouble, and will soon return to the stage work, where he was a shining light... The theatre can use a man of Stuart Barnes' talent.

### FORCED

Mr. and Mrs. James Gleason know just how hot it is in a closed sound booth, they are forced to wear ankle length fur coats in "The Shannons of Broadway" being produced at Universal. Also, a burning wood fire in a stove is required in the scene. The only thing which makes the heat bearable, according to Jimmie is the snow drifting past the window outside—even that is hot.

### PROFITABLE

PARIS — Warner Brothers have taken a profit of more than \$80,000 out of the six months run of their Jolson picture, "The Jazz Singer," at a Paris cinema and the picture is still going strong. It will be followed by "The Singing Fool."

with a large cast and a seventy-five piece symphony orchestra.

## AWAIT THEIR FAVORITE



House Peters

Theatregoers all over the world are eagerly looking forward to the day when they will see and hear House Peters on the screen. He has a great following and should be quite a hit when he finally does once more face the cameras and is seen and heard on the screen.

## PARAMOUNT-COLUMBIA TO MAKE NATIONAL BROADCAST TIEUP

A series of nation-wide radio broadcasts over the Columbia Broadcasting System will be inaugurated by Paramount-Famous-Lasky Corporation on Saturday night, September 21, according to an announcement today by Adolph Zukor, president of the film company.

The hour will be known as the Paramount-Publix Hour, in honor of Paramount Pictures and Publix Theatres, a Paramount subsidiary. Outstanding stars of the stage, screen and radio will be presented. Talent for the hour will be recruited from the motion picture stars and players at the Paramount studios in New York and Hollywood and from the musical features appearing in Publix Theatres throughout the country.

Following the initial hour, which will be carried over the Columbia chain of forty-seven stations, this Paramount-Publix radio entertainment will be a regular weekly feature, being broadcast every Saturday night between the hours of ten and eleven, Eastern daylight saving time, from the Columbia Broadcasting headquarters in New York City.

"In embarking on another phase of entertainment for the public through radio, we shall be guided by the same high quality that prevails in Paramount pictures and on the stage in our Publix Theatres," said Mr. Zukor. "We made a study of radio for a long time to be sure that when we did go on the air we would do so in a manner that would be beneficial not only to the vast radio public but also to the thousands of motion picture theatres throughout the country."

"As a result of our research in the broadcasting field the Paramount-Famous-Lasky Corporation recently acquired a half interest in the Columbia Broadcasting System. Then we began a definite working arrangement between the two companies to bring radio, stage and screen together on a basis that will assure the public of best features of amusement in these three great forms of entertainment. The Paramount-Publix hour is the first step in this arrangement."

Plans for the first Paramount-Publix hour are being carefully worked out and some innovations in radio broadcasting are promised. Among the talent appearing in coming Paramount pictures are such stars as Clara Bow, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Dennis King, Evelyn Brent, William Powell, Richard Arlen, George Bancroft, Charles (Buddy) Rogers, Gary Cooper, Gertrude Lawrence, Hal Skelly, Jeanette MacDonald, Charles Ruggles, Lillian Roth, Helen Morgan, Eddie Cantor, Helen Kane, Rudy Valee and Kay Francis.

From the Publix Theatres such outstanding musical talent as Jesse Crawford, the organist, Paul Ash, David Rubinoff, Abe Lyman and his band, Val and Ernie Stanton, Joe Penner, Lora Hoffman, Stella Power, and Hans Hanke, piano virtuoso, will be heard from time to time on the Paramount-Publix Hour, which will present the highlights of the theatrical and motion picture world to the radio public.



# "U" RECRUITS TALENT FROM HIGH SCHOOLS

## Collegian Series Will Reveal Many New Faces

Three hundred and twenty-six boys and girls of the "just-out-of-high-school" age were interviewed and given screen tests under the supervision of Carl Laemmle, Jr., general manager of Universal Pictures, in search for exact types for Universal's new "Sporting Youth" series, which succeeds the popular "Collegians" series.

Out of the 326 examined, two boys and two girls, who have had no motion picture experience, were chosen for leading roles in the new series. High school graduation classes were combed for types for the series, and the search even extended to places where high school graduates were employed during the summer months in preparation for college.

The lucky four who were selected were Robert Foster, Edward Morgan, Kay McCoy and Alice Doll, all of Los Angeles.

The series will consist of twelve pictures, all in dialogue and sound, with Ben Holmes directing under the supervision of William Lord Wright, supervisor of short subjects at Universal. Each picture will be a complete story in itself, along the line of the "Collegians" series, but will differ from the "Collegians" in that no college atmosphere will be used.

The stories are by George H. Plympton, Phil Dunham, Ben Holmes, Pierre Couderc and Richard Smith.

In addition to the four newcomers, the cast of the series will include Ann Christie, former leading woman for Harold Lloyd, Tommy Carr, Sumner Getchell, and Joan McAvoy.

### SEEKS NEW IDEAS

Raymond Cannon was permitted to take a brief vacation so that he could go to New York and get some new ideas for his next Fox production. He already has "Bread-Wine" and "Joy Street" to his credit of very good successes on that lot.

### OPENS TUESDAY

The Troupers of Hollywood will open their new club rooms, formerly the American Legion club rooms, on El Centro, next to the Stadium, on Tuesday. This will be their future home. It has been fittingly furnished and will be a great meeting place for the old-timers.

### JOINS SANTELL

Albert Roccardi has joined Director Al Santell in "Romance of the Rio Grande" at Fox studios, where he is playing an excellent part.

### VACATIONING

Francis Powers is taking a much-needed rest in the mountains. Mr. Powers, after finishing ten feature stories for Warner Brothers, well deserves his vacation. He hopes to announce a new affiliation soon after his return from his trip.

## J. CHARLES DAVIS BUYS CULVER CITY PLANT

Involving a sum slightly in excess of \$100,000, J. Charles Davis, 2nd, president of the J. Charles Davis Productions, has purchased the historic old Ambassador Studios in Culver City as the permanent home for his organization. The studio occupies a site of two acres on a triangle bounded by Venice Boulevard, Durango street and the National Boulevard and is located midway between the M-G-M and the Hal Roach Studios.

The purchase was made from the Citizen's National Trust and Savings Co., the owner of the property. W. J. O'Briant, head of the Properties Department of the institution represented the bank and Walter C. Durst, attorney for the Davis Productions, looked after the interests of Mr. Davis. The name will be changed immediately to the J. Charles Davis Productions Studio.

While the studio is thoroughly equipped Mr. Davis will spend an additional \$50,000 in renovations and in installing sound recording rooms and other facilities talking pictures require. Negotiations are now in progress for the installation of sound on film recording device. On the property at present is a thoroughly equipped stage capable of accommodating four units at the one time and an exceptionally large outdoor stage. There are several tiers of dressing rooms, a projection compartment and administrative office, the latter facing on Venice Boulevard. Directly back of these is a large swimming pool, ten feet deep at one end and graduating down to four at the other.

Mr. Davis felt the necessity of purchasing the studio because of the extensive production campaign he has mapped out for the year. He has made arrangements to produce a total of thirty pictures for the 1929-1930 season. These will consist of twenty-six Western and outdoor features and four super-specials.

The Davis Productions have signed as stars for the twenty-six regular features, Marilyn Mills, noted horsewoman and horse show winner with her equine favorites, "Star" and "Beverly"; Yakima Canutt, five time winner of rodeo championships and the Theodore Roosevelt Trophy for dare-deviltry in riding, Art Mix, known as the champion cowboy of Canada; Buff Jones, lariat expert and rodeo winner, and Art Acord, also a rodeo champion.

Davis, whose headquarters at present are in the Fowler Studios, expects to move into his new home within the next ten days.

## SOUND WAVES RUN AMUCK

### What Are the Wild Sound Waves Saying?

All Hollywood wants to know for the simple reason that sound waves are talking out of turn and seriously interfering with the production of talking pictures. Thousands of dollars were wasted before Roy Hunter and his cohort of sound engineers at Universal discovered a way to combat the trouble.

The portable sound recording trucks, of which Universal has six, are natural radio receiving sets. They are used outside at night when radios work their best. The sound trucks have their coils, tubes and condensers just like a radio.

Recently, on the set of "Hold Your Man," starring Laura La Plante, the sound monitor suddenly let out a yell and shut off the machines. He had just heard "And I love you, too—KPO, San Francisco, our next number will be—"

After a great deal of worrying and fretting, wires were rigged up to ground the set and the radio interference was eliminated,—until the next night when Harry Pollard was directing "Tonight at Twelve." His Movietone set was getting station after station. Naturally this could not have been due to direct sound waves from the different stations. It had to be a re-broadcast. The sound stages were scoured for orchestras making scores for pictures and the projection rooms were shut off from running talkies—but the sound continued. Finally a Movietone truck was sent out to locate the trouble. It circled the hills and finally closed in on a house in the Hollywood Hills where a man was having a radio party.

The sound trucks were picking up the music from a radio receiving set more than a half mile away. An amicable arrangement has been made with the man to tune down the volume of his set when Universal telephones him that his radio is interfering with Movietone recording. And his set only interferes when the wind blows from his house toward the studio.

When the frequency of a Movietone outfit happens to coincide with the frequency of a radio broadcasting station, it will naturally pick up the sound waves of the station, experts point out.

For the same reason it would be impossible to shoot clear sound in the north during a display of the Aurora Borealis for the static interference would record as a series of popping sounds,—"firing from ambush" as motion picture slang has it.

Electricity is freakish in its pranks which are often impossible to explain and Universal has found that Movietone trucks seem to stimulate the sound waves to talk out of turn.

## INITIAL MOVIE PATENT

### SOUGHT 38 YEARS AGO

Motion pictures have celebrated their thirty-eighth legal birthday. On August 24, 1891, Thomas A. Edison made application for a United States patent on the first motion picture machine. He called it the Kinetoscope and the camera with which the pictures were made was named the Kinetograph, according to the Paramount research department.

The Kinetoscope had been brought to a working state of perfection two years before Edison applied for his patent. The electrical wizard was more concerned with development of the phonograph than he was with the motion picture devices.

### Asks For Patent

Growing interest in the Kinetoscope finally convinced Edison that his invention could no longer be guarded by mere secrecy. Consequently he filed application for a United States patent on August 24, 1891. At the time it was suggested that he should perhaps also make applications for foreign patents.

"How much will it cost?" Edison is said to have asked.

"Oh, about \$150," he was told.

After a moment's consideration Edison waved the suggestion aside. "It isn't worth it."

### Run By Battery

The Kinetoscope was a simple mechanism, far different from its present descendants. It was operated by a battery-impelled electric motor, by which the film was run between an electric light and a rapidly revolving shutter which exposed the picture by flashes to the viewing lens into which the spectator peered. The picture was yet to emerge from the peep-show box to the screens of theatres.

Today Hollywood is producing films which within a few months will be flashing on theatre screens all over the world.

### OPENING

The announcement that Nahum Zernach is planning the opening of a school of the drama at 1757 North Highland avenue, Hollywood, in the early part of October, virtually means that Los Angeles has acquired another internationally renowned personality as a permanent resident.

Zernach, who is ranked in Europe with such producers and directors as Max Reinhardt and Stanislavsky, was the founder and director of the Moscow Habima Theatre. Among the workers and followers of the modern theatre arts, Zernach and the Habima stand as a symbol for an historic and distinctive phase in theatre art. Since its organization in 1907, the Habima has played in every artistic capital in Europe and has set a standard which is one of the ruling influences in stagecraft today.

### PREPARING

Reginald Barker was called hurriedly back to Universal City from his honeymoon in Catalina, to immediately start a new production. This one is to deal, we are told, with college life.



# Picture News Tersely Told



**BILLIE DOVE**

*The eyes of the world are on this beautiful actress, since the coming of the Talkies. Everyone is wondering if her voice is going to sound as sweet as she looks. We feel they needn't wonder any longer, for it does.*



**MEL BROWN**

*Dame Rumor has it that as soon as Director Brown completes "Jazz Heaven," his present RKO vehicle, he is to be signed by Paramount on a long term contract.*



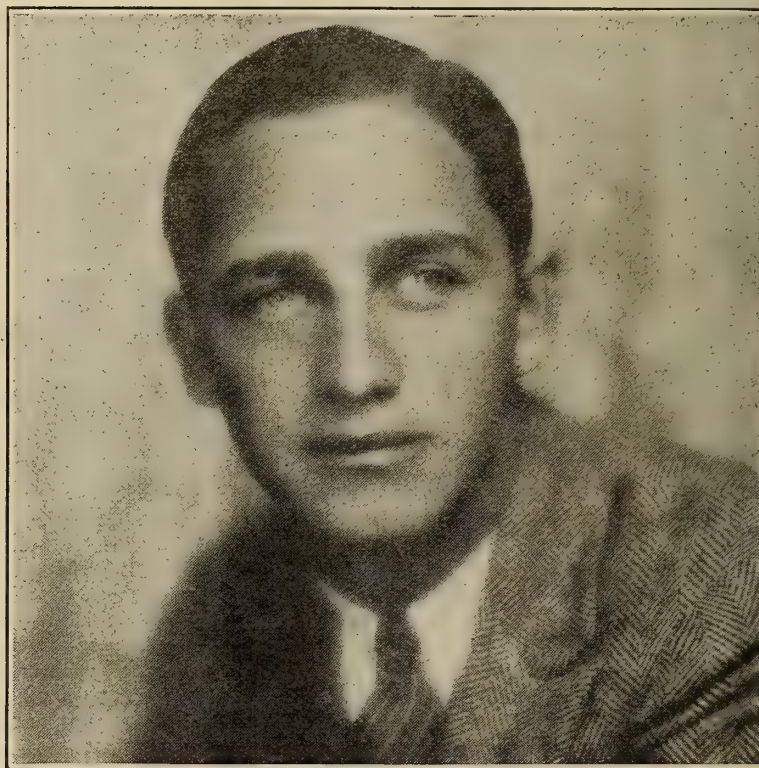
**FANNIE BRICE**

*Will sing some of her husband's (Billy Rose) latest compositions, especially written for her for her first United Artist picture, "The Champ," which soon goes into production.*



**MONTY BRICE**

*Our lass has been New York's gain. Monty Brice left the southland for a post as supervising director of short subjects at Paramount's Long Island Studio, where he is meeting with excellent success.*

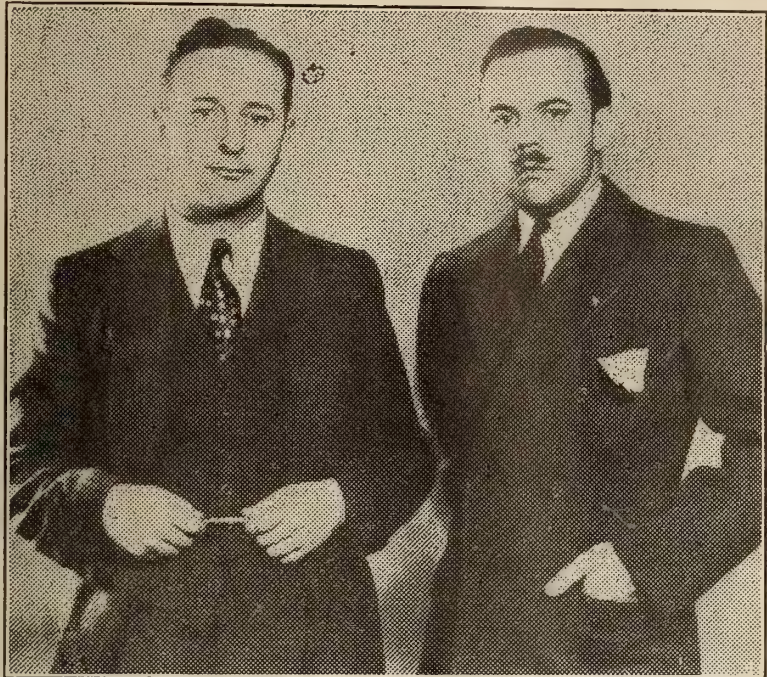


**MERVYN LeROY**

*Predictions are rife that what "Little Johnny Jones" meant to the stage, will soon be personified on the screen, thanks to the directorial efforts of Mervyn LeRoy, who made the picture for First National.*



# Maybe This Might Interest You



ARTHUR FREED and NACIO HERB BRON

*Are about to set themselves even higher up in the song-writing world by organizing their own song publishing house, which is to be a nation-wide concern. Tentative plans declare that the first of the year will see activities definitely under way.*



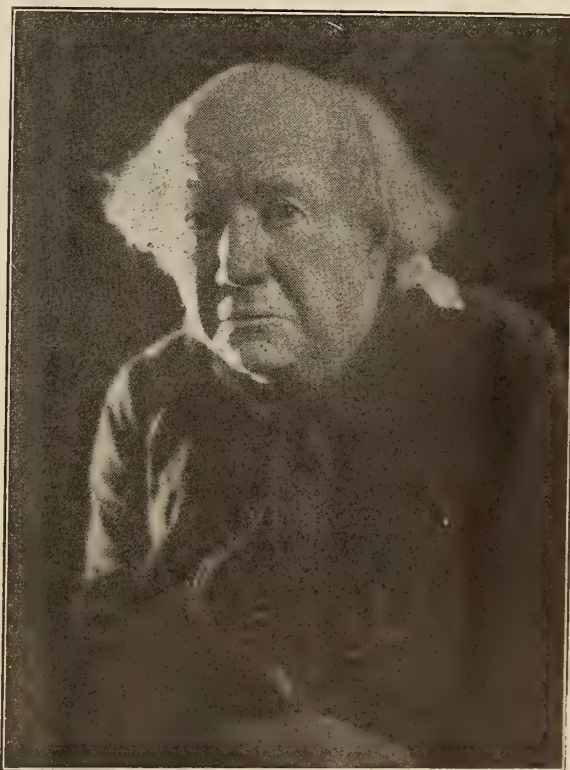
GEORGE JESSEL

*We are told that the "Hurdy Gurdy Man," which is George Jessel's first real break in pictures, will go a long way towards placing him in his proper rating and standing in filmdom. By the way, William K. Howard is responsible for the direction.*



LEWIS MILESTONE

*Preparing to direct one of the most talked of stories of the day, "All Is Quiet on the Western Front," for Universal. This capable megaphone wielder, we feel, was well deserving of the assignment.*



CHARLES McHUGH

*This is the day of the character actor. We herewith submit a very fine personality who shouldn't be overlooked when such parts are being dished out.*



BENJAMIN STOLOFF

*Critics have been high in their praises of this director's latest picture, "The Girl From Havana," which he produced for Fox. Director Stoloff has had a very interesting and successful career with this organization.*



# WHAT'S TO BECOME OLD TYPE CHORUS GIRL?

## First National Checks 'Em Up and Finds—

The old type stage chorus girl is not making good in singing-and-dancing pictures. These facts are indicated in a questionnaire which has just been answered by 107 chorus girls at First National studios.

The composite girl of this group, who is typical of hundred of singing-and-dancing girls now in picture work, is described as follows:

1. She is nineteen years of age, five feet three inches tall and weighs 108 pounds.

2. She does not take a stage name, and she lives with her own family. She does not even own an automobile.

3. Her hair is light brown and her eyes blue. She is of American parentage, has attended a dancing school, and has had some experience dancing in stage prologues.

4. She does not diet, and has ambitions to become a stage star.

5. Her hair is bobbed, the dog is her favorite pet and her favorite recreations are attending theatre and ballroom dancing.

The questionnaire showed that only twenty of the 107 girls do not live with their parents or relatives. Eighty-seven live at home.

Just twenty-nine of the girls have assumed stage names. The other seventy-eight use their own.

Out of the 107, fifty-one are brunettes, forty-two are blondes and fourteen are red-heads. The predominating color is light brown. Only forty of the girls have long hair, and most of these forty have long bobs.

Blue is the predominating color among the eyes, with brown, hazel and green following in order.

The youngest girl is sixteen and the oldest twenty-four. The average age is nineteen, and the average height is five feet, three inches.

Twenty-two of the girls admitted that they diet at times, but the others stated that they never do.

While California leads the other states as the birthplace of the girls, the majority came from the Middle West. Twenty-one were born in California; Texas and Illinois were second with nine each, and New York and Mississippi were credited with six each. Five were born in Colorado, four in New Jersey, two in Scotland, one in Budapest, one in Paris, one in India, and the others scattered one or two each to a state, twenty-five states being represented in the list.

Only thirty-two girls of the 107 own automobiles, and these are mostly of the cheaper makes. Two high priced cars, and a dozen medium priced cars were represented in the list. Several of the girls specified they would like Rolls-Royces, and several wrote in the blank following the question as to cars: "I am a working girl."

All but eleven of the girls have attended dancing schools. Forty-one have also attended dramatic schools. All but thirteen have had stage experience, and only fourteen had not

## CONGRATULATIONS—AND MAY YOU ALWAYS BE AS HAPPY—

Mary Eaton will become the bride of Millard Webb on Sunday, September 1, at half past 4 o'clock in the afternoon, at the All Souls' Congregational Church, Wilshire Boulevard at Plymouth, Los Angeles, California.

The bride will wear a white satin gown with long train in fan shape. Her skirt is hand embroidered and trimmed with seed pearls and crystals. The tight-fitting bodice is of marquisette, outlined in myriads of tiny pearls. The bridal veil is very long, and held in place with a band of rhinestones and pearls. The bridal bouquet is of white orchids, gardenias and lilies of the valley. White satin pumps will be worn by the bride. Their only ornaments will be bows of white ribbon.

To carry out the "something old" superstition, the bride will wear a pair of hand-embroidered white silk hose of great value. They were worn by another member of the Eaton family at her wedding. The "something blue" is carried out in a pair of silk garters. "Something new" is carried out in the entire costume.

Marilyn Miller, the maid of honor, will wear a flesh-pink chiffon gown made with fitted lines which cling to the form. The skirt is of flowing panels which touch the floor. A wide bertha of hand-made lace trims the bodice. The lovely maid of honor will wear a wide-brimmed pink tulle hat, trimmed in flowers. She will carry pink roses. Her pumps are untrimmed and of plain pink satin.

The four bridesmaids, Doris, Pearl and Evelyn Eaton and Katharine Robbins of New York City, will be dressed in gowns of chartreuse chiffon. They are made with high neck lines and without sleeves. The gowns have long waist lines and trailing panels adorn the skirts. The sashes are of turquoise velvet ribbon, the ends of which extend to the floor. Their hats are wide brimmed horsehair shapes, with flat velvet bows of the same turquoise velvet ribbon. The streamers from the hats hang below the waist line and mingle with the ribbons falling from the bodices. Their pumps are of chartreuse satin, with hose to match. The slippers are without buckles of any kind. White kid gloves which wrinkle about the wrists will be worn by all the bridesmaids. They will carry bouquets of flowers matching the gowns.

Mrs. Mary Eaton, mother of the bride, will wear a gown of corn flower blue chiffon, with hat to match. The mother of the groom will be dressed in transparent black velvet.

Doris Levant and Barbara Jane Webb, the flower girls, will wear green chiffon over flesh-colored satin. Evelyn Mills, the five-year-old niece of the bride, who will act as ring bearer, will be dressed in white lace. The pillow is of white satin. The nephew of the bride, Edwin Mills, who acts as train bearer, will wear blouse and trousers of white satin.

The ceremony will be performed by the Rev. Henry Sulbertson, D.D., LL.D. The church will be decorated in masses of pink Cherokee roses and delphinium, banked against mountain ferns. White candles will also be used in the decorative motif.

The reception following the ceremony will be held at the Beverly Wilshire Hotel.

worked in a picture when they filled out the questionnaire.

Swimming is the favorite sport, with tennis and ballroom dancing second and third.

Billie Dove is the favorite actress of the girls, and John Gilbert and Richard Barthelmess are their favorite actors.

Nearly all the girls expressed an ambition to become a stage star, while a few hoped to succeed on the screen in stellar roles. Only two expressed an ambition to marry, one saying she "hoped to be married happily and have two children." Others wanted to travel, and one hopes to be a sculptress.

Under "comments about parents," one girl wrote proudly: "My parents have lived happily together for thirty-five years."

Love stories, mystery stories and adventure provide the favorite reading of the girls. A few expressed the preference for biography and more serious works but these were in the minority.

Asked what hour they retired, most of the girls said: "In time to get eight hours' sleep." Other answers to this question ranged from nine o'clock to midnight. One said: "When the body feels the need."

One girl said that her favorite sport was "automobile walking;" another wrote in answer to "How do you spend your evenings?" "I don't, he does." Another said: "When not working, dancing"—which might be on a par with the postman who takes a walk on Sunday. Still another reply was "Hunting pleasure."

Among the stage names adopted by the girls are: Doris Klee, Marcia Kay, Rita Claire, Lotus Dear, Diana Verne, Betty Shawn and Gloria Stratton. But Sugar Geise, Betty Kiss and Darlean Ver Jean take their oath that the names are their own.

Larry Ceballos, famous New York dancing instructor and originator of stage spectacles, who has been drilling the First National girls in a number of big musical pictures, including "Sally," "Paris," "Little Johnny Jones" and "Nanette," explained why the old-type stage chorus girl cannot qualify, as a rule, for picture work.

"The spectator in a motion picture theatre always sits in the front row, regardless of where his seat may be," Ceballos explained. "In other words, he sees a musical show on the screen just as though he occupied the front row in a legitimate theatre, for the close-up and the loud

speaker bring the people on the screen almost into his lap.

"That is one reason why the screen demands youth. The camera eye picks up every blemish and every shortcoming, and magnifies them a thousand times in close-ups.

"Another reason is that the routine work demanded of the girls in the studios is much harder than on the stage. They must be working on one routine, while learning three or four more, at the same time.

"Many of our girls are of high school age, just from dancing schools and theatre prologues. They have to be young, ambitious and willing to work hard all the time. That is why the type of chorus girl has been changed by the singing and talking pictures."

Ceballos pointed out that of twenty-four girls who signed contracts with First National and Vitaphone Pictures when the dancing pictures first started, twenty-three recently resigned for another period, as indicating the ambitious type of girl who is now in pictures.

## POSTALS

Harry Hammond Beall sends us a postal from Banff, Canada, which is up in the Canadian Rockies, and informs us that he is enjoying his vacation very much.

"Ham" really was deserving of a vacation, for he is a tireless worker who puts everything into what he does.

## UNIONS ARE STILL RAPING ACTORS AS UNFAIR

Despite the fact that the struggle between the Actors' Equity Association and the motion picture producers has been interrupted, organized labor all over the United States is still keenly interested. Replies are still pouring in as a result of the letter sent out by J. W. Buzzell, of the Los Angeles Central Labor Council, in which he asked labor bodies to take action against certain motion picture players because of their attitude toward Equity.

Resolutions condemning Conrad Nagel, Clara Bow, Lionel Barrymore, Louise Dresser, Noah Beery and Marie Dressler have been passed by many labor councils. Within the past few days copies of such resolutions have been received at Equity headquarters from the Central Trades and Labor Council of Greater New York and vicinity, the State Federation of Labor of Minnesota, San Francisco Labor Council, Indianapolis Central Labor Union, Toledo Central Labor Union, Schenectady Trades Assembly, Yellowstone County Trades and Labor Assembly of Billings, Montana, San Diego Federated Trades, and the Central Labor Councils of Seattle and vicinity, San Bernardino, Long Beach, Wilkes-Barre, Pa., and many more.



# STORIES of the ROAD

By  
BERT LEVY

I first met Jim when we played on the same bill in Champaign, Ill. He was a fine lad and he showed me so much attention and consideration that I took a great liking to him and I'm sure he liked me, too. All he asked of me was that I should allow him to sit around with me while I worked in my hotel room after the show.

By degrees, he unburdened himself to me and we became so close that he would give me all his mother's letters to read. She was evidently a kindly old soul, wrapped up in Jim, her only child. She wrote to him almost daily warning him not to leave off his warm underclothing, to be careful of card games with strangers, to save his money and the hundred and one things that only a mother can warn a child against.

Jim hadn't been long in the show business. It seems that he won a dancing competition in his home town and had with the assistance of a booking office scout, become an actor over night. When I just met him, he had not been long enough at the game to have lost the wholesome influence of his upbringing in the little New Hampshire town where he was born and where he had lived all his life with a widowed mother. Off stage, he was absolutely unsophisticated—while professionally he had not yet become seasoned enough to steal bows. Our routes were the same for a few weeks and when we reached Cedar Rapids he confided to me his first love affair.

It was the little cashier in the corner drug store who had won his heart and he begged me to "look her over" and advise him. I bought a tube of tooth paste and went to her window to pay the check. Her first words to me—was the same speech she had been making to vaudevillians who had wandered into the store for months past.

"I saw you at the show at yesterday's matinee—you were wonderful—the only act on the bill—the rest of the hams were dreadful."

Of course she didn't mean a word she said, it was just her way of "opening up" and kidding with the actors. Most of the regular vaudeville rounders were wise to her stuff and kidded her back—but—poor Jimmy believed that she had picked him out for her love and admiration and fell for her with a loud thud.

I summed her up as a typical small town flapper full of affection and deceit—in fact she was just a little bag of tricks, cheap ones at that.

I advised Jimmie accordingly but it was useless, for he had made up his mind that he would marry her before he left the town and he had it all cut and dried that I was to stand up with him at the city hall when the knot was tied. Far into the night, or rather the early morning, I argued with him against her but I was arguing with a deaf man.

"Meet her away from the cash desk and you'll fall for her yourself," said Jimmie.

And so, the following night at the coffee shop across the road from the depot, we sat on high stools against an alabaster counter awaiting the coming of Bernice—for that was her pretty name.

Bernice literally "blew" in, all dolled up, with a heavily lip-sticked mouth the color of crushed tomatoes. On each cheek she had gummed down, like a mammoth fish hook, a portion of her bobbed locks, her eyes were beaded and her—in fact she was all ready to go on.

With a baby-talk "Howdy" to everybody in the place she hopped on to a high stool and grabbing a celluloid covered bill-of-fare prepared to gratify the only ambition she had

in life—the ambition to eat.

She had no conversation excepting that between mouthfuls she would give utterance to her usual "Gee! You were the only act on the bill," hurled at each and every performer as they arrived, but most of them advised her to get some new material as everybody was using her stuff.

I was hoping that Bernice's insatiable appetite and her manner of administering to it would make a bad impression on Jimmie, but he just sat there gazing at her the way Anthony must have gazed at Cleopatra, and I felt that my battle for Jimmie and his mother were lost.

I made a final appeal to him in my

room at the hotel that night. We sat talking—or rather he sat talking about Bernice till almost dawn. I tried to tell him that there were millions of better girls in the world than her. I poured out all the knowledge I thought I possessed about women in an effort to convince him that the Almighty had given the humblest female of the species the power to make the wisest man look like a sucker and that Bernice was of the type that would make a sucker of him.

I tried to convince him that love was a beautiful thing that had to be cultivated and that the real thing didn't grow overnight out of an hour or two's cash desk acquaintance. I instanced the beautiful loves of Romeo and Juliet and others, but poor Jimmie looked at me with an expression which seemed to say: "I have never played on a bill with any of those acts."

The poor boy was hopelessly smitten and his odes and sonnets to the features of his loved one were boiled down to "some mouth," "Some eyes" and finally "Some Girl." In his short span of life he had covered no more than five middle-western towns yet he vehemently assured me that there wasn't another girl in the whole wide world that could hold a candle to his Bernice, and so it came to pass that I stood beside them at the city hall, as a witness to the ceremony that made them one.

\* \* \*

Our routes parted at the end of the week and I lost sight of Jimmie for months. I had but one letter from him about a week after his marriage on which he told me that he was "breaking-in" Bernice for his new act that was to be called "Bernice and Jimmie."

"I'm going to buy me a couple of nifty plush drops, some swell gowns for Bernice then spring the new offering on the big bookers and ask for a couple of hundred bucks more salary," his letter ran.

Then came a long silence. At midnight, last Monday, I wandered into a downtown cafe and who should rush at me from an adjoining table but Jimmie with a "Hello! Kid Bert, how's the old scout." Poor Jimmie, he had developed, in the short span of months since I saw him last, from an unsophisticated country lad into a typical high vaudevillian with all the latter's quaint vernacular.

"Say! Kid," he said, "I'm playing over at the — Theatre" (mentioning the name of a small suburban picture theatre). "I'm stopping the show every performance—you ought to catch me I'm a panic." I interrupted his monologue of self praise with due inquiry after his mother. He fidgeted uneasily, then stammered, "I haven't heard from mother—you see, I eh! I haven't written to her—I've been too busy."

"And Bernice, how is she?" I asked.

"Say!" he replied, "of all the dirty

(Continued on Page 16)

## UNIMPORTANT INTERVIEWS

(With Self-important People)

By BERT LEVY



Sir Luke Lucas, the distinguished British author, who arrived in Hollywood yesterday, handed the following carefully prepared statement to expectant newspapermen:

"I have discovered that the number of bones in a man's body only corresponds with the last three figures of his telephone number on very rare occasions."



# The Youngest Darling of the Screen



JEAN DARLING



# Pictures---Reviewed and Previewed

## Preview "Woman Trap"

Previewed at Paramount Studio.  
Directed by William Wellman.  
Supervised by B. P. Schulberg.

Cast: Hal Skelly, Evelyn Brent, Wm. B. Davidson, Effie Elleler, Guy Oliver, Leslie Fenton, Charles Giblyn, William Hummell.

An underworld picture, plus. It introduces to Paramount patrons a new actor whose dramatic moments are reminiscent of Walter Huston, who leaped to talkie fame via "Gentlemen of the Press." The feminine angle is handled by Evelyn Brent in typical Brent manner.

In this production supervisor Schulberg very evidently made an attempt to pile drama upon drama until the audience could stand no more. The accidental blinding of a dearly loved mother by her own son is followed by telling her that her youngest boy, serving time in a penitentiary, is dead. Gripping episode number three forces a detective captain to arrest his own brother for murder; and thrill number four is the suicide of the guilty one, to clear the atmosphere for a satisfying ending of the story.

Director Wellman made the most of the drama. Sound and camera work are all that one reasonably could expect.

The principals in this feature will win the respect of audiences because they are good troupers and put the slugging "punch" where called for by specifications. If the powers that be over at Paramount started out to make a film that would be underworld, plus, they had the players to do it with. No doubt the artists, if allowed, would have sidestepped the "plus." The whole thing is overdone.

Evelyn Brent is—Evelyn Brent, and that means good. Hal Skelly, who reminds us of Huston, may take that for what it means—that he is just that kind of an artist. We hope to see more of him—straight, not in comedy.

Pluck a little posey and hand it to Effie Elleler, who plays the mother part. This little lady's characterization of the Irish mother of two sons, one good and one bad, was a gem of art. She is an actress whose very evident talent should find a long-term contract with Paramount. They need her. We just know she is versatile, capable of meeting any demand.

Chester Morris, who plays Ray Malone, the bad son, strikes us as a mighty good young leading man. Another one for the Paramount family.

This underworld, plus, picture has more punches than Max Schmelling, and for that reason will appeal to that large class of our citizenry who like to see the loser take it "on the lug." It is that kind of entertainment.

JOHN HALL.

## Preview "Kibitzer"

Paramount-Famous-Lasky.  
Previewed, West Lake Theatre.  
Edward Sloman, director.

Lazarus	Harry Green
Josie Lazarus	Mary Brian
Eddie Brown	Neil Hamilton
James Livingston	Albert Gran
Bert	David Newell
Klaus	Eugene Palette
McGinty	Guy Oliver
Meyer	Tenen Holtz
Kikapoupoulos	Henry Fink
Yankell	Lee Kohlmer

To find out the real interpretation of a "Kibitzer," take a slant at Edward Sloman's latest production at Paramount, previewed last week at the Fox Westlake Theatre.

In this delightful "all-dialogue-dialect" picture, Sloman has brought out the seemingly impossible impossibilities of the much chagrined Hebrew-American dialect in a manner that must have demanded painstaking effort to reproduce. He has scored another triumph for Paramount-Famous-Lasky which will decidedly tell at the time-worn B. O. thermometers of the exhibitors throughout the country.

"Kibitzer" is another one that will universally be accepted and thoroughly enjoyed, because of its unusual but truthful portrayal of the characters in this mixed melee of "kibitzing" with stocks, bonds and other people's money.

Harry Green, as Lazarus, of course, cops the feature role. Doing all of the "kibitzing" and most of the talking. His execution, despite the intricate and delicate "mike," makes him understood in his best and "natural" manner. One would think that Mr. Green had lived his part, so perfect is he in microphonic delivery of the dialect.

More should be seen and heard of Harry Green in other scripts which can be prepared for the man, instead of the man for the part. He is an actor. His expressions and antics are excruciatingly funny. His dialogue-dialect, perfect.

Mary Brian as "Josie" fared well. Miss Brian is fortunately fitted for almost any picture demanding the demure and subtle—yet "strong," as in her "Kibitzer" part.

Neil Hamilton commanded unusual applause at the preview. He is not hard to look at and his English is faultlessly correct.

Albert Gran as Jim Livingston proved to be somewhat of a mystery. His acting and speech was not forced, and the character in which he was cast kept the spectators in doubt. Sloman did well with Mr. Gran. He is a good looker, decidedly the "matinee type" and with that matter of fact attitude. Albert Gran in "Kibitzer" is as good as his name.

Henry Fink as the wop, "Kikapoupoulos," struck the humorous chord of the first showing's patrons. His facial expressions and his unexaggerated dialect helped wonderfully.

Eugene Palette, Guy Oliver, David Newell, Tenen Holtz and Lee Kohlmer deserve praise for their small but

## Review "The Sap"

Starring Taylor Holmes.  
At the President Theatre.  
Presented by the Henry Duffy Players.

What George Bancroft's infectious laugh is to the screen, Taylor Holmes' guffaw is to the footlights—but wait a minute, dear fans; don't get it into your head that Taylor's craft is confined only to a risible asset—not on your Aunt Lucy's life. To our way of thinking, Holmes today bodies more up to the Nat Goodwin subtly spontaneous style of humor than any other of his thespic yokefellows.

While sitting through his smooth performance of "The Sap" last Sunday night, we were conscious of a gradual awakening to the ripening mellowness of his art—an art that has moved on with a sure and steady stride since the days of "No, No, Nanette." Although "The Sap" is small-town stuff, it affords Holmes ample opportunity to let a flash of wisdom dart, now and then, through the antics and tomfoolery of a reputed saphead.

He takes the character of a no-account dreamer that has placed himself as a sort of drag on a small family, whose main support is a young bank clerk stumbling along on eighteen bucks a week. The clerk finally swings the old embezzling gag and its rub against the stock market. Then the cashier is involved. Canada stares the two in the face, but "The Sap," in an inspired moment, hits upon a plan whereby everything is righted, and in the end he is canonized as the noblest Roman of them all.

The play is nothing but three acts of dialogue—but, oh, what dialogue!—most of it dripping in rib-tickling profusion from the clownish lips of "The Sap"! Its comic flavor keeps the auditors in a continual flutter of laughter. Holmes dominates the play at all times. Good performances are turned in by Bernice Elliott, Grace Cooper, Norma Drew, Allen Connor, Ben Taggart and Frederick Wallace. Don't miss seeing this comedy, for unless you are a misanthrope, you will almost chuckle your head off for two straight hours.

ED O'MALLEY.

effective parts in this rampage of dialectuous language. The house enjoyed them thoroughly.

But back to Edward Sloman.

This director seems to understand the human intellect as a mass. His psychology on life and his direction in previous pictures have proved his unmistakable deep understanding of the makeup of people. Draped around every one of his previous pictures has been just enough of that sob stuff to help. In "Kibitzer" he proved his mettle as a director of "mass laughology," that unmistakable box-office barometer and forecast. "Will they come back?"

They will for more pictures like "Kibitzer."

MAC McNEILL.

## Preview "Embarrassing Moments"

Shown at Belmont Theatre.  
Directed by Wm. J. Craft.  
Dialogue and titles by Albert de Mond.

Scenario by Earl Snell-Gladys Lehman.

Author—Earl Snell.

Cameraman—Arthur Todd.

If you are planning to have a pseudo-husband don't choose one with an outrageous name like "Thadeous Cruinshank." There might be a very charming person with that nom-de-plume and then all sorts of complications are sure to arise. This is exactly what happens in "Embarrassing Moments."

Reginald Denny has a voice that pleases and will not disappoint his numerous fans. The story doesn't give him much to do, but he does the little he has to do in usual "Dennyish" manner, which means "he puts it over."

Otis Harlan and Virginia Sales run close for the comedy honors. They both provide a great number of the laughs, abundant throughout the picture.

William Austin is again his usual inimitable self and is well-selected as the "straight-laced" fiancée of Merna Kennedy, who is jilted. He is sure to be an asset in any cast.

Merna Kennedy, as the girl who pretends to have had a trial marriage with "Thadeous Cruinshank" in order not to marry Austin, is pleasing. Greta Gransted is a clever little actress and does well, and so does Mary Foy, who completes the cast.

"Embarrassing Moments" is marred by loud music interfering with the spoken lines.

Denny has not found a story wholly suitable, but there are plenty of laughs (supplied by Al de Mond's dialogue) to amuse those looking for light entertainment.

CECILLE MILLER.

## VISAROFF BUSY

Since returning from New York several weeks ago, Michael Visaroff, character actor, has played in several important productions, outstanding among which have been "Illusion" for Paramount and "Disraeli" for Warner Brothers. The former featured Charles Rogers and Nancy Carroll and was directed by Lothar Mendes, while the latter was a George Arliss starring production with Al Green wielding the megaphone. Visaroff's featured role in the latter picture was that of the Russian ambassador.

Mr. Visaroff will be remembered as having playing the part of the Italian in "We Americans" for Universal. He also appeared in "The Last Command," "The Night Bird" and "Two Arabian Nights."

With the advent of the talking pictures, Mr. Visaroff's slight accent has been in great demand, since he not only looks the roles he is cast to play, but is able to speak them realistically as well.



## Sammy Clicks at M-G-M

Training an entire chorus hand-picked from an army of raw dancing recruits, Sammy Lee is staging two of the most colorful stage spectacles ever produced for Metro-Goldwyn-Mayer's big "Road Show" musical movie.

This is Lee's second special production assignment since leaving the New York revue field for the screen, his first triumph having been "Hollywood Revue of 1929" in which his "Big Brass Band" and "Singin' in the Main" members were given uniform and critical praise.

In the new backstage talkie which Charles F. (Chuck) Reisner is screening, Lee conceived the staging and dance ensembles for spectacular numbers in which Bessie Love, Charles King, Marie Dressler, Polly Moran, Jack Benny and Nita Martan are featured. They are the "Everybody Tap" and "Happy Days Are Here Again" numbers for Technicolor filming.

Lee trained his chorus for two months before production on the film began and broke in a male dancing team to work with Miss Love, establishing a novel tap routine combining it with his ensemble work.

## Hungate Leaves Standard

Pierre Hungate, who has for many years been affiliated with the Standard Casting Directory, is soon to sever his connections with the organization, according to an announcement made yesterday. Mr. Hungate's present capacity is that of manager of the staff of representatives.

Mr. Hungate had no statement to make yesterday concerning his plans for the future. He expects to take a long and hard-earned vacation for several weeks, after which he will announce his new affiliation.

## BOBBY VERNON IS DICKERING WITH FEATURE-SHORT PRODUCERS

Since returning from Catalina, where he has been enjoying a short vacation with his family, Bobby Vernon has been busy dickering with feature-length and short-reel producers for a long-term contract, since he has completed his contract of 11 years with Al E. and Chas. H. Christie.

Bobby Vernon originally began his career as a vaudevillian, doing a double act in vaudeville. Sid Grauman and his Dad were responsible for him giving up his career as a newsboy in San Francisco, where he was known as "Buttons," the singing newsboy, the sensation of the Bay City.

In later years he became one of the stock actors with Kolb and Dill, and after three years with them, one night Max Dill broke his leg while on the stage, and Bobby took up his part the following night and played as the comedy foil to Mr. Kolb, and San Franciscoites talked about the 16-year-old boy who was made a star overnight, and held down the post until the famous comedian returned to his role from the hospital.

# An Interview with Max Haasman

## By Fanya Graham

Born in Java, educated in Germany, Max Haasman, young motion picture technical director, artist and writer, has an historical, a geographical and an intellectual background which many men, older in years and presumably in experience, would do well to take advantage of.

This young technical director knows



Max Haasman

the picture game from A to Z—or more accurately, from Hollywood to Java. He has played an important part in the making of pictures both there and here, he as a writer and technical director, and there as a full-fledged director.

It was when Haasman was under contract to Metro-Goldwyn-Mayer several years ago, working on "Wild Orchids" and "Across to Singapore," that he was offered the opportunity to direct pictures for the Mansing Film Company, a Javanese motion picture organization. Born deep in the jungles of Java, where his father was consul for Finland, young Max

knew the island as only those born and bred there can know it. He could select locales with the unerring eye of one native-born; he knew the temperament of his actors and of his audiences to be.

Haasman was in Java from April, 1928, until just a few short weeks ago. His most recent picture, and perhaps the most outstanding which he made there, was "Resia-Boro-Boe-doer," which is now being shown throughout Java. The film is based on an original story of his own which had previously appeared in a leading Javanese newspaper. It is slated for release throughout the entire Orient.

But Hollywood is, after all, the capital of the film industry, and of what significance is experience if it cannot be used to advantage here in the heart of picture-making? Evidently young Haasman felt this way about it, because no sooner was he free than he came to Hollywood intent upon finding some niche in the industry where his experience and knowledge would prove invaluable in the making of pictures.

In addition to his several other achievements, Max Haasman is able to read, write and talk six different languages—English, Javanese, Dutch, German, Malay and French. He has found it necessary in the making of pictures in Java to use as many as four of these languages at a time in order that his staff and his casts might all understand his directions. Imagine a hero making love in Javanese to a heroine who responds in Malay, while a director spouts German!

One wonders in just what capacity Haasman would appear to best advantage. He has had directorial experience, he has written originals, to say nothing of several years of newspaper work; he has studied cinematography under the foremost German authorities. He is young, versatile, alert and able.

FANYA GRAHAM.

## TO SUPERVISE

David Bennett, one of New York's foremost dance directors, has been signed by Paramount to supervise all dance numbers in that organization's talking productions.

Bennett staged dances for "Rose Marie," "Sonny," "Kid Boots," "Sally," the Earl Carroll "Vanities," Hammerstein productions, Fred Stone shows, the original "Charlot's Revue" and several Will Rogers productions.

Bennett is now holding daily try-outs at the Paramount studios for girl dancers.

## WRITING

John Manker Watters, prominent playwright and author of "Burlesque," one of the biggest stage successes of the past generation, is writing another stage play, the film and dialogue rights of which have already been purchased by Carl Laemmle, general manager of Universal. Watters is now under contract to the latter organization.

## CROSS-EYES NOW BARRED ON STUDIO STAGES

Knock-kneed extra players have been joined by companions in misfortune, so far as entry into talking motion pictures is concerned. The cross-eyed chorus girl, it was revealed yesterday, has as little opportunity in Hollywood as her audible-kneed sister.

Not that crossed eyes disturb the microphones. They do not, but they have the misfortune to upset the equilibrium of players schooled in the lore of stage superstitions.

That this superstition about the cross-eyed chorine is not regarded lightly was evidenced by the careful scrutiny given girls of the chorus who appear in Paramount's all-dialogue musical play, "Sweetie." ..... The director was inclined to forego this inspection of the optical equipment of the beauties picked for the chorus. Not so Nancy Carroll, Jack Oakie and Helen Kane. These graduates of the musical stage were so positive in their declarations that a cross-eyed chorine would bring bad luck to the show that they won the director over to their viewpoint.

## WORKING

To come to Los Angeles with only a vacation in mind, and to land—head-first—into a big featured movie within two days, is the interesting experience just enjoyed by Etheline Terry, famous prima donna of such outstanding musical shows as "Rio Rita" and "Kid Boots."

The casting of Miss Terry ends the long search of Director William Nigh for an "Ardis," the featured feminine role of "Lord Byron of Broadway," the new talking comedy with music which has just gone into production at Metro-Goldwyn-Mayer.

## CAST IN "CHILDREN"

William Austin has been cast for a featured role in the scheduled Paramount talking picture, "The Children," a filmization of Edith Wharton's novel.

## THE WRITERS CLUB TO RESUME SOON

There will be a resumption of the popular play nights at the Writers, dates to be announced shortly, following a month's cessation of activities. The club has undergone extensive renovations recently. All the furniture in the lobby has been freshly upholstered, there has been painting and papering, so that everything is in readiness for the opening of the fall season in the social life. The attractive dining porch is always filled during the week and many of the members make it a constant practice to entertain at dinner on Sunday night. Guest cards this month were given to the following: The Misses Ruth Roland, Betty Burbidge, Grace Stafford, Virginia Cleary, Camille Rovel, Virginia Sale; Messrs. John B. Lital, Harrison Ford, Shep Camp, Neil Caldwell, Robert L. Stevenson, Carlton Stockdale, L. J. O'Connor, Harry Arras, Lou Harsh, Robert Vignola, Frederick Burt, and Clifford Brooke.

## JOHN CONSIDINE, JR., WRITES "SEA TANG"

One of the best-known film executive has turned author and launched plans for the first big all-dialogue sea picture.

The executive-writer is John W. Considine, Jr., general production manager at the United Artists studio, and his original story is "Sea Tang," which the Joseph M. Schenck organization is announcing as one of the United Artists specials for future release.

Considine's first activity when he stepped from author back into his permanent role of production chief was the selection of William Anthony McGuire, noted playwright and stage producer, to prepare the dialogue and assist in the actual making of the salt-water talkie. McGuire authored "Twelve Miles Out," "Six Cylinder Love" and many other plays and stories that achieved screen success, and more recently supervised the production of the Ziegfeld spectacle, "Show Girl," in New York.



# The MOVING MOVIE THRONG

By John Hall

Is the motion picture industry dangerously prosperous?

"Certainly not!" yells the man with the money. "Are you sore because you have no 'dough'?"

The reply of the prosperous one is not ALL imagination. In fact, it is what one expects from people with money. It is typical.

Time was, not so long ago, when the keynote of the American drama was that famous line in an old melodrama: "Rags are royal raiment when worn for virtue's sake." Try it today. It would create a riot in any theatre—a riot of laughter.

Many elderly Thespians now pounding the hot pavements of Hollywood can remember when those words, dramatically spoken by the persecuted heroine, created a pandemonium of honest cheers in orchestra and gallery alike. The triumph of virtue over villainy was the VITAL work of the drama.

The change in the attitude of the people has taken place during the last twenty years. Asking "why?" will create another roar of merry laughter—among the "guys with the 'dough'." Since the "guys with the 'dough'" are in control of the American theatre, the question "Why rotten plays?" may not be the joke it seems.

There is great prosperity in the theatre—the picture theatre—and some of the legitimate theatres are wearing the "royal raiment" of rags indicative of virtue; a refusal to surrender the national dramatic ideals of the American people.

"Ha! ha!" laugh the "guys with the 'dough'." "Broke because they won't give the people what they want. We give them what they want; that's why we have the 'dough'." And the argument is typical. Giving the people what they want (no matter what they want) is profitable. But now and then the people cry for a few heads. And this is typical of the people. Some men never think of that.

Prosperity is a wonderful thing; but, like all things human, it has its compensating obligations. Some men never think of that. And when the "guys with the 'dough'" forget compensation, at that precise moment their prosperity becomes exceedingly dangerous. Yes; it is a bit beyond the minds of some of the "guys with the 'dough'"; but circumstances, as usual, inevitably bring understanding.

Prosperity becomes dangerous to its possessors when the people, who get "what they want," suddenly decide to share the prosperity. When this happens, the prosperous as suddenly realize that they have rights to defend. And the people, who usually get "what they want" (if we are to believe the prosperous who get

rich giving the people what they want), become "outside influences" inimical to the industry affected.

"As producers, we regard ourselves merely as the medium through which the public decides which of the actors and actresses shall be presented for their entertainment."

So writes the president of the Association of Motion Picture Producers. It is a sane recognition of the deciding power of the public, which includes several thousand people belonging to Equity, an association of actors.

Yes, Mr. De Mille. Yes; you are right. You are the president of the Association of Motion Picture Producers. If there is a president of an Association of Motion Picture Actors, we never heard of him. Why there is no such person to COMPENSATE for YOUR title we do not know. That there SHOULD be such a balancing official, such a COMPENSATING agent, is beyond sensible argument. He would represent the PUBLIC you so wisely defer to. In the absence of this compensating factor there is no EQUITY.

A lot of Americans would like to know why and how American dramatic culture has fallen from virtue to harlotry and licentious "sophistication." Why legs are of more cultural value than decently attired players, and why bedrooms and bathrooms are more refining than drawing rooms and plain homes without drawing rooms; why a gold-digger soaked in gin means more culturally than a decent girl?

Prosperity won at the expense of the intellectual decadence of a people is the prosperity of the gambling house; gloriously great in the flood, and strewn with the debris of the wreckage of the "satisfied" when the tide recedes. When the pendulum swings the other way it strikes with devastating force. These things happen when controlling forces destroy "outside influences. There is no balance.

Who speaks for the people? The people have tried to speak for themselves. They have tried to form a representative group, and they have been refused that right. Good politics; wise business procedure, say: "Give the people a voice." Giving the people in Hollywood a voice creates an army of several thousand DEFENDERS, to fight when real "outside influences" in the form of federal control and fanatical censorship come to Hollywood.

Has anyone thought of this?

## OUR NATIONAL BIRD

The old chuck wagon is a flivver now,  
And the longhorn bows to the white-face cow.  
The Bird of Freedom sings a tenor note,  
And the big-horn flees from the nan-

nygoat.

The hen, we are told, is our national bird:

The turkey second: the Eagle a measly third.

Gone is the day of the hard-b'iled galoot,

Stampeded helter-skelter by the liz-zie's toot.

Two-gun men of a former day  
Face two-gun women—and run away.  
The long-haired gal and the long-horn cow

Are gone from here with the one-horse plow.

The nine o'clock gal and her bashful beau  
Are busy with a midnight necking show.  
The old-fashioned ma and the old-fashioned pa  
Are rejuvenating joints at a foreign Spa.

Half are "wet": many are "dry":  
The man who drinks is ready to die.  
If he drinks and lives and rides away—  
The "Dry" agent's bullet ends his day.

What once was a breed of men with guts  
Is turning to a horde of spineless mutts.  
Fit emblem here, a barnyard bird,  
With the lordly Eagle a shame-faced third.

The Bird of Freedom, from his lofty crag,  
Looks down on a world with a "canned heat" jag.  
Fit subjects such for the lowly hen;  
No such breed in the Eagle's ken.

Proud, defiant, courageous and bold,  
Is the way of the Eagle; in tale and song told.  
Royal emblem of such, he proudly soars  
O'er mightiest peaks and green-clad moors.

Sky Monarch bold; High Lord of the blue,  
Man's lagging soul looks up to you.  
Your regal majesty adorns his shield:  
Your defiant heart tells him ne'er to yield.

'Gainst all foes in your sun-blazed sky,  
Royal Monarch you, to rule or die.  
With proud defiance you meet the foe;  
In courageous combat, you hurl him below.

Yours is the spirit all men seek:  
Yours is the soul inspiring the meek.  
Yours is the way all men would do—  
If they had the soul that God gave you.

The Bird of Freedom we call our own,  
From our decadent midst has silently flown.

He leaves us flat in our mutt-proof pen,  
'Neath the fearsome eye of the barn-yard hen.

## CAST AS HEAVY IN "ROPES"

Robert Ellis, whose most recent picture is "Tonight At Twelve," Universal's all-talking adaptation of Owen Davis' stage play, featuring Madge Bellamy, has been cast for the "heavy" role in "Ropes," forthcoming Universal picture starring Mary Nolan.

"Ropes," from a story by Wilbur Daniel Steel, will be directed by Harry Pollard, who made "Tonight At Twelve."

## SIGNS WITH "U"

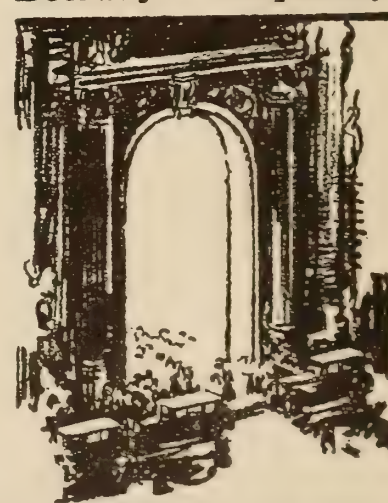
Harry Cording was signed by Universal for Director Paul Fejos' next production, "Le Marseillaise," playing the part of Le Bruin, featuring Laura La Plante and John Boles.

## GRANTED

Tobis-Klangfilm, of Germany, has been granted a permanent injunction against RCA in Zurich, Switzerland, according to Milton Diamond, representing Klangfilm in America.

This action occurred during the first performance of a Fox film being shown over RCA Photophone apparatus and is indication of the fact that the German company intends to bar not only Western Electric but all affiliated companies from Europe. It will be at least two years before an appeal can be heard.

## THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp... these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

## THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



## Preview

**"A Texan's Honor"**

Previewed at Loma Theatre, Burbank.  
Produced by J. Charles Davis Productions.  
Written, Directed and Edited by Bruce Mitchell.

Sound recording under the direction of Ralph Like of Telefilm.  
Photographer, Paul H. Allen.  
Script, Brownie Mitchell.  
Assistant Director, James Troup.

It commences to look like the Westerns are not dead after all for here we have J. Charles Davis exhibiting the first of a series of stories of the plains in which three of his stars appear in a 100% talking production.

Yakima Canutt leads the trio in this one and does it in a very workman-like manner. He is aided and abetted by Vonceil Viking and Art Mix, while others who give extra fine performances are Fontaine LaRue, H. B. Carpenter, Robert Walker, Frank Rice, R. G. Ricks, Charles Miller and others.

Things happen so fast that when the picture ends, you think you have been looking at a ten-reel picture instead of a five reeler. Some great horsemanship is revealed by these Western stars.

We feel that with a little more experience in the art of making 'Talkies,' this series will command the attention of the best of them and we advise everyone to keep their eye on the output of this newest organization for they will do much to pick up the strings left loose as far as Western pictures are concerned, with the retirement of Tom Mix, Buck Jones and others who were idols of Western picture lovers.

HARRY BURNS.

## AT LOEW'S STATE

"Words and Music," an all-talkie, singing, dancing ox Movietone musical revue, will be the feature attraction at Loew's State Theatre beginning Sunday, September 1. Principals, bit players and chorus are all in their teens or early twenties, and they surely put dash and snap into their performances. Davis Percy, who won high praise in the "Fox Movietone Follies of 1929," plays the leading role opposite Lois Moran. Lois sings, talks and dances, revealing talent that should be a pleasing surprise to film fans who have seen her only in dramatic productions. Other well-known players in the cast are Helen Twelvetrees, Elizabeth Patterson, Frank Albertson, William Orlamond and Duke Morrison. In addition, there is a dazzling array of campus beauties and handsome young undergraduates. The film is snappy and full of fast-fire action, with Lois Moran seen at her best. Fanchon and Marco's current stage offering is their "Columbia," featuring Rome and Gaut, Billy

## BALLET MECANIQUE FOR "LILIES OF THE FIELD," ROY MACK BROUGHT FROM ENGLAND TO STAGE THIS NUMBER

Fifty dancing girls, thirty-five musicians, and three hundred extras are appearing in a big New York roof-garden scene in "Lilies of the Field," Corinne Griffith's first all-talking picture now in production at the First National studios, with Alexander Korda at the megaphone. For these cafe sequences, Roy Mack, who staged "Mr. Cinders," the outstanding success of the London theatrical season at the Adelphi Theatre, has been brought to Hollywood from England to put on special spectacular cabaret numbers, including the Ballet Mecanique, originated by Mr. Korda, with music by Leonardi.

This ballet has for its theme different types of speed, and the girls represent cogs, wheels, nuts, cylinders, and various other mechanical parts which go into the making of engines of all kinds. The men represent robots in unique costumes of metal which conceal their heads under pipes, their arms and legs also being covered with jointed pipes. The entire elaborate background is in constant motion, being made of black and silver chiffon wheels varying in size from eight to fifty feet in circumference. As the wheels revolve in one direction, acrobatic dancers do card wheels in another direction, the robots sway back and forth in mechanical rhythm and the entire stage is a riot of motion, while Milton Charles sings a song entitled "Speed," especially written for this number by Clary, Madgson and Washington.

The costumes of the ballet girls and the five show girls, designed by Edward Stevenson, are triumphs of originality. Jean Bary symbolizes Flame in a flame-colored gown of sequins and a tall headpiece with irregular lines radiating out in every direction to represent flame. Eve Southern in a black and silver costume personates Wheels, with her arms straightened out to form the middle spoke and fastened into an enormous wheel which encompasses her head. Betty Boyd represents Electricity with black, zig-zag lines on her silver costume and headpiece of thick wires shaped like a flash of lightning. Rita LeRoy and Virginia Bruce are Mechanisms in modernistic gowns of circles, triangles and cylinders.

The ballet finishes up with a racing automobile which, through a trick effect, grows larger and larger as it nears the audience, until the headlights from tiny specks in the distance before twenty feet high. Perched on top of the radiator front and representing a radiator-cap is Corinne Griffith in silver tights with wings on her ankles, shoulders and forehead, looking precisely like a solid silver figure on an automobile. This will be the first time in Miss Griffith's long and varied career that she has ever appeared on the screen in tights.

The Ballet Mecanique is said to be the most original and pretentious night club number ever presented on any screen. It is the quintessence of motion in motion pictures.

## STORIES of the ROAD

(Continued from Page 11)

four-flushers she was the champ. She was 'all wet' and I'm all 'washed up' with her. All you told me about women was 'the goods' and I'm off 'em for life. When it comes to dames I'm the wisest guy in show business and I'm through, I'm telling you."

"Isn't she with you?" I asked as he paused for breath.

"No! I'm all washed-up with her, I'm telling you. She teamed up with a property man who was working in a dog act and they copped the act I was framing up for me and her and they're working the Pan time. I'll never trust another skirt as long as I live—they're all alike—none of

Rolls, Maxine Evelyn, Eddie Clark, and the Sunkist Beauties.

'em on the level—they're all a lot of —."

\* \* \*

"Sit down here with me, Jimmie, and tell me all about it," I said.

"I can't," he replied.

"Come on over and sit with us—I want you to meet one of the prettiest dames you ever lamped—there she is—the one at the end table. Say! isn't she a peach—they don't make 'em finer—I'm breaking her in for my new act—I'm calling it 'Alice and Jimmie'—I'm going to buy me a couple of nifty plush drops and fit Alice out like a queen—when the big bookers get a look at her a couple of hundred berries more a week are going to fall right into my lap—I—"

And so it goes.

## BEWARE

The Actors' Equity Association has been informed that persons claiming to represent the "Public Safety Department" of the Association are soliciting money in its name. Such solicitations are wholly unauthorized and illegal. No such department exists and the only person authorized to transact business for the Actors' Equity Association is Charles Miller, its Western representative, at No. 6412 Hollywood Boulevard.

## Preview "Oh Yeah!"

Previewed at the Alexander Theatre, Glendale.

Produced by William Sistrom, all-talkie.

Directed by Tay Garnett.

Dialogue by Tay Garnett and Jas. Gleason.

Photography by Art Miller.

Recorded by the R. C. A. Telephone System.

Cast: Robert Armstrong, James Gleason, Zasu Pitts, Patricia Caron, Frank Hagney, Budd Fine and Tom Tyler.

"Oh, Yeah" is a cracking good comedy, which brings two funsters together that should be difficult to match—Messrs. Armstrong and Gleason. Robert Armstrong is one of the most versatile actors on the screen, and in "Oh Yeah" he repeats the success he achieved as a bumptious reporter in "Big News." James Gleason has much of the humorous abandon of Clyde Cook and can already be classed as one of the silver sheet's leading funny men.

In "Oh Yeah" the two impersonate a team of railway boomers or natural knockabout vagabonds. Their box-car existence is punctuated with a love affair at a jerkwater station, where they succeed in getting employment with a railway company. Here it is that Dude (Armstrong) falls for a feminine charmer, Pinkey (Patricia Caron), who has charge of the employes' mess hall, and Dusty (Gleason) throws the matrimonial bug into The Elk's (Zasu Pitts) ear. A double marriage is about to be consummated when Dude is suddenly accused of robbing a fellow-workman.

Although perfectly innocent, Pinkey casts him off and he and Dusty (who swings with his buddy) take to the box cars again. Lady Luck, however, brings the four together again through a railway smashup, in which Dude and Dusty prove themselves heroes, and all ends well. The sequences are fraught with sidesplitting gags, wisecracks and droll situations, and the finale is given a melodramatic thrill by two empty cars running wild downgrade as the limited express booms along in the distance on the same track. Director Garnett displays a deft hand in handling this situation, and his work throughout was uniformly clever. Art Miller maneuvered the camera with rare skill.

One of the outstanding features of this picture is Zasu Pitts' portrayal of "The Elk." Her dry, even-toned drawl and immobile features, as she lets loose an ever-flowing stream of homely, small talk and ludicrous banter, have hardly ever been paralleled on the screen. Miss Caron's Pinkey was suavely convincing. Armstrong and Gleason are a superb comedy team, and we should like to see them carry on in other all-talkie efforts. Judging from the way the paid customers laughed their heads off at the Alexander preview, it is easy to pre-empt a big box-office appeal for "Oh Yeah." ED O'MALLEY.

Trem Carr, well known independent producer, who rented space at the Darmour-RKO studio, has started his first production of a sound and dialogue picture.

# EARLE WALLACE

Teacher of Many of America's Most Famous Dancers and  
Dance Producer of Note

ORIGINAL CREATIONS STAGED ON SHORT NOTICE  
JAZZ OR CLASSICAL AUTHENTIC PERIOD DANCES  
OR MODERN TAP AND ACROBATIC ROUTINES

# EARLE WALLACE

STUDIOS OF STAGE DANCING

Belmont Theatre Building, First and Vermont

EX. 1196



# Theatre, Vaudeville and Melody

## TUNEFUL TALKER TUNES : : : :

Songs and theme music for Universal pictures are to be selected in the future by vote of a special committee consisting of a representative from each department at Universal, from the common laborer to the highest executive, under a new system announced by Carl Laemmle, Jr., general manager of Universal pictures.

The committee will meet once a week to listen to original songs and music submitted to David Broekman, general director of music at Universal. This committee will consist each week of a different executive, director, film cutter, actor, production manager, assistant manager, electrician, cameraman, scenario writer, carpenter and laborer. Every division of work at the Universal studios will have its representative.

The songs and musical numbers will be played to this committee without their knowing the identity of the composer. Then a vote will be taken to determine the appeal of each offering. In this manner Mr. Laemmle and Mr. Broekman expect to be guided in the selection of songs and music which have a general appeal to all classes of character and personality. The idea being that they will in this way preview songs and get a natural reaction of a cross section of the public.

The featured song number in Warner Bros. biggest Vitaphone special, "Show of Shows," will be "Lady Luck," an announcement this week from the Warner Studio says. Ray Perkins, head of the studio's theme song department, is the composer of the number which will be sung by several of the hundred stars in the revue. When "Show of Shows" is ready for release, "Lady Luck" and the other pieces in its score will be published by M. Witmark & Sons.

Ted Lewis and his Band are featured in the portion of the Vitaphone special, "Show of Shows,"

## AROUND THE SHOWS WITH THE OLD VAUDEVILLIAN

(After the Style of K. C. B.)

It seems to the old  
Vaudevillian that the  
Joy of the current  
Orpheum Bill is the  
Splendid comeback staged  
By Carter De Haven, with  
His fine son and stunning  
Daughter. The son reminds  
The writer of his Dad in  
The heyday of his success,  
While the pretty and  
Modestly attired daughter  
Is a delightful reminder  
Of her sweet mother  
At her best.  
The Old Vaudevillian,  
(Together with "Mother,"  
Our wife) confesses to  
Tears in the eyes at the  
Sight of Carter's boy  
And girl. They revived  
Memories. The De Haven  
Offering is a credit  
To vaudeville, clean,  
Wholesome, classy and,  
A refreshing change  
From some risqué acts  
On recent bills.  
Our old friends  
The Le Grohs are the  
Same thorough artists  
As of yore. They are  
Followed by Cora Green,  
Whose last song—a  
so-called "Hot Number"  
Was distasteful to the  
Discriminating among  
The audience. The public  
Is heartily tired of  
"Hot stuff," especially

which was filmed this week at the Warner Studio. The presentation consists of a pirates' den background. Ten well known screen villains appear in the same sequence, namely Noah Beery, Tully Marshall, Wheeler Oakman, Bull Montana, Kalla Pasha, Johnny Arthur, Anders Randolph, Otto Matiesen, Jack Curtis and Philo McCollough. Actresses featured in this sketch include Carmel

When too sex-y.

Baby Blossom featured in  
Ray West's band act  
Suffered by comparison  
In the too recent  
Appearance of the genius  
Little Mitzi.

Conrad and Eddy pleased  
The audience immensely  
But there is a nose-blowing  
Hankerchief "bit" in their  
Offering which is unworthy  
Of Them.

Helen Kane went splendidly  
With the audience. In the  
Humble opinion of the writer  
Miss Kane is much over-rated.  
Greetings to our old friend  
The estimable Julius Tannen.  
Julius you are too wise to  
Take offence at a humble  
Suggestion from The  
Old Vaudevillian.

Discard your straw hat  
Whilst announcing. Firstly,  
It casts a shadow over half  
Your features, accentuating  
The glare from your eye-glasses,  
And secondly—well! you look  
Great in a Tuxedo—hatless.  
Anyway Julius, "old top," we  
Are delighted to observe that  
Your razor-edge wit is, as  
They say in Dear Old London,  
"Quite Undulled."

Felovis, European juggling  
Dilemma of the great W. C.  
Fields closed the show.  
'Tis The Old Vaudevillian,  
Bert Levy, speaking.  
I thank you.

Myers, Ruth Clifford, Sally Eilers,  
Viola Dana, Shirley Mason, Ethlyne  
Claire, Francis Lee and Julianne  
Johnston.

Charles Wakefield Cadman, now  
under contract as a composer to  
Fox Films, has written a number,  
"Song of Courage," which will be  
sung by John Garrick, leading man  
of "The Sky Hawk," directed by  
John G. Blystone.

Grand opera also is to play a  
part in "The Show of Shows," Warner  
Brothers' pretentious Vitaphone  
musical revue.

Alice Gentle, famous operatic star,  
is to render a selection from "Carmen"  
in the extravaganza according  
to Darryl Zanuck, associate execu-

tive, who is supervising director of  
the production.

The Silvers family are busy people in Hollywood these days.

Louis Silvers, director of the Vitaphone symphony orchestra at Warner Brothers, is busy scoring and creating music for Vitaphone productions, while his wife and brothers are busily engaged before the cameras and microphones.

Sid Silvers is appearing in a special front curtain comedy act with Frank Fay in "The Show of Shows," the Vitaphone musical revue, and Janet Adair, in private life the wife of Louis, is being featured with John Litel and Helen Ferguson in "Finders Keepers," a Vitaphone short feature being directed by Bryan Foy.

Irving Berlin, ace of popular song composers, is back in Hollywood to inject tuneful melodies into one of the biggest all-dialogue film extravaganzas planned for this year.

Coming direct from Europe, where he has been vacationing with his family, Berlin has plunged into work at the United Artists studios on special song numbers for Harry Richman's first motion picture, retitled "Play Boy" from the tentative "Song of Broadway." Berlin was responsible for the original story written for Richman's film debut, and when it came time to launch preliminary production plans, John W. Considine, Jr., general production executive at the United Artists studios, dispatched a rush cable to Europe that the composer's services were needed again by the Joseph M. Schenck enterprises.

The two principal song hits from Warner Brothers' Vitaphone production, "Is Everybody Happy?" have been recorded by Ted Lewis, the star, for the Columbia Phonograph Company which will cooperate with exhibitors in exploiting the numbers in their agencies from coast to coast. These two songs are "Wouldn't It Be Wonderful?" and "I'm the Medicine Man for the Blues." Both compositions are by Grant Clarke and Harry Akst. The sheet music will soon be published by M. Witmark & Sons.

Ann Greenway, whose "voice of gold" has recently made even blase Hollywood "sit up and listen," has been engaged by Harry Carroll to appear in his forthcoming pretentious review slated for opening at the Hollywood Music Box September 15 after a short run at San Diego. Miss Greenway will appear in several songs and numbers with Carroll personally.

MORE STARS  
THAN THERE ARE  
IN HEAVEN  
SINGING  
TALKING  
DANCING  
METRO GOLDWYN MAYER'S  
"HOLLYWOOD  
REVUE of 1929"  
TWICE DAILY 2<sup>15</sup> 8<sup>15</sup>  
GRAUMAN'S CHINESE THEATRE

COMING  
**EXCELATONE**  
H. M. HORKHEIMER, Pres.



# "Indes" Salv

# Just Where Does John M. Stahl Stand Today?

# Read Abram

Excerpts  
the Theatre  
Picture Thea  
tre Owners o

After 15 years or more of hard labor, as an actor, stage director, producer, director of cinema productions, and now as general manager of the Tiffany-Stahl Productions, where he is the main spoke in the wheels of this company's destinies, John M. Stahl is in the most unique position of any other producer on the West Coast.

It is well to pause occasionally  
ness of the industry of which we are  
eminent in the amusement field. The  
builders of the industry have been  
happiness, creating beauty and affor  
industry, producers, distributors and  
felicity.

So prolific is the inventive genius of the American people that we can not count on the tenure of its success. The American imagination may revert to some of the old ideas, and it may present a united front to the world, but the stability of the industry depend on the American people, and all it represents in terms of invention.

A national exhibitor association ing harmony and promoting stability itors of the country are given a voice choosing.

As a leader of one branch I would not have thought there was any question. I would represent my own constituency, but subservient to the party.

The Allied States Association of motion picture exhibitors is an organization devoted to the interest of the exploitation and oppression. It will gladly exploit the industry as a whole. Its aims can not be vindicated in the court of public opinion.

ATTEMPT: 01

Certain agents of other branches, principals, are opposing, by both fair means and foul, the efforts of the laborers. They have called to their aid a few sycophants, who have been doing their utmost to thwart the efforts of the laborers. They have attempted to exert economic pressure on the laborers, and have sought to avert the strike.

The only effect of these manipulations has been to make the owners of the country as the country at any time since our formation.

Much has been printed and said of radicals (the term Bolsheviki has been used) in the industry has built. These efforts are being made because they imply that they are uttering

I speak over the heads of these the great leaders of the industry on all matters affecting the industry for they will act to remedy definite abuses.

Our aims and aspirations are equality in the standard exhibition and the use of producer revenue to inter with the absence of an open-minded

These demands are fair on their  
the contrary, they provide the basis  
as they are denied, the exhibitors can  
disadvanetge.

## EXHIBITS

Certain far-sighted leaders have business partners. I am particularly been opened for the solution of one they will avail themselves of this op

The exhibitors not only must share the success of the undertaking, but they must stand along the line. Under these franchises is a coercive method of enforcing the rules. I will not be treated as license, and I shall influence each member to fully discharge his

Various theatrical and motion picture producers are snatching up all the big theatres and have even gone in for the smaller ones. With the present theatrical season such an unsettled one that the legitimate theatre owners have had their houses wired for "talkies" so that they can fall back on the oral films to help cut down their overhead, and the "talkies" for the first time find themselves as the salvation of the speaking stage. The leading vaudeville circuits who used to use the "movies" for fillers are now using them for their main attractions, and it is a case of buying and leasing every available theatre in order to keep the opposition out, and right now it is a question of who owns who and what about it? ...

There are all sorts of rumors afloat that a general shakeup is coming with the arrival here of Grant L. Cook, who represents the moneyed interests of the T-S organization, which controls the company, but this is as far from the truth as anything any one can think of, for if it wasn't for Mr. Stahl there wouldn't be any Tiffany-Stahl Corporation.

It is his name and standing in this profession these many years that made the whole deal possible, and remove the man who has built up this great institution, and you might just as well close the doors of the Sunset Studios, for it is the life of this man, his ability to make box office pictures for a price that no other company can compete with, that has placed them by leaps and bounds in the front ranks, and permitted the pact between the Allied States Exhibitors deal to be closed.

Tiffany-Stahl have announced a great program for the coming year, and it will take a man with the background and brains of John M. Stahl to put it over, and we know that the power that be, Messrs. Young and Cook, who, with Mr. Stahl, own and operate the Tiffany-Stahl Corporation, are too level headed and wise men to allow any personalities or other petty things to disrupt such an institution as Tiffany-Stahl is today.

The gossip mongers might just as well lock up their lips for once and all time and let the Tiffany-Stahl organization and John M. Stahl alone for ever and ever, and just watch 'em grow into what John M. Stahl has always had in mind—to-wit: **ONE OF THE BIGGEST AND MOST PROFITABLE ORGANIZATIONS OF ITS KIND MAKING PICTURES IN HOLLYWOOD.**

## THE INDEPENDENTS ARE AT LAST INDEPENDENT

The exhibitor who found himself on the outside looking in is now on the inside looking out. The big bosses of the leading producing firms are handing them their choicest cigars and dealing them out certain favors as to payments of their obligations, to-wit, the franchises that they accepted and signed for last year and are up for renewal this year, at a higher cost since the advent of the "talkies" and which they are willing to pay, if the producers of these pictures will take some of the silents off of their hands since the "speakies" are so in demand by their cash customers.

## THE PASSING OF THE NICKÉLODEONS WAS A BLESSING

As the old jitney racketeers passed out of existence in the show business so will the "small fry" theatre owners be weeded out by this new process and allied interests. The man that stays in the show business will have to stay on his toes; he will have to join the band wagon or be left by the roadside in the ditch, looking for help, and rightfully so, for the new and beautiful edifices of amusement have come as a beacon to the pathway of those brainy men who have caught the public pulse and have formed this latest of all alliances and are daily showing the exhibitor the way to success.

## RIGHT OR WRONG, "INDES" SHOULD STAND TOGETHER

For years the independent theatre owners and producers have struggled to get together, both in the East and on the West Coast, and now there is a sprinkling of real men, sure of their aims, and banded together for only one purpose, and that is to serve one another as well as protect one another's interests. Right in our midst stand two men who tried for a long time to get various groups together and did much to bring about the present condition. They answer to the cognomens of M. H. Hoffman and Phil Goldstone.

They formed and operated the Tiffany Pictures and made it a great success, and finally came the parting of the ways, and they swung their interests in different directions only to be brought together again, and today they stand better off than ever before, and are worth watching for future results.

Exhibitors should stick together, right or wrong. If they are wrong in their present arrangement, they will soon right themselves. If they are right, then you exhibitors should swing on their band wagon and shout "Hurrah" at the top of your voices for them.



## F. Myers Sterling Speech

WE FEEL THAT THE TIME IS RIPE FOR ACTION  
AND REJOICING

The trouble with most people now-a-days is that they are selfish and if anything doesn't just figure to help them, they are not interested. It is differently with us; we feel that anything that helps the majority, yes, the motion picture industry, so it can prosper, we are very grateful for and stand willing to give our whole-hearted support to, WE ARE WITH THEM, RIGHT OR WRONG, AND WE HOPE THEY ARE WRONG SO WE CAN PROVE TO THEM THAT WE ARE WITH THEM—MEANING THAT WE WILL FIGHT SHOULDER TO SHOULDER WITH THEM TO PLACE THEM RIGHT AND PUT OVER THEIR IDEAS, FOR WE FEEL THAT THEY CAN'T BE ALL WRONG AND WE MIGHT BE ABLE TO GIVE THEM JUST ENOUGH SUPPORT TO MAKE THEM RIGHT INSTEAD OF WRONG, IF WE WILL STICK TO THEM INSTEAD OF DESERTING THE SHIP—IF YOU KNOW WHAT WE MEAN.

Read what the president and general counsel, Albert Meyers, of the Allied States Theatre Exhibitors has to say in this issue in his recent speech. Weigh it carefully; consider every word of what he said and then judge for yourselves just what this is all about, and why HOLLYWOOD FILMOGRAPH once more has taken up one of the most vital circumstances to the welfare of the motion picture industry as we have done in the past 10 years.

# Motion Pictures Are A Good Influence

Recognition of the motion picture as a "definite influence for social good in America and throughout the world" was voiced recently by Carl E. Milliken, former governor of Maine and secretary of Motion Picture Producers and Distributors of America, Inc., speaking before the Council of Women for Home Missions in Chautauqua, New York.

"Clean, healthful recreation and some escape from the pressure of working and thinking at high speed are absolutely necessary to our modern way of life," Governor said.

"The young man, who wishes to entertain his fiancée, can take her, at a cost which does not cripple his finances or interrupt his savings account, to a place where laughter and clean romance are the entertainment offered.

## IT'S SAFETY VALVE

"Scientists in great number, conducting independent research over considerable periods of time, have arrived at the conclusion that the motion picture as a safety valve for high pressure humans is a tremendous blessing in the world today. I do not know of a single responsible scientist who, after actual research and test, has arrived at a contrary conclusion.

"The motion picture industry has spent a great deal of effort trying to run down one case where motion pictures contributed to crime. We have investigated scores of such alleged cases and we have never found even one exception to the rule that other determining causes direct an individual to crime and that motion pictures have no part in such direction.

## POWER FOR GOOD

"The motion picture is the first great medium of thought to recognize its own attitude forming power and consciously to direct that power for good. You will never see the face or the name of a criminal in a motion picture newsreel. This is not accident. It is the voluntary policy of the industry. Because psychologists have told us that glorification by name of criminals makes them seem heroic to a certain defective type of mind.

"On the other hand, scientists tell us that the use of wrong-doing as part of a fictional plot, with stern retribution at the end, serves as a deterrent to crime. That is the formula for the so-called crook picture. And we are assured on the highest scientific authority that these pictures are corrective influences, warning youth away from evil doing."



# "Indes" Sal

Day  
for  
to

The  
or a ne  
things t  
atre pla  
for the  
found t  
ducers,  
of the  
or thro  
best ch  
be num

Vari  
up all t  
With tl  
legitima  
so that  
overhea  
the sal  
cuits w  
for the  
every a  
right n

TH  
The  
now on  
ducing  
them o  
the fra  
up for  
"talkies  
these pi  
the "spe  
THE P

As t  
business  
this nev  
show b  
the ban  
help.



# "Indes" Salvation Looms

Days of worry now numbered  
for exhibitors who have been  
tottering for years and ready  
for a hard fall

By HARRY BURNS

The theatre of yesterday was just a part of the inner workings or a necessary fixture that had to be used to complete the cycle of things theatrically or motion pictorially speaking, but today the theatre plays the most important part in the amusement world, and for the first time in the history of the theatre these edifices have found themselves important for both the legitimate and talkie producers, and in fact are the main spokes in the wheel of the destinies of the amusement world, for those who have under their control or through leases the greatest amount of these theatres have the best chance to be among those who will within the next year still be numbered among those present.

## WHO OWNS WHO AND WHAT ABOUT IT?

Various theatrical and motion picture producers are snatching up all the big theatres and have even gone in for the smaller ones. With the present theatrical season such an unsettled one that the legitimate theatre owners have had their houses wired for "talkies" so that they can fall back on the oral films to help cut down their overhead, and the "talkies" for the first time find themselves as the salvation of the speaking stage. The leading vaudeville circuits who used to use the "movies" for fillers are now using them for their main attractions, and it is a case of buying and leasing every available theatre in order to keep the opposition out, and right now it is a question of who owns who and what about it? ...

## THE INDEPENDENTS ARE AT LAST INDEPENDENT

The exhibitor who found himself on the outside looking in is now on the inside looking out. The big bosses of the leading producing firms are handing them their choicest cigars and dealing them out certain favors as to payments of their obligations, to-wit, the franchises that they accepted and signed for last year and are up for renewal this year, at a higher cost since the advent of the "talkies" and which they are willing to pay, if the producers of these pictures will take some of the silents off of their hands since the "speakers" are so in demand by their cash customers.

## THE PASSING OF THE NICKELODEONS WAS A BLESSING

As the old jitney racketeers passed out of existence in the show business so will the "small fry" theatre owners be weeded out by this new process and allied interests. The man that stays in the show business will have to stay on his toes; he will have to join the band wagon or be left by the roadside in the ditch, looking for help, and rightfully so, for the new and beautiful edifices of amusement have come as a beacon to the pathway of those brainy men who have caught the public pulse and have formed this latest of all alliances and are daily showing the exhibitor the way to success.

## RIGHT OR WRONG, "INDES" SHOULD STAND TOGETHER

For years the independent theatre owners and producers have struggled to get together, both in the East and on the West Coast, and now there is a sprinkling of real men, sure of their aims, and banded together for only one purpose, and that is to serve one another as well as protect one another's interests. Right in our midst stand two men who tried for a long time to get various groups together and did much to bring about the present condition. They answer to the cognomens of M. H. Hoffman and Phil Goldstone.

They formed and operated the Tiffany Pictures and made it a great success, and finally came the parting of the ways, and they swung their interests in different directions only to be brought together again, and today they stand better off than ever before, and are worth watching for future results.

Exhibitors should stick together, right or wrong. If they are wrong in their present arrangement, they will soon right themselves. If they are right, then you exhibitors should swing on their band wagon and shout "Hurrah" at the top of your voices for them.

## Just Where Does John M. Stahl Stand Today?

After 15 years or more of hard labor, as an actor, stage director, producer, director of cinema productions, and now as general manager of the Tiffany-Stahl Productions, where he is the main spoke in the wheels of this company's destinies, John M. Stahl is in the most unique position of any other producer on the West Coast.

There are all sorts of rumors afloat that a general shakeup is coming with the arrival here of Grant L. Cook, who represents the moneyed interests of the T-S organization, which controls the company, but this is as far from the truth as anything any one can think of, for if it wasn't for Mr. Stahl there wouldn't be any Tiffany-Stahl Corporation.

It is his name and standing in this profession these many years that made the whole deal possible, and remove the man who has built up this great institution, and you might just as well close the doors of the Sunset Studios, for it is the life of this man, his ability to make box office pictures for a price that no other company can compete with, that has placed them by leaps and bounds in the front ranks, and permitted the pact between the Allied States Exhibitors deal to be closed.

Tiffany-Stahl have announced a great program for the coming year, and it will take a man with the background and brains of John M. Stahl to put it over, and we know that the power that be, Messrs. Young and Cook, who, with Mr. Stahl, own and operate the Tiffany-Stahl Corporation, are too level headed and wise men to allow any personalities or other petty things to disrupt such an institution as Tiffany-Stahl is today.

The gossip mongers might just as well lock up their lips for once and all time and let the Tiffany-Stahl organization and John M. Stahl alone for ever and ever, and just watch 'em grow into what John M. Stahl has always had in mind—to-wit: ONE OF THE BIGGEST AND MOST PROFITABLE ORGANIZATIONS OF ITS KIND MAKING PICTURES IN HOLLYWOOD.

## Read Abram F. Myers Sterling Speech

Excerpts from speech by Abram F. Myers before joint meeting of the Theatre Owners' Chamber of Commerce of New York, the Motion Picture Theatre Owners of New Jersey, and the Motion Picture Theatre Owners of Connecticut, Hotel Astor, New York, August 22, 1929.

### THE PREEMINENCE OF PICTURES

It is well to pause occasionally in the battle for what we conceive to be our rights to contemplate the greatness of the industry of which we are a part. In less than two decades it has conquered all rivals and stands pre-eminent in the amusement field. The aspiration for this great achievement has not been dollars alone; the great builders of the industry have been conscious that they were conferring a great boon on mankind by promoting happiness, creating beauty and affording respite from the cares of the world. All honor to the great men of the industry, producers, distributors and exhibitors who have created this great instrument for the promotion of human felicity.

### INDUSTRY SHOULD BE UNITED

So prolific is the inventive genius of the world and so unstable are the fashions of the people that the industry can not count on the tenure of its sway. A rival for the favor of the people may spring up overnight, or the public fancy may revert to some of the older forms of amusement. The industry should now set its house in order so that it may present a united front to outside competition, from whatever source it may spring. The prosperity and stability of the industry depend on harmonious relations between all branches; without such harmony the industry, and all it represents in terms of investment and human happiness, is vulnerable.

### STRONG EXHIBITOR ORGANIZATION ESSENTIAL

A national exhibitor association organically strong and soundly financed will prove an effective agency for restoring harmony and promoting stability in the industry. Harmony and stability will never be realized until the exhibitors of the country are given a voice and permitted to cooperate in industry affairs through leaders of their own choosing.

As a leader of one branch I would not want to treat with a spokesman for another branch as to whose loyalty there was any question. I would recoil from the implication that I was dealing with a bogus leader, not true to his own constituency, but subservient to me.

The Allied States Association of Motion Picture Exhibitors supplies the need for a virile, progressive organization devoted to the interest of the motion picture exhibitors. It will fight to its last breath against injustice, exploitation and oppression. It will gladly join with other branches of the industry in the protection of the interests of the industry as a whole. Its aims are constructive, and, under my leadership, it will never take a position which can not be vindicated in the court of public opinion.

### ATTEMPTS TO DISRUPT THE ALLIED STATES ASSOCIATION

Certain agents of other branches of the industry, more concerned about their own welfare than that of their principals, are opposing, by both fair means and foul, the formation of a representative exhibitor organization. They have called to their aid a few sycophantic exhibitor leaders and a few truckling trade papers, and for several months have been doing their utmost to thwart the movement. In addition to outward manifestations of opposition, they have attempted to exert economic pressure against our leaders by interfering with legitimate sources of revenue, on the one hand, and have sought to alienate these same leaders by promises of rich rewards, on the other.

The only effect of these manipulations has been to establish our association in the minds and hearts of the theatre owners of the country as the only true exhibitor organization, with the result that we are stronger today than at any time since our formation.

### PRODUCERS NEED NOT FEAR

Much has been printed and said which would indicate that the Allied States Association is composed of a group of radicals (the term Bolshevik has been used), seeking to tear down the great edifice which the genius of the industry has built. These efforts are an insult to the intelligence of all engaged in the industry, all the more so because they imply that they are utterly devoid of a sense of humor.

I speak over the heads of these self-seeking agents (being non-conductors, I can not appeal through them) to the great leaders of the industry and say that the staunch cooperation of the Allied States Association is theirs in all matters affecting the industry from the outside, and that we can guarantee complete internal harmony as soon as they will act to remedy definite abuses with which the distribution of motion pictures has been surrounded.

Our aims and aspirations are comparatively few and entirely reasonable, and have to do with the lack of mutuality in the standard exhibition contract, with the lack of fairness inherent in the present form of arbitration, with the use of producer revenue to interfere with and thwart the development of a national exhibitor organization, and with the absence of an open-minded point of contact for the discussion of exhibitor problems.

These demands are fair on their face and carry no threat against the legitimate interests of the producers. On the contrary, they provide the basis for an industrial solidarity such as has never been known before. But so long as they are denied, the exhibitors can not be expected to cooperate in industry machinery which works only to their disadvantage.

### EXHIBITORS MUST PROVE THEMSELVES WORTHY

Certain far-sighted leaders have lately recognized that the exhibitors, through their association, may be desirable business partners. I am particularly anxious that they shall justify the faith thus reposed in them. The way has been opened for the solution of one of our major problems, the high cost of film, and it remains to be seen whether they will avail themselves of this opportunity to protect themselves against extortion during the next five years.

The exhibitors not only must submit to the R-K-O and Tiffany franchises in such numbers as to insure the success of the undertaking, but they must handle the transaction in accordance with approved business principles all along the line. Under these franchise agreements they are happily free from a system of so-called arbitration which is merely a coercive method of enforcing the spurious performance of a one-sided contract. But the latitude given them must not be treated as license, and I shall expect every unit affiliated with this Association to use its utmost endeavors to influence each member to fully discharge his obligations under these eminently fair agreements.

## WE FEEL THAT THE TIME IS RIPE FOR ACTION AND REJOICING

The trouble with most people now-a-days is that they are selfish and if anything doesn't just figure to help them, they are not interested. It is differently with us; we feel that anything that helps the majority, yes, the motion picture industry, so it can prosper, we are very grateful for and stand willing to give our whole-hearted support to, WE ARE WITH THEM, RIGHT OR WRONG, AND WE HOPE THEY ARE WRONG SO WE CAN PROVE TO THEM THAT WE ARE WITH THEM—MEANING THAT WE WILL FIGHT SHOULDER TO SHOULDER WITH THEM TO PLACE THEM RIGHT AND PUT OVER THEIR IDEAS, FOR WE FEEL THAT THEY CAN'T BE ALL WRONG AND WE MIGHT BE ABLE TO GIVE THEM JUST ENOUGH SUPPORT TO MAKE THEM RIGHT INSTEAD OF WRONG, IF WE WILL STICK TO THEM INSTEAD OF DESERTING THE SHIP—IF YOU KNOW WHAT WE MEAN.

Read what the president and general counsel, Albert Meyers, of the Allied States Theatre Exhibitors has to say in this issue in his recent speech. Weigh it carefully; consider every word of what he said and then judge for yourselves just what this is all about, and why HOLLYWOOD FILMOGRAPH once more has taken up one of the most vital circumstances to the welfare of the motion picture industry as we have done in the past 10 years.

## Motion Pictures Are A Good Influence

Recognition of the motion picture as a "definite influence for social good in America and throughout the world" was voiced recently by Carl E. Milliken, former governor of Maine and secretary of Motion Picture Producers and Distributors of America, Inc., speaking before the Council of Women for Home Missions in Chautauqua, New York.

"Clean, healthful recreation and some escape from the pressure of working and thinking at high speed are absolutely necessary to our modern way of life," Governor said.

"The young man, who wishes to entertain his fiancée, can take her, at a cost which does not cripple his finances or interrupt his savings account, to a place where laughter and clean romance are the entertainment offered.

### IT'S SAFETY VALVE

"Scientists in great number, conducting independent research over considerable periods of time, have arrived at the conclusion that the motion picture as a safety valve for high pressure humans is a tremendous blessing in the world today. I do not know of a single responsible scientist who, after actual research and test, has arrived at a contrary conclusion.

"The motion picture industry has spent a great deal of effort trying to run down one case where motion pictures contributed to crime. We have investigated scores of such alleged cases and we have never found even one exception to the rule that other determining causes direct an individual to crime and that motion pictures have no part in such direction.

### POWER FOR GOOD

"The motion picture is the first great medium of thought to recognize its own attitude forming power and consciously to direct that power for good. You will never see the face or the name of a criminal in a motion picture newsreel. This is not accident. It is the voluntary policy of the industry. Because psychologists have told us that glorification by name of criminals makes them seem heroic to a certain defective type of mind.

"On the other hand, scientists tell us that the use of wrong-doing as part of a fictional plot, with stern retribution at the end, serves as a deterrent to crime. That is the formula for the so-called crook picture. And we are assured on the highest scientific authority that these pictures are corrective influences, warning youth away from evil doing."



### Signed by T-S

Hugh Crumplin, character actor, has been signed to play in two pictures for Tiffany-Stahl—"Zeppelin" and "Woman to Woman." The former features Conway Tearle with Edward Sloman directing, while the latter is a Betty Compson starring vehicle, Victor Saville wielding the megaphone.

### CERVANTES FILM COMPANY PLANS FOUR-LANGUAGE TALKIE

The Cervantes Film Corporation, a recently organized producing organization, has announced its entry into the talking picture field. Mr. Stanford Dawes has been appointed managing director, while Mr. M. S. Devesa, European and South American actor and director, will be the director.

Their first talkie will be one of Cervantes' masterpieces. It will be recorded in English, Spanish, French and Portuguese, with sound and musical effects.

### APPOINTED

Jack Coudy, press agent at the local Orpheum, has been appointed manager of the Pantages, San Diego, to be known in the future as the Orpheum.

### IN "LONE STAR RANGER"

Russell Simpson has been signed for a role in "Lone Star Ranger," starring George O'Brien and Sue Carol. The company left this week for Utah.

## Popular Director Joins T-S



ALBERT ROGELL

"Directed by Albert Rogell" will be the credit flashed across the screen when "Painted Faces" is released by Tiffany-Stahl. Rogell started calling "Camera!" on this production Tuesday morning.

### SUPERFLUOUS HAIR

Removed Forever No Scars  
Eyebrows Permanently Arched  
Special Rates on Legs and Arms

MARIE LA MARR  
ELECTROLYGIST

6734 Sunset Blvd. GL. 4140  
Evening Appointments HO. 3577

Speed at Reasonable Prices  
Expert Mimeographing and Typing

STENOGRAPHIC SERVICE  
OF HOLLYWOOD

415-A Taft Bldg.  
GL. 6214 GE. 8367

## NOTICE

New sound studios ready, in the heart of Broadway, to save your time. Finest recording and lighting systems.

A music department is at your service. Theme songs and feature synchronization arranged and composed at reasonable rates.

SOUND TRANSFERRED  
FROM FILM TO DISC

RADIOTONE STUDIOS

1600 Broadway New York

## Watch Hospital



Any watch repaired for \$1. Material furnished sold at wholesale. All work guaranteed 2 yrs. Please bring ad.  
408 S. Rdwy.  
Opposite "Y" Bldg.  
New Dept. Store.

\$1

# The Most Rapid Progress In Sound HISTORY.....!

NO INNOVATION since the birth of SOUND PICTURES has struck such a chord of contentment among INDEPENDENT PRODUCERS, or to make such rapid strides in POPULARITY and DEMAND as the SOUND and DIALOGUE Stages of the

## FERGUSON SOUND STUDIOS

There is no sound studio in the entire country any better facilitated than ours. This is an invitation to all independent producers to investigate our most reasonable prices—and our incomparable studios.

SYNCHRONIZATIONS — SOUND PICTURES  
STAGE RENTALS—RECORDING PIPE ORGAN

## EDWARD FERGUSON PRODUCTIONS

WOOD PIPE ORGAN COMPANY

J. R. BANTA MUSIC COMPANY

CHARLES E. ROYAL ENTERPRISES

GRanite 5603

6050½ SUNSET BOULEVARD

Hollywood, Calif.



## SPORTGRAPHS

### A YEARLY SPORTSMEN'S PILGRIMAGE

Since 1921, J. H. Main of 1958 Vista Del Mar, Hollywood, has taken a yearly outing with the same three fellow sportsmen from up north. They are J. K. Buckmaster, International Harvester dealer of Lindsay; Cliff Parli, a banker, and Bob Witmer, Ford dealer, from the above mentioned city. Their companionship is to be envied for they are all first-class woodsmen, crack shots with any firearm and fishermen of note. Their program of sport is the same each year. So much so that when they are telling of a certain deer they killed or a certain fish they caught they cannot think what year it happened in. We do know they bring home the bacon, though, because Dyas has displayed some of their big fish caught in June Lake and the horns and heads they bring from Modoc speak for themselves.

Mr. Main speaks very highly of the manager of the grounds at June Lake. Mr. Andrew Downs is his name and as a host and sportsman he is beyond compare. He has well equipped cabins and rents tackle to those who come without paraphernalia and good camping sites for those who have camping necessities along. Indian guides are available at all times during the season. One can learn a great deal about fishing from an Indian but whether he can practice it after he learns it is just another mystery of the great outdoors. It is very interesting to hear Mr. Main describe his trips as follows:

"Every August we all meet at whatever place arranged and wind up the first night at June Lake. We usually get there in time for a little evening fishing from the banks which gives us enough fresh fish for supper. The next day we take two boats and go out on the lake. I remember our best catch was in one and one-half hours' time (I forget the year), we caught four trout that weighed between  $7\frac{3}{4}$  and  $8\frac{1}{4}$  pounds, not to say anything about ten or fifteen that ran around 4 pounds which we put back in the water.

"We got to Reno from June Lake but there is not much doing there. (Editor's Note: I'll try and find out what they do in Reno for our next.) So we don't stay long before we go over to Eagle Lake to shoot ducks.

"Eagle Lake is in the midst of the most beautiful mountain country and it seems strange to shoot ducks there where one has always hunted them on the plains. We always hate to leave this beautiful spot where the ducks are so plentiful but when the first of September approaches and we get to thinking of those old mule-tails over in Modoc, well, you know what you would do and that's just what we do.

"When we first started going to Modoc back in 1921 we stayed in well known camping places on account of water conditions. You would find us at Crank Spring, Medicine Lake or various other well designated places on the map. But now we have our own five-gallon water cans and we go wherever we think best. Finding us

would be like looking for a needle in a haystack. You can drive anywhere in that country. You don't need a road. When you kill your buck just drive up to him. Not that you don't have to dodge a few trees, but there is little underbrush. I do not remember of any of us killing a deer where we could not get the machine right up to it. Those muleys (mule-tail deer) weigh as much dressed as these chaparral deer around here do on the hoof. Our biggest buck last year weighed 218 pounds dressed. So you see it is very fortunate that we do not have to pack these deer in even on a horse. Bob always takes a Ford with a truck back and don't think it isn't handy.

"When we have plenty of deer meat in camp we go over to the Pit River and fish, although fishing does not appeal much to us when there are mule-tail deer around in open season. Not that the trout are not plentiful. The fishing is good. But it seems that the four of us are fonder of hunting. When we get to this point preparation is made for the homeward trip. Our beards are grown long; we are happy and healthy and dirty. We are fit for another round at the business world and we wave a kind of a sad goodbye to the tamarack trees and the juniper bushes of Modoc for another year as we swing around the curves that lead us from the lava bed country."

### RECORD CATCHES

Record catches of mountain trout were made the past week at Noah Beery's Paradise by several of Hollywood's celebrities, among whom was Dr. Hugo Riesenfeld, well known musical arranger at the United Artists studio. He took high honors when he nabbed ninety-two trout in one day.

### WANDA HAWLEY GETS TWO LIMITS

Wanda Hawley surprised the natives as well as the trout of Big Rock Creek by getting her limit of Rainbow and Eastern Brook; later she bagged the limit of rabbits on the desert a short distance away.

### TENNIS BETWEEN TROUT

Tennis is one of the many weekly features at Noah Beery's Paradise. The most spectacular match of the week was between Charles Wakefield Cadman, popular musical composer, and John Boyce-Smith of Inspiration Pictures.

### PHILLIPS ALL-ROUND SPORT

Eddie Phillips, popular picture actor, enjoyed a big day's sport at Big Rock Creek the latter part of the week. He played tennis, played horseshoes, caught fish and won a horseback race the same day. No foolin'. Other celebrities who indulged in sporting events the past week in the sports center near Palmdale included William Boyd, Elinor Fair, Al Roscoe and Neely Edwards.

*Every Day is Play Day*

AT

# NOAH BEERY'S PARADISE TROUT CLUB

*The most complete recreation Club  
in all the World*

TROUT FISHING	SWIMMING
TENNIS	SADDLE HORSES
BOXING	DANCING
DINING	VOLLEY-BALL
BASKETBALL	HUNTING
HANDBALL	ARCHERY
RIFLE RANGE	CABINS

CHILDREN'S PLAYGROUND

For Information Call GLadstone 2115  
1505 N. VINE ST., HOLLYWOOD, CALIF.



# Browsing Around

with

## The Nighthawk

Janet Gaynor brings to the Blossom Room of the Roosevelt Hotel, in her softer moments, that same alluring wistfulness with which she dignifies the screen. She was hostess to a party of friends last Saturday night, sitting close to the famous arbored (with orange blossoms) entrance. The handsome Dick Beck (he's the head man in this show) was kept busy furtively pointing her out to admiring eyes. About three tables below, George Jessel entertaining a big platter of yiddisher chop suey, was parked alongside Lila Lee, drinking in all the beauties of her matchless voice, the present sensation of the screen.

Within handclasp of Lila buzzed Roy Hallor, who has just finished a great part in "Fast Life," and who is a flowing stream of wit, keeping all those within the compass of his voice in merry pin. With Roy sat Willie Bernstein, who, from latest reports, was leading Doc Stone by over 30,000 votes for the mayoralty of Hollywood. Willie was host to Jack Haskell, one of Warner Brothers' directorial "big shots" and, incidentally, an interesting cosmopolite.

### BUGS BAER ON TAP

To the left, a circle of jolly friends looked like the round table of old King Arthur, with the world's greatest humorist, Bugs Baer, on the throne, dealing out a fund of side-splitters. At this same table Yola D'Avril, a beautiful, ox-eyed brunette, was a live wire of bubbling vivacity, keeping the circle in a continual titter with her glib persiflage—and how she could spin her dainty little toes!

And now looming up in the entrance is the mauve beauty of Alice White, flitting around the room like a fluttering humming bird. George K. Arthur wanders around with a red

book under his arm, the title of which is "Secrets of Julian Eltinge." Then there was Darryl Zanuck, Babe Hardy and his beautiful blonde wife, Georges Carpentier, a regular boulevardier; Frank Orsatti, Pauline Stark and Mr. Pauline Stak.

### LORETTA DAZZLES 'EM

The stunning Loretta Young (the best-dressed young lady present), under the hymeneal eyes of Grant Withers, the tall sycamore of the Wabash; Mrs. Lupino Lane entertaining Charlotte Merriam, who is a dead ringer for Phyllis Haver, with all of Phyllis' sprightliness and charm; Edith Flynn and Dave Coplein (Edith was the Miss San Francisco of 1925); Helen Kane and her sister, and Helen shooting back to a friend as she passed under the arbor, "I combed him out of my hair this morning"; Ray Henderson, the famous composer; and Inez Courtney, a blithesome blonde who is to string her fortunes with The First National.

Over at Eddie Brandstatter's Montmartre last Wednesday night the famous cafe fairly radiated with cinema celebrity toeing its initials on the polished floor and imbibing the melodies of Paul Whiteman's Rhythm Boys. One of the first to arrive was Ruth Taylor, who made gentlemen prefer blondes first, last and all the time. Ruth shakes a mean ankle on the floor and is a regular dynamo from the land of Jazzmania.

### SUE AND NICK ABSENT

Blanche Mahaffey stood the stare of curious eyes with commedable aplomb (oh, gosh!); Sue Carol and Nick Stuart were conspicuous for their absence, someone hinting they had gone down to Castle Rock to attend a wiener bake in the cool of the evening, despite the fact that the moon was not in all its romantic rotundity.

Willie Bernstein played Sir Galahad to Velea Duncan, an outstanding blonde from the Big White Way, and who has been crimped by The First National; Georgie Raft, king of hoofers, dancing Molly O'Day into a running-stream form (and Molly keeps on running); Al Christie of the renowned comedies; Audrey Anderson; Jean Arthur (one of Paramount's "big shots") presenting the dancing cup to the winners; Jeanette Loff, regarded by many as the most dazzling blonde today on the silver sheet;

Doris Hill; Eddie Kaye, and Danny O'Shea, master of ceremonies.

### OH, YOU LA BOHEME!

The La Boheme, way down on Sunset Boulevard, is still moving along on the even tenor of its way, registering an ever-increasing clientele. Last week old Mona Lisa looked down on Babe Hardy and party; Charley Chase, the famous comedian; Lee Moran and Chester Conklin listening to the latest Hollywood anthem, "Frisco must be heaven, because the ferrys come from there"; Wolo, the much-talked-of Parisian sketch artist, who pencils your profile in a jiffy, even were you to indulge a Greta Garbo-John Gilbert.

Mal St. Clair, whom the orchestra lads swear by and regard as one of the best fellows among the big directors; the pianist yodeling the latest boulevard song hit, "The Extra Girl's Lament"; Bob and Billy Reiter, directors from Universal (Billy is making "The Shanghai Lady"—and gee, how he swears by the La Boheme cuisine!); and last but not least, Carl Shaw's wonderful jazz orchestra that would make a hippopotamus dance with a kangaroo were they within earshot of its stirring melodies.

### "Song of the Nile"

NEW YORK.—Duplicating the tremendous sales success in this country, "Song of the Nile," the beautiful melody from Richard Barthelmess' "Drag," achieved almost over night hit triumphs in London, according to reports from Bert Feldman, London selling agent for M. Witmark & Sons, publishers of this song. Although the picture has not been shown in London, cables for heavy duplicate orders from Mr. Feldman's office seem to assure London of the most powerful song hit ever had in that country in years. Al Bryan and George W. Meyer, writers of many success, are the composers.

NEW YORK.—Domenico Savino, world-famed music arranger and authority, and for the past several years music editor for the Robbins Music Corporation, sailed Saturday for Italy on the Conti-Grande, bound for his annual vacation.

Mr. Savino has had a strenuous and successful season, his many noteworthy achievements including the musical score for Earl Carroll's "Sketch Book," as well as the same producer's operetta, "Fioretta." He also scored the Tito Schipa operetta "Liana," which is currently being heard in Rome, Mr. Savino's first port of call.

Frank Mayo and his charming wife are back from Catalina, and the noted actor is now ready to once more start working.

### BATTER UP AT M-G-M

The first studio baseball team to have its own home ball park will open its miniature major league grounds September 1, when the Metro-Goldwyn-Mayer nine will play Paramount at Studio Field, the new grounds of the M-G-M team.

The new ball park is at Venice boulevard and Overton avenue in Culver City. The studio team, in which are Buster Keaton, Edward Sedgwick, Van and Schenck, and other celebrities, has taken over a year's lease on the property, which is being fenced and transformed into a complete ball park. This makes the M-G-M team the first in the studio league to have its own grounds.

Games will be played every Sunday throughout the year, weather permitting, and teams from other studios as well as semi-pro teams in the Southern California Managers' Association will tangle with the M-G-M crack line, which this season has won twelve out of sixteen games.

Motion picture celebrities will participate in the opening ceremonies and attend the opening game on September 1, commencing at 2:15. A double-header game against the all-star Nippon Japanese team is scheduled for Labor Day. Mike Donlin, formerly of the New York Giants and now a picture actor, will umpire both games.

The M-G-M team was organized by Buster Keaton and Sedgwick, both baseball enthusiasts, and in a year has grown from an amateur nine into one of the crack teams of the semi-pro league.

### BUD AND LON MURRAY TO STAGE DANCES

Bud and Lon Murray, well-known New York dance and stage directors, will stage the dances and ensembles for the Hillstreet in Los Angeles when this house inaugurates its new policy September 11. It will be a gala \$5 opening and will embrace a complete stage show with chorus, principals and stage band. The Murray Brothers will be remembered for their fine production last year at Sebastian's Cotton Club. They also head their own school for stage dancing here.

## .... CAFE .... La Boheme

Famous for  
FILET MIGNON  
Dancing—No Cover Charge  
OXford 2205  
8614 Sunset Blvd.

## LA MONICA CAFE (Santa Monica Pier)

Specializing in  
FISH DINNERS

Free Parking to Our  
Patrons

TONIGHT  
in the  
BLOSSOM ROOM  
The World's Greatest  
Entertaining Orchestra  
Irving Aaronson's  
COMMANDERS  
ROOSEVELT  
HOTEL  
PLAYGROUND OF THE STARS



## CZARINA'S CHARM

The only Beauty Parlor in Hollywood where strictly scientific massage is given with apparatus invented by graduate physician and face expert. Before the screen test you can have every line removed. Youthful contour restored by our method.

DAVID MIR, Mgr.

6601 Sunset Blvd. (West of Hollywood Ath. Club), Gl. 1793

MEET MARIE  
"California's Own 'Tex'"  
at the

## NEW YORK CLUB

6159 Washington Blvd.

Spanish and Italian Dinners  
Old Fashioned Southern  
Fried Chicken

50c Cover Charge Except Saturday



# AMERICA'S WISECRACKER ADVISES MOVIE HOPEFULS

By Will Rogers

(Starring in "They Had To See Paris," Fox Movietone Production)

Now about this movie business and how I got my start. To be honest about it, I haven't yet got a real good start. And the way I figure things, a fellow has to be a success before he goes lecturing and crowing about himself.

Out here in Hollywood, they say you're not a success unless you owe fifty thousand dollars to somebody, have five cars, can develop temperament without notice or reason at all, and have mixed up in four divorce cases and two breach of promise cases.

Well, as a success in Hollywood, I'm a rank failure, and I guess I'm too old to teach new tricks and, besides, I'm pretty well off domestically speaking and ain't yearning for a change.

Now about how I actually got started in this picture business. Mrs. Rex Beach was really the one who helped me get started, by selling the idea to Sam Goldwyn that he ought to star me in the movies. Mr. Goldwyn was connected with the Eminent Authors, Inc., of which Rex Beach was president. There were eight Eminent Authors in the outfit; maybe that's where they got the name, I guess.

Anyway, Sam signed me up, and I starred in a series of six-reel comedy dramas for him during 1921 and 1922. The outstanding picture of this group was "Jubilo," based on the theme of the song of that name.

I also made "Doubling For Romeo" for this company. It was the story of a cowhand who went to sleep and dreamed he played Romeo in Shakespeare's immortal drama. I liked my work in this one a lot, but they had a sales convention at the studio and showed the film to the

DIGEST OF

## Happenings in Hollywood

DURING THE WEEK

Clive Brook will do "The Laughing Lady" with Jeanne Eagles as soon as he completes "The Return of Sherlock Holmes" at the Long Island studios . . . Richard Arlen returns after a week's vacation on the Pacific . . . George Bancroft stages one merry battle . . . for a sequence of "The Mighty" . . . Nancy Carroll goes to New York . . . her home village.

Evelyn Brent's hard at work on "Darkened Rooms" . . . her first starring vehicle . . . and Dennis King is playing the romantic rogue, Francois Villan, in "The Vagabond King" . . . being done in Technicolor . . . Ruth Chatterton finally selects the drapes for her new home . . . Maurice Chevalier leaves for New York . . . and Paris . . . to return in a month . . . Gary Cooper is rehearsing for "Medals," his initial starring production.

Charles Rogers is home from the middle west, where he did five-a-day . . . and packed 'em in . . . Charles Mack, the biggest of the Two Black Crows, is going to start a new town near Newhall . . . and he's going to

gang. Although I thought the picture was very funny, the boys seemed to think different and refused to laugh.

At the time I was nearly heartbroken. I felt that I was a flop and was about ready to quit pictures. Gosh, it was awful!

From Goldwyn's I went to work for Hal Roach and made a series of two-reel comedies there. It's a serious business, this making people laugh!

Sam Rork, who produced "A Texas Steer," in which I got the big comedy part of a congressman who was a Texas cowman, says he picked me out of all the Hollywood actors be-

cause all the rest of them have morality clauses in their contracts and are afraid to act like a congressman.

But I'd been in the movies before I signed up for "A Texas Steer." I've been in more punkin'-seed movies and most of the job was handling the rope. But that was a smart movie, a comedy special they called it, with real actors helping me out, and all I had to do was act the big comedy part of being a congressman. That's a cinch. Any day in the week any congressman I've known can give me a big laugh acting natural.

Hal Skelly announces to the civilized world that "A kibitzer is the most unnecessary person in the world."

My advice to aspiring movie-struck folk is to buy a good twelve-foot rope, practice with it and then if you don't succeed, why you can always stretch it over a nearby tree with one end around your neck.

(Copyrighted by Hal Herman)

### HERE SOON

Leaving desolate every masculine heart in Paris and having acquired a wardrobe that will thrill even blaze Hollywood, Lily Damita, Samuel Goldwyn star, sails from Cherbourg today aboard the Bremen for New York.

On completion of her role in "The Cockeyed World" Miss Damita was given a six weeks' vacation by Mr. Goldwyn, and left immediately to tell her friends in Paris of the success won in her first year in American pictures.

Miss Damita will spend two days at the Ritz Carlton in New York and then leave for the West Coast.

### AVAILABLE SOON

Within the next few days Lucien Littlefield, prominent character actor, will be available for his next assignment. At present he is portraying the featured characterization in "No, No, Nanette," which First National is producing as an all-dialogue Vitaphone production. This is Littlefield's twelfth appearing in a talking opus.

## DIRECTOR SAYS PHONE SERVES AS VOICE TEST

"Any person whose voice can be understood over the telephone can become a successful player in talking films, provided, of course, that he has the added ability to act. Established and experienced screen players are more adaptable to talking films than players drafted from the stage. The picture on the screen remains of primary importance. Dialogue is secondary to the action. Possession of the art of pantomime is more necessary than the ability to enunciate correctly."

These are the convictions of A. Edward Sutherland, young film director, as he starts production of his third all-talking picture at the Paramount studios in Hollywood. The picture is "The Saturday Night Kid," starring Clara Bow. It is also Miss Bow's third all-talking film; her first being "The Wild Party" and her second, "Dangerous Curves."

### Co-directed Successes

Sutherland previously was co-author with John Cromwell of "Close Harmony," with Charles Rogers and Nancy Carroll, and of "The Dance of Life," which is Paramount's deluxe screen adaptation of the stage hit, "Burlesque." The latter picture is to be released in key cities shortly.

Sutherland's unbending belief in the primary importance of the projected image of the player, rather than the projected sound of the voice, is founded upon his idea that sight is the leader of the senses and that sound is but an agent of sight.

### Analyzes Success

"Sound makes us curious," Sutherland declares. "Sight satisfies that curiosity. We hear a noise behind us and immediately we turn to see what caused it, if the sound was unfamiliar. On the other hand, if at a long distance we see two people talking we are not interested in what they are saying, unless we have the feeling that they are talking about us—and that so seldom happens."

Sutherland, because of his beliefs, is directing Miss Bow in her scenes for "The Saturday Night Kid," as though the microphones were never present. First, he is satisfying his cameras, to which he considers the microphones as an accessory.

### 'TIS RUMORED

Paul Whiteman, 'tis rumored, will appear in a Revue for Universal, instead of a story. This will, of course, afford the King of Jazz greater opportunities to disport his talents than trying to make him act in a romantic story, which, 'tis said, wasn't at all to his liking.

## FOR

Men's

Clothing  
and

Furnishings

ED. WISE

6426 Hollywood Blvd.

Phone HOLLYWOOD 9121



SID SAYLOR

Star of forty-eight comedies, having finished the last of ten talking comedies for Universal, enters the free-lance field and will play a featured comedy role in one of several productions seeking his services. In this day of few real good comics with extensive experience in talking pictures, a stellar comedian like Sid Saylor is a real asset to any organization. Saylor is one of the very best featured comics now on the screen. Phone GL. 9048.





### BOB CURWOOD

Bob Curwood, Universal Western star, has left Hollywood to embark on another of his popular personal appearance tours. Curwood is slated to make his first showing in San Francisco September 1. From there he will cover California, the middle west, Canada, and then the east.

### PATHE'S EARNINGS

#### LISTEN GOOD

Late yesterday Pathe Exchange, Incorporated, reported net profits of \$524,336.65 for the first two quarterly periods of 1929, being twenty-eight weeks ending July 13. Last year's comparable period showed a loss of \$350,050.96.

The profit shown is after all charges, including provision for depreciation, interest and amortization of discount, etc., had been deducted. The report states that the gross sales and film rental for the first two quarters of 1929 amounted to \$10,113,055.62 as compared with \$8,374,541.50 for the same period of 1928.

The operating income for the two quarters of 1929 is reported as \$550,626.71 in comparison with a loss of \$228,874.94 of the corresponding period of 1928.

### EASTWARD BOUND

Norman Kerry has gone to New York on a brief business trip, although it is possible he will run over to London. He has a standing offer to star in pictures in England.

### CHARLES F. ADAMS

#### ATTORNEY-AT-LAW

312 Warner Bros. Theatre Bldg.  
6425 Hollywood Blvd.  
Phone HOLLYWOOD 5177

### GERLY

"Parfumeur to the Stars"  
Creator of

### "B'LOVE"

for Bessie Love  
6705 Hollywood Boulevard

## MAKING TALKING PICTURES ISN'T ALL PLAY AND NO WORK, SAYS LLOYD

All the funny things that happen on a motion picture set do not find their way onto the screen.

With the advent of talking pictures, the country has been flooded with stories about the vagaries of the microphone, of unusual things that have occurred to prevent the filming of scenes, etc.

But one day's diary from Harold Lloyd's production record on "Welcome Danger" stands out like a comedy scenario in itself. This is an account of what happened in one day while the comedian, with his leading lady, Barbara Kent, were working at Pasadena, California, or at least trying to work, on a romance faction.

The location was about a quarter of a mile off the road. Everything was in readiness to shoot when a dozen meadowlarks began their morning vocal exercises, and the "interlock" had to be discharged.

Then when everything was all quiet and the signal to "go" was given again, six army reserve planes from a nearby air field started maneuvering overhead, and once more action was halted.

An hour later when everything was calmed down again, and Lloyd and Miss Kent were set for the scene, "Quiet" was called for the third time, and the scene was moving along great when some one yelled "Fire!" and not a half mile away the hillside was red with a blaze sweeping acres of brush. The clamor of nearly a score of fire engines made further shooting impossible for another hour.

Clinging tenaciously to the hope that they would eventually get to shoot, the Lloyd troupe helped fight the fire, and then came back to go to work, and everything was calm and peaceful as Happy Valley itself. Things were going great, and the scene was well under way when the air was rent with the shriek of a piccolo. Then a saxophone joined in the din, and finally several other musical instruments.

The company was working within several hundred yards of a musical instrument school. Wherefore the new crop of gray hairs in Hollywood.



### PHIL ROSEN

Phil Rosen is wielding the megaphone on "Phantom in the House," Trem Carr production. Shooting started at the Darmour Studios Tuesday and is in full sway under Rosen's able direction. Ricardo Cortez, Nancy Welford and Henry B. Walt-hall are featured.

### Lands Fine

To Louis Wolheim, famous villain of stage and screen, falls one of the most interesting malefactor roles in many seasons. Wolheim was yesterday engaged by Metro-Goldwyn-Mayer to play the role of "Ted," the villainous steward, in "The Ship From Shanghai."

The new Metro-Goldwyn-Mayer sea drama, first in history in which a ship, fitted as a floating sound studio, is to be used in filming a "talkie" on the high seas, is a filmization of Dale Collins' famous novel "Ordeal." It is a grim story of a party becalmed and suffering a water famine on a sailing ship in the tropics. Conrad Nagel and Kap Johnson play the two leading roles, and a notable cast is being assembled by Charles Brabin, who is to direct the picture.

## Bully Tales

### WHICH IS WHY HE IS A PROPERTY MAN

This is the height of something or other.

There must be at least a hundred stray cats of all sizes, shapes and colors on the lot at Universal City.

They make their homes, or whatever cats do, under the dozen or more big stages. They are allowed the freedom of the lot as a bulwark against an invasion of rats or mice.

A cat was needed for a scene in "The Shannons of Broadway," James Gleason's stage hit, which is being made into an all-talking picture at Universal. The cat is chased by a dog.

The property man brought the cat to the sound stage in a bird cage.

"Where did you get it?" someone asked.

"At a cat and dog hospital," was the answer. "They let me have it for \$5 a day."

### "SHE WHO GETS SLAPPED" SCORES 505TH TIME

Talk about turning the other cheek! Helen Mehrmann is about to have her face slapped for the 505th time.

And by the same person!

And she dare not strike back. Helen Mehrmann plays the role of "Minerva," the "dumb waitress," in "The Shannons of Broadway," now being produced at Universal as an all-talking picture.

She was the same waitress in the original stage production of James Gleason's play and as such appeared in 504 performances in every one of which Lucille Webster Gleason, in her part as "Mrs. Shannon," slapped her face.

Now, once more, before the sound camera this time, Miss Mehrmann is to have her face slapped again and

it's no gentle slap that Mrs. Gleason gives either—for the sake of realism, of course.

Virginia Sale, youthful character-comedienne, was the happy recipient, recently, of a tribute from a Texas admirer, in the form of an 89-pound watermelon. Yes, it came by express prepaid. If Virginia, who is playing under Ted Wilde's direction in "Loose Ankles" at First National, was happy at the thought of a far-off Texan who so weightily appreciates her work, the girls of the Hollywood Studio Club were perhaps even more elated. You see, they got the melon, which appeared one night at dinner, and disappeared shortly thereafter—into ninety girls!

Virginia used to live at the club, but is now occupying an apartment—in the kitchenette of which there wasn't room for both the watermelon and Virginia.

### FAWCETT HAS BROADWAY OFFERS

Two Broadway offers arrived for George Fawcett on the same day this week, and with two local offers, the stage seems to be making a strong appeal for his return. And the screen has two nice roles for him, so the actor will probably have to flip a coin to know which appeals the most. Fawcett will undoubtedly appear again on the stage, for his heart has been set on it for some time. But he is also fascinated by the talking pictures and, having made a record with them and long passed the experimental stage, is happy to continue with them in their higher development.

### "SKINNER'S DRESS SUIT"

"Skinner's Dress Suit" went into production at Universal City this week, with Merna Kennedy playing opposite Glenn Tryon. William J. Craft is directing.

### TONY TO COMPLETE 'ANGELS' PHOTOGRAPHY

Tony Gaudio, one of filmdom's premier cameramen, has been engaged by Howard Hughes to complete the photography on "Hell's Angels."

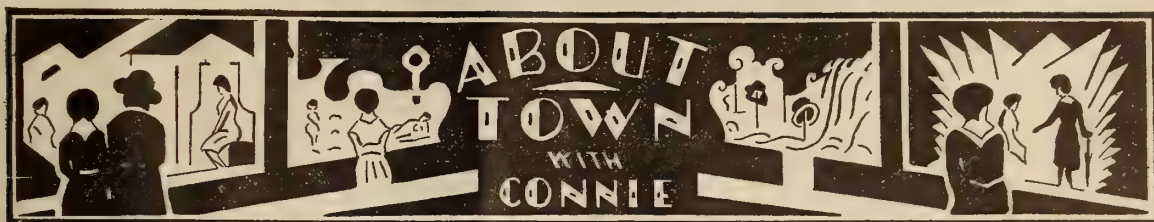
Gaudio was borrowed from Warner Brothers, where he is under contract, to photograph the talking sequences of the \$3,000,000 aviation film.

Filming of the "Hell's Angels" dialogue is scheduled to begin September 10.

Gaudio began his camera work on "Hell's Angels" two years ago, when the air movie was first launched. During the past year, while Harry Perry and a staff of 20 aerial cameramen were shooting the aviation episodes, Gaudio has been grinding on a number of talking pictures.

Producer-Director Hughes, being impressed with his audible cinematography, recalled Gaudio for the conversational sequences of "Hell's Angels."





## FEMININISM --- NEW NOTE IN FALL FASHIONS

Feminism will be the keynot of fall fashions, Travis Banton, who designs the costumes worn by the stars in Paramount motion pictures, announced today.

Banton says the last trace of masculinity, prevailing mode of the past several seasons, will vanish from mid-lady's new frocks and gowns.

Banton, who makes periodical trips to New York and Paris to keep in constant touch with the trend, says that the feminine touch will not be achieved through old-fashioned fluffs and frills but through a pretty softness of line. The normal waistline returns and with it the longer skirt.

Even sport skirts will be lengthened to four inches below the knee, the Hollywood fashion authority states. The gowns worn by Evelyn Brent in her initial starring picture, "Darkened Rooms," are the first gowns conforming to the new style to be designed by Banton.

### MAUDE LESLIE'S BEAUTY SECRETS

The beauty preparations of that well-known actress, Miss Maude Leslie, are indispensable to a score of motion picture stars who use them. Because of the large demands made upon these people, it is absolutely essential that the preparations used must be pure. That is why they choose the Maude Leslie products, which contain nothing but the finest imported ingredients. Miss Leslie worked out the formula after years of travel and stage work on the Continent, during which period she had time to observe and learn about the ingredients that would actually keep the skin young and fresh. The result has been a perfect product.

You may try a facial at the Maude Leslie Salon, 1330 Brighton Way, Beverly Hills, where real relaxation and the application of Miss Leslie's beauty preparations will obtain wonderful results for you. Phone OXford 4735.

### Health and Beauty Notes

**H**EALTH and beauty go hand in hand. Diet will not accomplish this but exercise will do far more than any other means in the way of a beautifying process. Forty-five minutes every day or as often as you find time (once a week will even help) will be well spent at the Marshall Health Institute, 5751 Hollywood boulevard. Individual and class open air exercises, Vibratory and Modern Intestinal Baths which are most beneficial are given at this Health Institute. Phone GRanite 1560 for an appointment.

**A**LWAYS a moment ahead of the mode, Meyer Millinery for the past several months have been showing chapeaux that are strictly feminine in design. Both felts and velvets are particularly good at this time and are featured by Meyer, who has twenty-five years on Fifth Avenue, New York, to his credit. Every hat from this well known concern is hand-made and of original design. You will find the Meyer Millinery on the second floor of Warner Bros. Theatre Building, Room 207.



Smart Coats for Fall are being shown at this time at the Knit Shop, 6648 Hollywood Boulevard. The new molded lines and cape effects follow the trend of the mode. They are all reasonably priced at only \$27.50.

### For the Sub-Deb

There are few designers who really fashion a costume charming enough for the Sub-Deb. Today, at Lido's, I saw an evening creation that is certain to win favor with the Sub-Deb. This original creation is made from ten yards of encore taffeta which is moulded to the form and has a tight fitting bodice. Intervals of tucks follow the long skirt which has a bow in center front. Cunning little short fitted jackets complete this ravishing costume which may be ordered in white, turquoise blue, black or white. You will find this smart gown show off the boulevard at 2103 Highland avenue. Phone Gladstone 3043.

**I**N SPITE of the fact that Gloria Swanson makes her screen talking and singing debut in "The Trespasser," written and being directed by Edmund Goulding, the interest aroused by the first reproduction of her voice promises to be equaled by the interest in her clothes.

Beautiful evening gowns and wraps, afternoon frocks, street ensembles and negligees are included among the creations worn by Miss Swanson in the picture. All of them, even to the hats, the jewelry and other accessories, were especially designed for her, the majority being of Parisian origin. And for each ensemble, she has developed an individual coiffure.

Insofar as its exposition of the coming mode is concerned, the new picture will answer the plea of thousands of Miss Swanson's fans who have time and again expressed a desire for her reappearance on the screen in fine clothes.

In addition to its fashion possibilities, "The Trespasser" affords the producer-star a role of extreme emotional sweep. With Chicago's upper social strata as its background, the story deals with the problems of modern life and is regarded as the most forceful drama yet to come from the pen of Edmund Goulding, who has attained outstanding success as playwright, novelist, scenarist and director.

Included in Miss Swanson's supporting cast are Robert Ames, Henry B. Walthall, William Holden, Blanche Friderici, Purnell Pratt, Kay Hammond, little Wally Albright, Mary Forbes and Marcella Corday.

To say that Paul Ralli has been playing a starring role and yet it is just a featured part, sounds like some sort of a puzzle, but it is the truth, for in his satire on matinee idols in "Married In Hollywood" Ralli is the star of the picture within the picture which does not make him enacting the lead. All of which seems rather complicated, but ever since Paul's similar part in "Show People" the young actor has been fitting into star's shoes.

**"A**THING of beauty is a joy forever"—so it is with flowers. They have their important niche to fill in the social, business and make-believe world. They may even inspire those who rival in loveliness—the Motion Picture Stars. Jerry Vaughan, well known Motion Picture actor, has been supplying large orders to the sets. He is associated with the Hollywood Gardens, 1515 North Vine street, "The Telephone Florists," phone GRanite 6280.

**W**HEN LaRayne Carpentier, actress, and a second cousin to the famed fistic light, Georges Carpentier, visited Hollywood, she did not make the trip to seek a part in the movies, but to confer with Maxine Alton, the well-known playwright.

During Miss Alton's last trip to New York, definite arrangements were made for a play to be written especially for the unique personality of the actress. The deed has been accomplished and Miss Carpentier is very enthusiastic over the clever French farce entitled "Say it in French."

Miss Alton, who herself has been a leading woman on the stage for many years, a playwright, a short story writer and scenario writer, has several successful stage and screen plays to her credit.

Miss Carpentier, whose fascinating French accent is very noticeable, expresses the belief that the clever play by Miss Alton should be greatly responsible in making this coming season the most successful in her career. She expects to produce the play in Paris after its New York run.

Loris Niblo was the honoree recently for a charming children's party sponsored by Mr. and Mrs. Fred Niblo, Enid Bennett, at their home, Misty Mountain. Games were played and a juvenile comedy projected for the young guests including Ruth Nagel, Suzanne Vidor, Nancy Moulton, Dorothy Leonard, Jeanne Menzies, Suzanne Menzies, Gloria Swanson, Hope Wilson, Bob McKim, Paul McKim, Billy Reeder, Sydney Franklin, Jr., Mary Hay Barthelmess, Stuart Sergeant, Carol Hausmann and Peter and Judith Niblo.

### To Suit the Individual

Styles to suit the individual is the keynote at that exclusive shop, the Baker Fur Company of Hollywood. Stunning models in beige, caracul, ermine, broadtail and other equally popular furs are being shown at this time. By taking advantage of the Mid-Summer Sale now on at this exclusive shop, you will actually save from 20 to 30 per cent. A small deposit will hold just the fur you desire. 6325 Hollywood boulevard is the address.

Dot Farley, popular film player, is now an authority on collegiate dance steps, and to prove it she will show her ability on the screen next week at Loew's when "Why Leave Home?" has its first Coast showing. Dot, as Suzanne in this Ray Cannon production for Fox, decides to enjoy life as does her hi-stepping husband, and one of the most laugh-provoking sequences is the one where Suzanne hires Oscar to teach her to dance.

**W**ADE BOTELER, who soon will be seen as the city editor in "Big News," has completed his character-comedy role in "Navy Blues" and is positive that he won't join the Navy from choice in the summer time for he has discovered that an officer's uniform is not the coolest thing in the world with old Sol beating down on the deck of a destroyer.



## LOOKS LIKE THE END IS NEAR

American and French film industries are expected to terminate the existing controversy within the next few days, according to report from Paris. The present arrangement, whereby one French film must be purchased for every three American films brought into France, is proving itself a failure on all sides, and negotiations are under way whereby it will be discontinued shortly.

Fewer American films are now being shown in Paris than at any other time since the war. When the present agreement was made, nearly five months ago, American concerns functioning in France decided to discontinue further sales of American films. The result has been a motion picture "famine."

Negotiations are now under way whereby a more amicable arrangement might be had. It is expected that matters will remain as they are until October, 1930, by which time a common agreement to protect the interests of the foreign film companies in France and assure the protection of the industry in France itself could be effected.

## WARNER-EXAMINER TIEUP

K F W B, Warner Brothers Radio Station, operated from the Warner Brothers Theatre in Hollywood, has been selected by the Los Angeles Examiner as its official broadcasting headquarters, according to an announcement from J. L. Warner, Vice-President of Warner Brothers. The contract between this newspaper and the Warner officials is already signed and will go into effect next week.

The Examiner devotes more attention to film activities than any other Los Angeles newspaper so that the tie-up brings a close affiliation between the city's principal source of film news and the largest studio on the west coast.

## LOWE RE-SIGNS

Edmund Lowe re-signed a long-term agreement with Fox last week. As soon as he finishes his freelancing engagements he will be back on the Fox lot.

## YOUTH'S PAINTING BECOMES TALK OF TOWN

The lobby of the Roosevelt Hotel in Hollywood boasts probably the most-talked-of oil painting that has been shown in Los Angeles for a decade. It represents the assembling of Napoleon and his staff (in the foreground) after his victory at Austerlitz, with divisions of the army in the background. The picture is the work of a sixteen-year-old genius, Charles de Ravenne, who put in three years painting it, and who has never had a lesson in his art.

That Ravenne possesses a flair for satire is easily manifested by his limning the heads of a number of movie celebrities on the bodies of the generals. Joe Schenck is Napoleon; Douglas Fairbanks is Murat; and Adolphe Menjou is Marshal Ney. Others represented are Clive Brook, Von Stroheim, Sid Grauman, John Barrymore, and William Powell. Sid Grauman has offered a swell prize to the person that successfully guesses the general whose head appears between Napoleon, Schenck and General Fairbanks.

### MOVE BULL'S STAKES

"Bull" Montana is shown, thrown from his horse and lying on the ground in a stupor. The faithful steed is licking his cheek, but "Bull" can not be brought back to earthly cares, for a messenger had but a few moments before given him a wire from Hollywood, which read: "Some one has moved the stakes of your Hollywood lot three feet inward."

Charlie Chaplin is represented as a wounded monk lying on the ground to the left of General Murat. His right mitt clutches a bottle of tonsil shellac, and his bleary eyes are gazing in dizzy abandon at Marion Davies, who, as a French vivandiere, is tenderly bending over him in an endeavor to pour some eau de vie from a flask into his parched throat. The monk, however, is about to take the leap into the dark, his last words being, "I died happy—the talkies never got me."

### BECK HOLDS I. O. U.'S

Dick Beck is crawling along the ground, back of Marion Davies, disguised as a German spy, his hand clutching a sheaf of I. O. U.'s of Napoleon's body guard, who had put in one glorious night at the Blossom Room. In the rush of the cuirassiers to the right of Beck are seen the classic features of George K. Arthur, Karl Dane, "Little Blossom," Doc Martin, Willie Bernstein, Alan Hale, Ray Haller, Grand Withers, George Kotsanaros, Harry Gribbon, Conway Tearle, Jack Haskell, Bugs Baer and Frank Orsatti. To the left "Two-ton Henry" is stuck in a turnstile, with his deaf newsboy pulling his lungs out to free him. The painting is a knockout—don't miss it.

ED O'MALLEY.

### OPENED THURSDAY

"Kibitzer," the New York stage success, which opened auspiciously at the Mason Theatre Thursday night, August 29, is one of the outstanding comedies of the last Broadway season. It is the work of Jo. Swerling and Edward G. Robinson, the latter an actor last seen here in "The Racket." "Kibitzer" is the term applied to one who presumes to know it all and who constantly intrudes in the affairs of others. In this case he is the owner of a cigar store and likes to dabble in Wall Street stocks. His constant advice to all others on all matters provides the hilarious moments of the play. Gregory Ratoff, the famous international star, has the lead. He came to this country in 1922 with a Russian troupe and, after it had dissolved, scored a decided success in "Tenth Avenue." He is a great artist and his characterization of the "Kibitzer" is furthered by a love of the play and the character he is creating. If the term "Kibitzer" is not known generally in Los Angeles, the play should serve to popularize it, for it can be applied generally to those particularly who dabble in others' affairs, and to those now known as "know-it-alls."

### SEEN AT CATALINA

Charlie Chaplin, all tanned, with a beautiful girl on his arm, to whom he is talking about his new Chris Craft speedboat . . . Harold, Mildred and Gloria Lloyd riding on a bus like tourists, seeing all the sights and getting a huge kick out of it . . . Lupino Lane arriving on the night boat and receiving a telegram to take the morning boat back to work. Mrs. Lane and the youngster are disappointed . . . Wallace Lupino enjoying an enforced ten weeks' vacation . . . Mr. and Mrs. Raymond Griffith buying provisions for a trip to the Isthmus in their boat . . . Bobby Vernon dancing with his little daughter in the new pavilion . . . Lewis Stone receiving admiring glances as he strolls along the boardwalk . . . Richard Arlen over for the week-end on Valentino's former boat . . . Matty Kemp looking very salty in a yachting cap . . . Matt Moore using his new binoculars looking out to sea—I mean sea. . . . Irving Cummings with that wonderful smile spreading even more sunshine along the boardwalk . . . Geo. Schenck hot-footing it at the new pavilion . . . Harry McCoy looking for a boat purser and a deputy's badge. . . . Mr. and Mrs. William De Mille taking a walk to see if any swordfish are in . . . Leila Hyams and Phil Berg having a sundae . . . Patsy Ruth Miller strolling around the grounds of the St. Catherine . . . Tay Garnett arriving in his boat . . . Jack Ford helping the captain of the Cabrilla bring it safe into Avalon. Jack certainly looks the part on the brig. And among the others in and around are Al Cohen, Dan Hogan, Belle Bennett, Fred Windemere, Bob Thornby, Colonel Jason Joy and his family, Gus Dembling and his family.

BEEVEE.

## EVILS OF SMOKING CIGARETTES

(As put forth by that well-known reformer, Eddie Quillan, popular Pathe comedian.)

Cigarettes will eventually make you short-winded, if you get in the habit of walking a mile for one.

You'll get so you'll even want them for breakfast, because they are toasted and one gets tired of reaching for sweets.

Your sweetie, instead of asking for kisses, will bum cigarettes from you, for they satisfy.

Then you have to smoke about ten billion before you can boast of a throat irritation. There is not a cough in a carload.

And remember, cigarette smoking is liable to lead to the craving for expensive cigars when you realize what a difference just a few cents make.

And besides, there are the poor Scotchmen who are always burning their lips. Ask Dad—he knows.

And who wants to be nonchalant all the time, anyway?

## HENRY KING SELECTS "HELL HARBOR" AS TITLE OF NEXT

After months of research and deliberation, Inspiration Pictures has found the perfect title for Henry King's maiden effort in the talking picture field. "Hell Harbor" is the cognomen which received unanimous approval.

The picture is an adaptation by Madame Fred de Gresac from the novel, "Out of the Night," by Rida Johnson Young, but the title of the novel having been used before for pictures, stories and plays, a title switch was necessary.

"Hell Harbor" is said to be aptly descriptive of the atmosphere of the production, which has to do with pirates, dark deeds and romance on a secluded isle in the West Indies.

Lupe Velez and Jean Hersholt are playing the leading parts and the balance of the cast will be announced in a few days.

## SIGNS GEORGES AGAIN

J. L. Warner, head of the Warner studios, is so pleased with the song and dance number that Georges Carpentier made recently for the Vitaphone special, "Show of Shows," that he has selected him to play one of the leading roles in the Vitaphone version of the musical comedy success, "Hold Everything."

Production on "Hold Everything" is scheduled to start the last week in August. The picture will be filmed throughout in Technicolor and will be directed by Roy Del Ruth. Other players chosen for the cast up to this time are Sally O'Neil, Joe F. Brown, and Marion Byron. Robert Lord is now working upon the Vitaphone adaptation.

**MAXINE ALTON**  
**HE. 6357**

## CARL SIBBERT

VOICE CULTURE—TEACHER OF PICTURE STARS

Leading Tenor—Aborn Opera Company, New York, and European Theatres

Interviewing New Students Wednesday—Only

Hollywood Conservatory of Music Building, 5402 Hollywood Blvd.



## THE EQUITY CASTING OFFICES ARE BUSY

One of the busiest places in Hollywood since the interruption of the struggle between the Actors' Equity Association and the picture producers, is the Equity Emergency Casting Office, which was opened at 6773 Selma Avenue during the latter part of July. It was started to assist independent producers who wished to use Equity casts, and it now has more than 2600 registrations, embracing all classes of screen players, as well as 500 Chorus Equity people.

Since the opening, 232 men and women have been put to work, in addition to 115 girls used for fashion shows and revues. Among the companies which availed themselves of the services of this office were Tiffany-Stahl, the Alexander Film Company, Natural Tone Company, Burton King Company, and the Pickwick Company.

The future of this office is somewhat problematical, although many of the producers feel that it should be continued. A dozen or more companies have promised to use the office in casting, and these are not by any means confined to independents.

The Charles Chaplin company has agreed to call on the Equity office for its bits and parts players, and the Harold Lloyd company will do the same, also securing "atmosphere" at this office. Samuel Goldwyn's casting director promises to call for bits and parts players, as does the casting office of United Artists. Director Clarence Badger has agreed to co-operate in every possible way, and Charles Flores, who handles the cowboys for M.-G.-M. will get his men through Equity, Central Casting not handling cowboys. Independents who will go 100 per cent Equity are Campbell-Hess Productions, Cliff Broughton and Mrs. Wallace Reid, in addition to those named above.

The Equity casting office is in charge of Dick L'Estrange, who has as assistants Frank Fanning, Hugh Kidder, Hazel Mann, Richard Pennell and Mrs. Eloise Walker.

## MAY ROBSON BACK

May Robson will return to the Hollywood Play House September 8 in her favorite comedy, "The Rejuvenation of Aunt Mary." This will follow the current "Masquerader."

## CAST FOR "ROGUE'S SONG"

Judith Voselli, New York actress, has been assigned an important role in "Rogue's Song," Lawrence Tibbett's starring vehicle for Metro-Goldwyn-Mayer.

## WAR IN THE MOTION PICTURE CAMP

(From the Literary Digest of August 3, 1929)

The lawsuit entailing \$1,000,000 brought by the Actors' Equity against a moving picture actor and his employer is a move to restrain Equity members, even though suspended from the organization, from continuing in the talking films. Equity thus begins her fight for a "closed shop" in talkies, after setting June 5 as a strategic date. Contracts signed by actors for the talkies before that date were to be scrupulously observed. So Frank Gillmore, president of Equity, announced; but subsequent contracts must be framed on the new "Equity basic agreement." This act, we are told by Somerset Logan in The Nation (New York) was determined after a questionnaire sent to all Los Angeles members of Equity had resulted in 1087 votes in favor of all-Equity casts for pictures and only 98 against. More than 70 per cent of the people in talking pictures are said to be Equity members, and "several actors who ignored the edict of their organization and signed non-Equity contracts on or after June 5 have been promptly suspended from their union." The situation in Hollywood is thus set forth:

"The producers are receiving the powerful assistance of entrenched privilege, including the local commercial organizations and the newspapers. Behind the actors are the Central Labor Council of Los Angeles and the American Federation of Labor. J. W. Bussel, secretary of the Central Labor Council, with which Equity is now allied, has pledged the unqualified support of the federated unions—the strongly organized cameramen, the operators, the electricians and carpenters, and allied crafts. President Green of the American Federation of Labor, in a telegram to Mr. Gillmore, has promised his heartiest support.

"The courageous move of the Actors' Equity is the result of the picture actor's determination to have a union of his own, capable of correcting obvious abuses and instituting much-needed reforms. With the advent of the talking picture came the necessity of employing many legitimate theatre actors with trained speaking voices. The local forces of Equity were increased, and a crisis became inevitable.

"The abuses and maltreatment which the picture actors—particularly the small-part players—have suffered can scarcely be overstated. Actors are sometimes forced to accept contracts offering a lump sum for their part in a picture. In these contracts there is no stipulation as to the length of the working day, or the length of the entire engagement. An actor, upon engagement, must take the casting director's word. Actors are quite frequently paid nothing for rehearsals. There are instances of players being required to work from 60 to 80 hours a week. When on location, any hours, from 8 to 20, have constituted a day—sometimes with an additional bonus, sometimes not. The entire working schedule is hopelessly vague and inequitable to the actor. The new Equity contract would correct such flagrant abuses.

"Of course, the individual star can insist upon his own terms—and his price—but the character actor and the small-part player—and that includes the overwhelming majority of players—are frequently victimized. If they speak their mind, they are seldom re-employed at the same studio. With the recent amalgamation of so many of the picture companies, and the antagonism of the producers' association, this is no slight matter.

"Actors' salaries in motion pictures may appear exorbitant to the outsider. But for every fabulous amount pocketed by some star of the first magnitude, there are a hundred modest salaries meted out to the small-part player. Moreover, the motion picture actor, like so many of his legitimate theatre confreres, is seldom sure of continuous employment. There are many weeks in each year when the actor is waiting about or looking for another transient engagement."

It is charged that the producers are "resorting to every conceivable device to break the spirit of the actors." Thus:

"As soon as Equity's ultimatum was received, one player after another was called to a studio where he had never worked before and was offered a tempting non-Equity contract. If he refused, he was told it was regrettable, and such a good part, too! In one instance, a studio stock company was suddenly organized, offering long-term non-Equity contracts. Casting directors are looking over files of players which have not been touched for a year. Lists of actors, including a few Equity people who signed the standard non-Equity studio contracts after the designated time, have been published in all the local press.

## FAMOUS COMEDIANS TO HELP WITH DIALOGUE

Two of filmdom's best-known fun-makers yesterday won big roles at the United Artists studios when James Gleason and Harry Green signed contracts to play featured roles in forthcoming all-talking pictures and assist in writing dialogue.

Gleason, the former New York stage favorite, who has become one of Hollywood's outstanding comedians and story writers, is to appear in Harry Richman's first United Artists all-talking, all-singing extravaganza, and Green, another Broadwayite, who has succumbed to the

lure of motion pictures, gets his most important role yet in Fannie Brice's fun vehicle, tentatively titled "The Champ," according to announcement made by John W. Considine, Jr., general production executive.

## RALPH GRAVES ADDED TO CAST OF BELLE BAKER PICTURE, "THE SONG OF LOVE"

Announcement was made today by Harry Cohn, vice-president in charge of production at Columbia Studios, that Ralph Graves has been engaged to play the part of "Tom Gibson" in "The Song of Love," talking and singing comedy-drama of back-stage life, starring Belle Baker.

Belle Baker, star of "The Song of Love," is one of the best known and most popular vaudeville headliners now before the public. Her role in this feature supplies her with both singing and dramatic opportunities. As "Anna Gibson," a stage mother who decides that professional life is interfering with best interests of her son "Buddy," Miss Baker runs the gamut of human emotions. Graves will play "Tom Gibson," hard-headed but loveable husband of "Anna," who opposes his wife's plan to retire from the stage and make a home for their boy. "Buddy," the youngster, is enacted by David Durand, clever child actor who recently scored a hit in Maurice Chevalier's feature, "Innocents of Paris." Erle C. Kenton is directing with Edward Small producing the feature.

No Trip to Los Angeles Is Complete Unless It Includes a Visit to

## COFFEE DAN'S

719½ South Hill St.

Phone TUCKER 6630

The Jolliest Resort in Town  
One Flight of Steps—Or Else  
Slide Down

THE 'HOT DOG' MASTER OF CEREMONIES

## Scotty Bulterworth

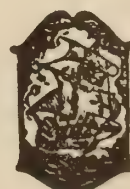
Will Give You a Real Professional Welcome

In the 'Old Cellar' so far this week, we have been honored by the presence of OSCAR TAYLOR, CHICAGO NEWS-BOY 'JOE,' SAMMY CANTOR, MISS TERRY BLOOM, BARON REX RENO, THE DIXIE TRIO, JACK ROSS, MR. KAIN, of KMT, and HIS ENTIRE RODEO STAFF. 'And still the flowing tide comes in.'

## AMERICAN, EUROPEAN and ORIENTAL NOVELTIES

VALUES

VARIETY



A Thousand Gifts of Distinction

OSCAR BALZER

SHOPS

- 5510 Wilshire Boulevard
- 6326 Hollywood Boulevard
- 6330 Hollywood Boulevard

Hollywood Blvd.  
West of Vine

Wilshire Blvd.  
West of La Brea

## WILLS-CUNNINGHAM

STUDIO OF STAGE DANCING

7016 HOLLYWOOD BLVD.

GLadstone 9502

Fall and Winter Classes Open September 2nd—Registration Now Open  
Every Branch of Theatrical Dancing Taught in Classes and Private Lessons

MUSICAL COMEDY DANCING CLASSES NOW

The only school in the West offering practical work in professional dancing upon completion of courses. The Wills-Cunningham Dancing Units are selected from pupils in these classes and placed under contract.



## THEME SONG HERE TO STAY, SAYS STERLING SHERWIN, FOREMOST FREE-LANCE SONGSMITH

By STERLING SHERWIN

(NOTE: Sterling Sherwin is writer of both words and music of numerous theme songs both in this country and Great Britain. His "Black Waters," written for British & Dominion Film Co., Ltd., is published by Bosworth & Co. of London and has brought him a number of offers from English producers. "Melancholy Mama," written for a Paramount-Christie play and published by Keith Prowse of London and Sherman & Clay of San Francisco, has been greatly praised by Octavus Roy Cohen, Saturday Evening Post writer. Sherwin's newest song, "So Sweet," written for Paramount's new feature, "Divorce Made Easy," is published by Harms of New York. He is now at work on new assignments from Universal, Paramount and several independent producers.)

Like an oasis in an arid desert of dull dialogue! Like a fragrant flower in a garden of noxious weeds! Like a silvery moon in a night of ebony darkness! Such is the relation of the theme song to the average talkie.

Robbed of the very essence of its vitality—or most of it—namely, ACTION, by the necessary limitations of its new medium of expression, the modern movie has found the theme song a worthy substitute. We need not go to Kraft-Ebbing, Freud or Wundt, or to any of the other great psychologists to learn the most fundamental impulse of our very existence, EMOTION!

And what better medium for the concentrated expression of overwhelming joy or sorrow than a golden melody, flowing crystal pure from heart to heart, wedded to a lyric of tender beauty like some exotic water lily on its surface!

A prominent producer has said, "Theme songs are weary, stale, flat and unprofitable diversion." Does not that utterance rather describe the so-called dialogue of the average production? Is it not with an emotion of hearty relief that we turn our stale-dialogue-weary ear to a joyous interlude of refreshing melody?

Some producers may find their own theme songs weary, stale and flat. Better theme songs, however, will remedy such defects. As for being unprofitable, ask a music publisher, once a comparative nonentity, who rose close to the top of his industry from PROFITABLE thematic publications!

Another thing: There will be better theme songs when movie executives cease to choose them. One producer, for example, who still deals in slapstick comedy (except that you can now HEAR his custard pies go "splish") wanted a theme song for custard comedies. As a committee to judge the song he brought a flock of relatives and the family dog. One of the committee did not like the number (perhaps it was the dog, for he barked), so it was rejected as unworthy of his laudible, audible custardramas. It takes an expert in custard to judge certain confections. So does it require a musical expert to judge good theme songs.

A music publisher says that theme songs will be replaced by regular music in the manner of operettas. But even operettas have their "reprised" or plugged numbers, which are synonymous with THEME songs! No, the theme song is here to stay; many of them may be "weary, stale and flat"—but never unprofitable. ASK THE MAN WHO PUBLISHES ONE!

### Merna Kennedy Ill

Merna Kennedy, Universal featured player, is at the California Hospital, facing the prospect of an operation for appendicitis.

Miss Kennedy was stricken Saturday while at work in "Skinner's Dress Suit," in which she plays opposite

Glenn Tryon. She was taken to the hospital that evening.

Director William J. Craft was informed today that a definite decision regarding the necessity for an operation had not yet been made by physicians. Production of the picture is continuing with scenes in which Miss Kennedy does not appear.

## Universal Signs Youthful Player

Miss Joan Marsh, blonde, blue-eyed and 15 years of age, whose features are said to be a composite of those of three of the most beautiful screen stars, has been signed to a Universal contract by Carl Laemmle, Jr., general manager, following a test made by Tom Reed.

Miss Marsh is a student at the LeCompte Junior High school, Los Angeles, and Universal officials are enthusiastic in their regard for her as the latest Hollywood "discovery."

### A Good Idea

Robert Armstrong again will be a prizefighter on the screen, and this time it is the featured role opposite Fannie Brice in the famous comedienne's forthcoming all-talking, all-singing first starring vehicle for United Artists.

Signing of Armstrong was announced yesterday by John W. Considine, Jr., general production chief at the United Artists studios, who figures that the former stage star, amateur boxer and portrayer of ultra he-man roles on the screen is the only actor who can do justice to the principal male characterization in the Joseph Jackson story, tentatively titled "The Champ."

### "Big News" Shows at Hillstreet

"Big News," Pathe's all-talking film of newspaper life, comes to the Hillstreet Theatre Saturday. "Big News" stars Robert Armstrong, features Carol Lombard, and brings a selected cast of prominent talking-picture players together in a story which is marked by action from beginning to end, it is said.

Unlike the greater portion of newspaper stories, "Big News" concerns itself with drama which takes place right in the office of a big metropolitan daily. Banks, a reporter, quarrels with the managing editor, the managing editor is found slain and from this moment thrills and excitement tumble rapidly upon one another. Gregory LaCava directed.

The RKO stage bill to be presented will include Edith Evans and Ray Mayer, Countess Sonia and her "Revue Intimate," the Briants and Cora Green. "Big News" is the last attraction to be shown prior to the closing of the Hillstreet, September 6, when it will undergo a complete change of policy, reopening September 11 with Radio Pictures' musical-sound production, "Street Girl."

### Lands

After an unusually exhaustive search, Charles Kaley, famous Chicago master of ceremonies, comedian and band leader, has been "okeyed" for the much-discussed title role of "Lord Byron of Broadway" which started today at Metro-Goldwyn-Mayer under the direction of William Nigh.

Other players so far cast in "Lord Byron of Broadway" include Cliff Edwards, Marion Shilling, Gwen Lee and Mary Doran.

## ANTONIO MORENO



Antonio Moreno has been added to the cast of "Romance of the Rio Grande," a Fox Movietone production, which Alfred Santell is directing. Warner Baxter and Mary Duncan are co-featured. Robert Edeson is also to be among those present.

### 'SOPHOMORE' AND EDDIE HIT

Eddie Quillan, who appeared in person at the Paramount Theatre, New York, in conjunction with the showing of "Sophomore," went over with a bang.

### WINS

Carroll Nye, popular young juvenile, has won the excellent part of "Johnny Sprigg" in "The Bishop Murder Case," which has just started at the Metro-Goldwyn-Mayer studios, under the direction of Nick Grinde.

### TRACEY RETURNS TO FOX

Lee Tracey, who made "Big Time," a Fox talking picture, is scheduled to return to that studio and make another film.

### POLICY IS CARRIED OUT

Carrying out the policy of obtaining big stage and screen names to appear in Vitaphone short features, Harrison Ford, stag star and film player, has been signed to play the leading role in "The Flattering Word," a George Kelly prize playlet, Warner Brothers announce.

"The Flattering Word" will be filmed and recorded as a two-reel Vitaphone play. Bryan Foy, now engaged with the direction of "Finders Keepers," also a two-reel Vitaphone play, is to direct.

## AUGUSTA BURMESTER

Now Playing

"MRS. MANNHEIM" in the "GREENE MURDER CASE"

At The

PARAMOUNT THEATRE  
AVAILABLE FOR STAGE AND  
SCREEN PRODUCTIONS

OXford 6205

COMING

## EXCELATONE

H. M. HORKHEIMER, Pres.

Hours: 9 A. M. to 6 P. M. and by Appointment

Phone Flitzroy 1785

### REICHEL'S INTESTINAL BATHS

FOR LADIES and GENTLEMEN

WEIGHT REDUCING

ERNA REICHEL, G. N.

2422 West Sixth Street

Los Angeles, Calif.

## AUTO LOANS CONTRACTS REFINANCED

By

### BRACE FINANCE CO.

2608 South Figueroa Street, Opposite Auto Club  
LOS ANGELES



# FLICKER LASHES

by *Vic Enyart*

Jim Farley, one of the best-known character actors in moving pictures, has signed with Hoot Gibson to play an important part in "Courtin' Calamity," the western star's current picture for Universal release. Jerome Storm is directing, with Eugenia Gilbert playing the leading feminine role.

Sojin, who owns one of the most infamous faces in motion pictures and whose oriental villainy has gained for him a world-wide reputation as a character actor, has been added to the cast of "Golden Dawn," the Hammerstein operetta which Warner Brothers are making as a Vitaphone picture in natural color.

Luther Reed is completing work on the script of "Hit the Deck," the musical production he will direct for RKO, and is planning to start shooting within the next two weeks. Reed recently completed "Rio Rita" in record time.

Lewis Stone, noted for his work in "Wonder of Women," "Madame X" and other talking film hits, has been chosen to play Norma Shearer's father in her new Metro-Goldwyn-Mayer all-talking vehicle, "Their Own Desire."

DeWitt Jennings and Aggie Herring are the latest recruits to the cast of the First National and Vitaphone mystery film, "In the Next Room," according to announcement from the studios. John St. Polis and Robert E. O'Connor also play important parts. Jack Mulhall and Alice Day have the principal roles in the film, which Eddie Cline is to direct.

Fortifying himself with a cast of his own selection, Mel Brown has started directing his debut production for RKO. This all-dialogue opus is tentatively titled "Jazz Heaven," from the story by Pauline Forney and Dudley Murphy.

Bryan Foy returned to Hollywood this week after almost eight months directing Vitaphone short subjects at Warner Brothers' Eastern studios. Foy's return to Warner Brothers' Hollywood studios marks the return of Vitaphone short subject production to the West Coast.

Herbert Brenon has just arrived in Hollywood from New York to make his first production for Radio Pictures. He admits he is tackling the hardest job of his career in bringing to the screen "The Case of Sergeant Grischa," the widely read and much-discussed novel by Arnold Zweig.

Hedda Hopper, famous stage and screen beauty, who recently scored in "Olympia," which Lionel Barrymore directed with John Gilbert, will be in Barrymore's next production. She was recently cast for the role of the "Countess Olga" in "Rogue's Song,"

in which Lawrence Tibbett, Metropolitan Opera baritone, is to star.

Charles Brabin will direct the Metro-Goldwyn-Mayer adventure film drama, based on Dale Collins' novel, "Ordeal." It is his first production since "The Bridge of San Luis Rey," and is a dramatic story of happenings on a ship becalmed at sea, and a water famine.

Three more well-known screen names have been added to the imposing cast of "The Show of Shows," Warner Brothers' Vitaphone musical extravaganza, in which one hundred stage and screen stars will appear. They are Jack Mulhall, Chester Morris, and Sojin, it is announced by Darryl Zanuck, associate executive, who is personally producing the elaborate revue.

Clyde Cook will do some of his inimitable comedy in Radio Pictures' all-talking, all-musical "Jazz Heaven," just in production under the direction of Melville Brown.

Lloyd Bacon this week started work on "She Couldn't Say No," a Warner Brothers Vitaphone production starring Winnie Lightner, musical comedienne.

Renaud Hoffman has sold a story, as yet untitled, to Sono-Art, which was so well liked that it has displaced "A Year and a Day" as Eddie Dowling's second starring vehicle. Production on the new piece will begin by September 1.

## BREAKING RECORDS

The outstanding sensation of the world of motion pictures, at the moment, is the record-breaking run of the Fox Film "The Cock-Eyed World," now in its fourth week at the world's largest theatre, the Roxy, in New York City.

The first 13 days of this miraculous engagement of the Raoul Walsh picture with Victor McLaglen and Edmund Lowe featured, revealed 385,377 paid customers with an average daily attendance of the world's record mark of 29,374. In the first two weeks of the run the aggregate attendance was 415,387.

The second showing of this picture will be in Hollywood at Grauman's Chinese Theatre in the near future.

## WADSWORTH IN "LITTLE ACCIDENT"

William Wadsworth, a cousin of Wadsworth Harris, is now playing a four weeks' engagement with "The Little Accident" company at the Belasco Theatre. Wadsworth's part is that of J. J. Overbeck.

"The Little Accident" has been proving itself a laugh riot at the Belasco Theatre during the past two weeks. Thomas Mitchell is playing the starring role.

## OPERA SEASON OPENS SOON

On Tuesday morning, September 3, the box-office of the Los Angeles Grand Opera Association opens at Barker Brothers. This will be for the sale of single admission tickets as heretofore only season tickets for the complete season of nine operas have been sold. Mail orders may be sent directly to Barker Brothers or to the general offices of the Los Angeles Grand Opera Association at Philharmonic Auditorium Building. The management points out that this is in many ways the finest season ever offered by the association. Two of the performances will be double bills which means two operas given the same evening and the complete repertoire and dates are as follows: Tuesday, October 1, "Aida"; Wednesday, October 2, "Elixir of Love"; Friday, October 4, double bill of "La Boheme" and "Gianni Schicchi"; Saturday, October 5, "Martha"; Monday, October 7, "Rigoletto"; Wednesday, October 9, double bill of "Hansel & Gretel" and "Pagliacci"; Thursday, October 10, "Barber of Seville"; Saturday, October 12, "Il Trovatore"; Monday, October 14, "Massenet's Manon," and the most distinguished company of stars ever brought to the Coast include, Rethberg, Meisle, Mario, Morgana, Lauri-Volpi, Danise, Schipa, Rothier, Sandrini, Barra, de Luca. Augmenting and supporting these brilliant singers will be the Philharmonic Orchestra, a superlative chorus trained by Dr. Karl Reidel of the Metropolitan Opera House, newly constructed modern scenery of the most lavish and advanced type. Ballets by Pavely-Oukrainsky Armando Agnini of the Metropolitan will again be stage director and conductors include Director Gaetano Merola, Pietro Cimini, Wilfred Pelletier and Dr. Karl Reidel.

## FRITZI RIDGEWAY FORCED TO REFUSE OFFERS

Fritzi Ridgeway has been in the unusual position of being forced to turn down contracts for motion picture work.

Miss Ridgeway has been so busily engaged in commercial enterprises that she has been unable to accept several offers made her by producers to play the featured character roles for which she is so well known.

It is expected, however, that Miss Ridgeway will shortly be in a position to make an announcement of vital significance to the motion picture world.

## MORE SIGNED

Kate Price, best known for her Irish comedy roles, and James Bradbury, Jr., also adept at Irish portrayals, will turn Russian in their next picture. The two were chosen to supply the comedy relief in "Rogue's Song," Lawrence Tibbett's first talking-singing picture, which Lionel Barrymore is directing for Metro-Goldwyn-Mayer-Kay.

The story, an original by Frances Marion, with dialogue by John Colton, will feature Tibbett in a singing dramatic role. Catherine Dale Owen, who played opposite John Gilbert in "His Glorious Night," Wallace MacDonald, Allen ("Kewpie") Morgan, and others of note are in the cast.

## LAMBERT BUSY ON THE FANCHON-MARCO REVUE

Edward J. Lambert didn't lose much time after his arrival here from Europe, for Fanchon and Marco had him place his "John Hancock" on the dotted line to be featured in one of their big revue ideas over the circuit on the West Coast.

Mr. Lambert's fun-making antics have made him world famous and, backed up by a big show, West Coast theatregoers are in for a real treat wherever this feature is exhibited.

## "SAY IT WITH SONGS"

Sam E. Morris, vice-president of Warner Bros., announced today that another large theatre has been added to the company's holdings through the purchase of the Pantages Theatre in Los Angeles. Improvements will be started immediately upon the house which will have its formal opening under Warner Bros. ownership on November 1. At that time it will assume the name of Warner Bros. Downtown Theatre to differentiate it from Warner Bros. Theatre in Hollywood, the first run house that the company has had in successful operation for more than a year.

A gala opening is planned for Warner Bros. Downtown Theatre in November. The first picture to be shown there will be Al Jolson's new Vitaphone production, "Say It With Songs."

## MICROPHONES



**2-Button Type**  
For Public  
Address, etc.,  
list .....\$25  
Standard  
Broadcast  
Model, list..\$75  
Condenser Models  
for Film and  
Record Work, list  
\$250.00, \$300.00

Also Desk and Floor Stands, Covers, Cords, etc. Miniature Microphone, Paper Weight, Radiator Ornament, Die Cast, Bronze finish; prepaid on receipt of \$1  
**EXPERT MICROPHONE REPAIRS**

Dealers Everywhere

**UNIVERSAL MICROPHONE CO.**  
Inglewood, California

Chicago: Fred Garner Co., 9 S. Clinton St.; New York: Gotham Eng. & Sales Co., 50 Church St.; San Francisco: C. J. Langevine Co., 274 Brannan St.

**FANNIE FAIN**  
Accom. Guitar

**LATHAN BOYD**  
Steel Guitar

## MUSIC FOR ALL OCCASIONS

YORK 6401—AXridge 1761  
1122 W. 67th St. Los Angeles, Calif

## ALDEN JACKSON

MASTER OF DANCING  
Buck, Tap, Clog, Softshoe  
Military Jigs, Eccentric

SPECIAL RATES ON ROUTINE  
DURING AUGUST

**GRAYCE STAGE STUDIO**  
371 So. Alvarado DUNKIRK 2318





DORIS DAWSON

*The young and charming Doris Dawson has just finished a featured talking role in "Broadway Scandals," recently completed Columbia production, which George Archainbaud directed. Miss Dawson's delightful personality has brought her a number of excellent roles during the past months.*

### HOLLYWOOD GOES B. B. B. AND HOW

B. B. B.'s house warming at his new Cellar Cafe, under the busy tread of wide awake Hollywood Boulevard and its tap tap of broad and French heels, was an event that will long be remembered by the rank and file of local night revelers. Responding to an invitation list that would make the Graf Zeppelin's length look like a piker, B. B. B.'s army of friends were on hand early and often.

Even in the early part of the evening, the portals were cluttered clear up to the top steps by anxious "we want ins," many prominent cinema people being among the number. And B. B. B., bless his little heart, was never in better pin—he just wilted a dozen soft collars in turning loose his famous bag of character parts and gags. Encore after encore brought down that famous "star" curtain of his, and his side kick, pianist Stevens, almost petrified his facile fingers in keeping B. B. B.'s spirits constantly at high tide.

### DUMMY TELLS 'EM

Some 400 well wishers were packed in the subterranean joy palace, room being found even for Henry's renowned dummy newsboy, who was dressed in his store clothes and who electrified every one present by delivering a well turned, bon voyage speech. The festivities trailed clear into the squint of Old Sol (not Sol Solinger), the heavy portal closing on an "opening night" that will probably stand as a record in the archives of dear old Hollywood.

Here is about the way B. B. B. swung his flexible spotlight, on laity and celebrity alike, during the fast-flowing current of hilarity—Ruth Roland, beaming her "Miracle Mile" smile on all present; Jack Oakie, who would diffuse laughter even at an autopsy; Dan Wolheim, ever popular with B. B. B. patrons; Vic Dunn singing "The Mystery of Life" in matchless fashion (gee what a voice); Dave Butler, president of "The Twitcher's Club."

### OH YOU FRANK, BOY!

Frank Richardson, singing "I Can't Give You Anything But Love," with a snappy jazz abandon that brought forth an earthquake of applause (how can you beat this bird?); Ray Rife, captain of the B. B. B. cellar and some pip in the urbanity line; Sol Solinger, as restless as a humming bird, and saluting all present with a jontif smile; Laura La Plante, queen of blondes; Priscilla Dean, still in the forefront of popularity.

Dave Wolf, one of the pillars of the late lamented Plantation; Maggy Bebe, a Fox star; Sally Rand, sweet as apple cider; Irving Cummings, Fox director; Joey Ray, from the Paramount in New York; Dick Powers and wife, from the Midwick Country Club; the modern Don Quixote Huggins and his Sancho Panza, Meiklejohn, from the Pom Pom; Ralph Arnold, "Big Boy"; Edward Luddy; Jack Foss; Jackie Fields being given an ovation with his pal, Gig Rooney; Arlene Langdon; Glick and Gordon; Ray Mayer.

### BERNSTEIN ON HAND

Edith Evans, Monroe Salisbury, Harry C. Joss, Pete Snyder and party, Betty Evans, Barney Hyman, Sammy Cohn, Doc Mace, Willie Bernstein,

mayor of Hollywood; Peggy McCurdy, stunning blonde cigarette girl; Alva Jorvee, beautiful brunette check girl; Frankie Fay, Bert Wheeler, Louis Atlas, the big concession guy and head check king of America; Fred Shaw, Beatric Venute, Miss Cornell, of Fox Follies; Charley Rogers, Eunice Bennett and others too numerous to mention. B. B. B. can be put down in your hat as one of the "big shots" above and below the sidewalks of Hollywood Boulevard, and this even goes if "Two-ton" Henry hears it.

### HOFFMAN'S 'BLAZE O' GLORY' IS DOWLING'S NEXT

Renaud Hoffman's story, "Blaze o' Glory," and not "A Year and a Day," as previously scheduled, will be Eddie Dowling's next starring picture for Sono-Art. Hoffman wrote the new opus from a short story by Thos. Boyd called "The Long Shot," and while it has the late war as a background, it will not be a war picture. Dowling will play a romantic, soft-hearted Irish type.

The decision to postpone "A Year and a Day" was suddenly made after Weeks and Goebel, Sono Art officials, had given the Hoffman piece a first reading. Cast and director for "Blaze o' Glory" will be announced soon. George Crone will direct "A Year and a Day" when it goes into production following Hoffman's opus.

### PROMOTED

After several months of special camera work, Archie Stout has been handed a first cameraman assignment by Paramount. He will be in charge of the photographing of Evelyn Brent's first starring picture, the all-talking production, "Darkened Rooms."

Stout's last picture as first cameraman was "Varsity," a Charles "Buddy" Rogers starring vehicle. For the past five months his talented handling of an Akley camera has been employed by Paramount. He was responsible for the traveling shots in Clara Bow's "Dangerous Curves" and "The Wild Party," Richard Dix's "The Love Doctor" and "The Wheel of Life," and aided Harry Fischbeck in the filming of "Illusion," co-featuring Charles Rogers and Nancy Carroll.

### HERE IS AN ECHO OF PAST

5640 Franklin Ave., August 19, 1929.

Dear Miss Barrymore:

Along about the year 1901, while in Des Moines, Iowa, I had the pleasure of seeing a show in which you appeared together with Maud Adams and John Drew.

The next morning at breakfast I sat at the next table to the one occupied by the above named trio and the memory of this experience has always been kept fresh owing to the then prominence and subsequent ever increasing popularity of all.

I recall at one time in Chicago and while walking down Michigan Avenue, I saw Maurice Barrymore also walking down the avenue.

To me he was one of the most distinguished looking as well as one of the greatest artists ever to tread the boards in America.

Your people have always represented the very highest type of stage folks and success after success in all your activities have placed you almost in a class by yourselves.

Together with thousands of fair-minded people who have no other interest in the late lamented Equity strike in Hollywood, than one of a very deep desire to see justice done to a cause, which has as you may know, for its background the most unfortunate history as to unfair treatment of its workers.

To those who are somewhat acquainted with its details a more drastic treatment than the very mild and considerate one as outlined by Mr. Gillmore would have been thought the proper thing.

I have attended some of these meetings, purely as an outsider and I have been charmed by Mr. Gillmore's conduct, in fact I may add that in some 40 years experience in matters of business and other activities I have never contacted a man who appealed to me as being of such a fine calibre.

There seems to be a wonderful combination there of a high sense of duty, the sincere wish to be of help to others, together with an intelligence and sympathy which should always hold the admiration and love manifested at the meeting last Saturday night, of Equity members.

Perhaps one of the most shocking public occurrences I have witnessed was explosive attack on the name of Barrymore.

Many prominent in your so-called "Own People" stood on their feet and gave vent to statements that were heartbreaking in the light of what has been to these same people a symbol of leadership and inspiration.

To listen to one man say that your brothers are hop heads is a thing almost past belief and to another that your name should be forever stricken from the list of members of Equity and many other terrible remarks as to your disloyalty, etc., had an effect on me similar to taking an anesthetic.

I am sure that the Barrymores are very fortunate that the record of this meeting will never be placed in public print.

Personally I would never wished to have risen to the heights attained by you and yours and to be tumbled down into the very depths of condemnation by my fellow workers.

What a pity?

Sincerely,

J. E. BRYANT.



# BROADWAY IN PERSON

By  
AL SHERMAN

NEW YORK

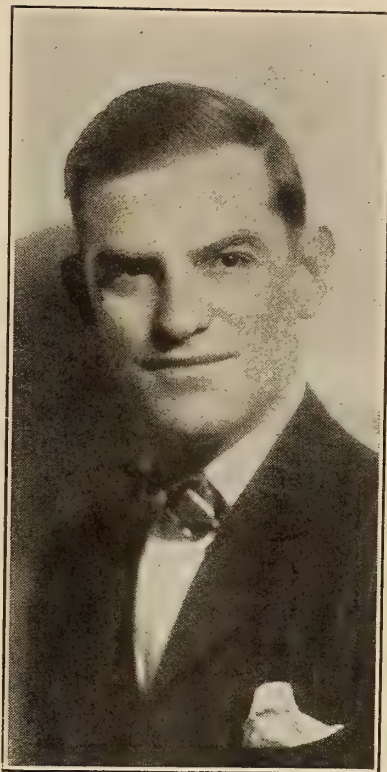
AUGUST 31, 1929

SECTION

# HOLLYWOOD filmograph

NEW YORK OFFICE—236 WEST 44TH STREET—ROOM 903—PHONE PEN. 0633

## It Was The Radio That Revealed His Real Talents



AL BERNARD

(Motion Pictures Today)  
TALKING PICTURES BY  
TELEVISION

LONDON. — A talking film was transmitted by television in London today and received with a substantial measure of success by the ordinary apparatus used for the reception of television images.

The experiments were made by the Baird Television Development Company with a short talk by George Robey, the British vaudeville star. The voice, transmission was clearer than usual in the cinema and the synchronized pictures were equal to the standard thus far attained in the development of television.

At present the limitations are that the subjects must be suitable for the purpose, and as head and shoulder representations. Larger subjects would be lacking in detail.

In adopting the modern form talking film to television, visual effects are transmitted in the ordinary television manner by scanning the image at the transmitting end by means of a disc perforated with a spiral series of holes and at the receiving station by using a similar disc in con-

cause the Gansevoort theatre managers didn't come across with some dough ra mi last week.

Radio has developed a new star entertainer in the person of Al. Bernard, end man for the Dutch Masters' Minstrels over WPZ. Perhaps the best proof that Bernard has reached the star class is that he recently received an offer of \$1,000 weekly to play a circuit of big picture theatres in the East. He had to decline because his contracts with the Dutch Masters, the Raybestos Twins, which is a WEAFF feature, and his phonograph recordings prevent him from leaving the city for any length of time.

The offer, however, indicates that picture theatre managers are keeping tabs on his work and that radio fans are interested in having him strut his stuff at their local houses.

Bernard didn't step into stardom over night. He has been singing over WJZ since 1921, when receiving sets were far and few between, and when a dozen letters in a week from radio fans established a record. Bernard had faith in the future of radio and did his warbling for nothing. He was a member of the first team to tour the country and sing at the various radio stations, which he did with Russell Robinson in 1924-25. So it was only natural for him to get something worth while when commercial periods began to come into existence.

junction with a neon lamp to reconstruct the images.

The sound effects are picked up from the marginal record on the film as is the practice with standard talking pictures and these sounds are broadcast simultaneously with the film.

MUSICIAN STRIKE LOOMS  
Union Contest for Supremacy Over  
Talkies Likely to Center at an  
Early Date in Chicago

(Los Angeles Times, Aug. 30)  
CHICAGO, Aug. 28.—(Exclusive)  
Chicago motion picture theatres and vaudeville houses may have to depend on the mechanical musical devices installed with the talkies for their musical programs, beginning next Sunday morning.

This announcement was made tonight by James C. Petrillo, president of the Chicago Federation of Musicians, after he and a delegation of union members conferred with the Chicago Motion Picture Exhibitors' Association.

Petrillo said the organized musicians of the United States may center their fight in Chicago to determine their status with regard to the competition offered by the talkies in both picture and vaudeville houses.

This year the exhibitors' associa-

tion, comprised of practically all the large motion picture and vaudeville theatres in Chicago and suburbs, has demanded a complete revision of the musicians' working rules. Today's meeting ended abruptly when the union representatives declined to discuss the employers' proposition and walked out of the conference room.

Petrillo stated that submission to the exhibitors' demands virtually will mean a 20 per cent reduction, while the union is seeking a 10 per cent wage increase for the 800 players in the city's 400 picture and vaudeville theatres. That the situation over the talkies is crucial is seen in the fact that the exhibitors a few days ago signed a new wage contract with the Chicago Stage Hands' Union.

Agreements of the musicians and stage hands with the showmen expire at midnight August 31st. Terms of the new stage hands' agreement call for a wage increase of \$5 a week, which was negotiated for a two-year period, and places their salary at \$90 and \$107 per week.

### "A MORNING JAUNT"

With cheery heart and buoyant step,  
I started off in Main;  
The clanging bells, the bustling noise,  
Told me it was day again.

My face is bathed with morning fog,  
"The sun will soon be here," I sing;  
Gay song birds twitter on the way—  
They bring to me a breath of Spring.

The busy town takes on new life,  
The daily toilers wend their way;  
And pushing on with head erect,  
I soon was entering Broadway.

Broadway, of Theatres and Show;  
The street where shoppers meet and  
chat;  
Grand windows trimmed with Christ-  
mas cheer;  
The Wife would love that Olive hat.

The Olive branch that tells of Peace,  
The Peace we hope will bless our  
land;  
But let's not get Poetic—  
We're nearly up to Grand.

Why should I worry? Here's the sun;  
Why ruminate or mope?  
The World's all right, I'm thinking,  
For right ahead is Hope.

Leave Hope behind, you're sure to fall;  
Cling to this axiom every hour;  
Yes, let it permeate your very soul,  
Like fragrance of the sweetest  
flower.

We're now beyond the busy Mart,  
And free to roam the Country o'er;  
I'd keep on walking for another hour,  
But my girl lives here on Figueroa.

NOTE.—There's a little Joker in  
this compilation. See if you can pick  
it out. HARRY ENGLISH.

LEWIS WALKER just signed a contract to play the juvenile in "Howdy Broadway" for Raytone Pictures in which Tommy Christian is the lead.

\*\*\*

ARTHUR BROWN, the Chateau Madrid tenor, is gonna hike it to Boston to see the folks for a day or so, soon.

\*\*\*

DIANE CORDAY may soon say it with Rian James, the Brooklyn scribbler, if reports are true.

\*\*\*

MADELYN MACK, that sweet gal, has given up stage-acting to turn press-agent. Either way, she'll worry about her coffee and cakes.

\*\*\*

ROSITA KYLE, who's been playing with unaccepted scripts for the past few months, has decided that it's more profitable to play with Johnny Bowers and Marguerite de la Motte in vaude.

\*\*\*

GENE STRATTON-PORTER, daughter and namesake of the famous novelist, is the wife of Leo Meehan, the RCA director.

\*\*\*

NEAL HART, the cowboy, just finished a picture that Chromotone will soon place on the market.

\*\*\*

GEORGE FISHER, the old-time screen player, is hobnobbing with his boy friends here in the big city.

\*\*\*

LEONARD SILLMAN, the actor, just had his nose repaired.

BERT LYTELL has closed his "Brothers" play because he slipped playing tennis. The doctor says it's a couple of broken bones or something like that.

\*\*\*

TEXAS GUINAN, who's popular (maybe) in Hollywood, will quit her Show Place to make yoy-yoy in New York.

\*\*\*

THE MESSRS. MINSKY, who bring art to the East Side lovers of burlesque, have turned out a hootchie-kootchie drama that's hotter even than that.

\*\*\*

EDOUARD RAQUELLO, the cinema player, arrived here to leave soon for Europe, where he'll turn out some shorts with a brand-new twist.

\*\*\*

IRVING CAESAR, who has a brother named Arthur, is playing the two-a-day in vaude. Lou Holtz brought him to the Palace to sing a few of his ditties. My, but Arthur should be here!

\*\*\*

JAY C. FLIPPEN clowns around with the remark that he knows a gal so dumb she thinks Jamaica is a personal question!

\*\*\*

MARIE LA VERNE is kicking be-



## ALONG MUSIC ROW

WITH HERMAN PINCUS

Two score and seven years ago (more or less) our fore-writers brought forth upon this continent a new occupation, conceived in musical composition, and dedicated to the proposition that this country needed songs. Now the smaller publishers and the motion picture magnates are engaged in a controversy testing whether this song, or that song, or any other song, so conceived can long endure the situation caused by the introduction and ever-increasing popularity of the theme-song. And now Warner Brothers have bought the controlling interest in Harms, Inc., and the theme-song has gained another point against the ordinary popular song.

With apologies to Mark Hellinger, your chronicler has another episode for Roscoe. Nineteen years ago, down in Birmingham, Alabam', Russell Robinson, then a struggling song writer (according to Russell Robinson still struggling), taught his song, "I Feel Religion Comin' On," to Billy Beard, who featured it, got his pitcher on the cover, 'n' ev'rythin'. The other day in Feist's, we saw Russell teaching Billy another song which he wrote, called "Just a Photograph of the Sweeter Half of My Love Affair." Moral: What of it?

Jack Clark, popular radio entertainer and tap dancer, wonders if you would call a man religious who observes the hangover.

Billy Newsome has the right idea. Instead of taking his song from publisher to publisher, Billy had about one hundred orchestrations made and distributed them to the various orchestra leaders in town, thus insuring the song a plug. The song, "There's a Golden Dawn For Someone," is well liked by the maestros, and may be turned over to a big publisher.

Billy Jerome, who wrote hits when most of the present crop of hit writers were still in their da-da days, is now writing a tin-pan-alley column for a national weekly. Last year he surprised the youngsters by writing that sensational hit, "Get Out and Get Under the Moon."

Irving Berlin is back from Europe, and we are expecting to see ballads come back to popularity. He intends to leave shortly for the Coast to write some numbers for Al Jolson.

The new firm of Davis, Coots & Engel have added another song to their catalogue. The number is entitled "Shadows In the Moonlight," and according to Benny Davis, bids fair to become a hit. Strange as it may seem, this writer sincerely hopes it will.

## Wally Van Opens Offices at Tec-Art

A series of epic dramas depicting episodes in American history will be made by William R. Irwin Productions, according to Irwin, who is general manager of the organization that bears his name.

The pictures will be made at Tec-Art studios where the company established offices this week, and are to be produced on a road show basis. According to Irwin his first production will start within thirty days under the title "Souls of Mettle." It is a story of the Mormon exodus west, written by Dolores Carlyne. Irwin will use 100 per cent dialogue and also plans to film part of the picture with color.

Irwin is one of the first producers to openly declare himself for Equity and will engage his cast on an Equity basis.

### GOOD NEWS

T. Hayes Hunter has been engaged to direct Frankie Darro in his first starring picture for Sono-Art Productions. "Little Frankie did such excellent work in 'The Rainbow Man' with Eddie Dowling, and there has been so much interest manifested in him throughout the country, that we have placed him under a long-term contract," O. E. Goebel, president of Sono-Art, said, at the Metropolitan Studios. The story of the picture relates to the life of the circus performer as it is lived under the big top. It is as yet untitled.

### HALL WILL STAY

Al K. Hall, widely known comedian, who has been signed to bring in the laughs in Harry Carroll's Music Box Revue, which opens at the Music Box September 15, has purchased a home in Beverly Square.

Mr. Hall is planning to remain in Southern California with his family.

### CHARLIE MAY TALK

Rumor has it that Charlie Chaplin may make his "City Lights" into a talking picture, despite all his previous denials to the contrary. It may also be filmed in color, it is said.

### PILGRIMAGE PLAY OVER

This week marks the last performances of The Pilgrimage Play, which has been showing in the Pilgrimage Play Bowl for the past several weeks.

Jeanne Kaufman, popular song writer (Oscar, page Mr. Webster), has just placed two songs with Geo. and Arthur Piantadosi. Miss Kaufman has a wealth of ability and we suggest that Mabel Wayne had better look to her laurels.

The song, "I'm Nuts About Nuts," published by Charles Bayha Music Co., has become famous because it is one of the very few songs whose cover is not adorned with the picture of Rudy Vallee.

## Garnett Is Selected to Direct Richman Picture

Through an arrangement with William Sistrom of Pathe studios, the services of Tay Garnett have been secured by United Artists to direct the forthcoming Harry Richman picture, "The Song of Broadway," which is scheduled to go into production at the United plant within the next three weeks.

Casting for the production will be started immediately, according to John W. Considine, chief of production for United Artists. Joan Bennett has already been signed to head the all-star cast supporting the "singing star of Broadway" in his initial picture.

Richman himself has been in Hollywood for several weeks, and has spent the major part of his time getting acquainted with the musical numbers which will feature "The Song of Broadway." He expressed great enthusiasm over the choice of Garnett as director of the picture, and cited the success of such Garnett productions as "The Speiler," "The Flying Fool" and "Oh Yeh," as ample assurance that "The Song of Broadway" would be a real hit.

### ADD MORE PLAYERS TO CAST

Recent additions to the notable cast assembled for "Red Hot Rhythm," produced by Pathe with Alan Hale in the starring role, include Harry Bowen and Ernest Hilliard, the former in a mirthful comedy characterization and the latter in one of the good-natured heavies he portrays so well.

Others in the cast of this 100 per cent singing, dancing and talking picture, which Leo McCarey is directing and William Conselman supervising, are Kathryn Crawford and Josephine Dunn, who fill the two leading feminine roles; Anita Garvin, Ilka Chase, Walter O'Keefe and James Clemmons.

"Red Hot Rhythm" is an original story written especially for Hale by Conselman and McCarey. Earl Baldwin and Walter De Leon wrote the dialogue.

### "LUCKY STAR" IN LONDON

Frank Borzage, director, will supervise the showing of "Lucky Star," the Janet Gaynor-Charles Farrell picture, in London. He is there now. He is also expected to supervise its Glasgow and Dublin showings.

### GO EAST

Ruth Chatterton and Fay Bainter left recently for New York. Miss Chatterton is expected to return to Hollywood within a month.

### BETTY RETURNS

Betty Bronson returned to Hollywood Monday after a vacation of several months spent in the East and in Europe.

## Paramount Preview Meets With Praise

The Seattle papers are praising a preview of some of the best shots of forthcoming Paramount productions. One writer has the following to say:

Guests at a "preview" at the Seattle Theatre last week were given a glimpse into the future through Paramount eyes. Excerpts of important productions that will reach the screen before the year is ended were "seen and heard," as the press agent would say.

With William Powell acting as master of ceremonies, the feature, under the title of "The New Show World," was prepared for the recent Paramount convention in St. Louis and was dignified to stress the forward steps taken in the big corporation's studios in producing talking pictures.

Probably the technical achievements revealed greatly impressed the men identified with the industry, but to the Seattle preview audience the interest in the subject matter and the stars introduced excluded any consideration of the mechanics involved in presenting them on the screen.

Thrills and comedy and spectacles flashed in rapid sequence with the same tantalizing effect of a serial story cut off in the middle of its most exciting climax. Manager Robert Blair may be certain that his guests will await the appearance of each complete feature.

The list included scenes showing Jeanne Eagels in "Jealousy"; Ruth Chatterton, Clive Brook and William Powell in "Charming Sinners," the screen version of "The Constant Wife"; Hal Skelly and Nancy Carroll in "The Dance of Life," known to the stage as "Burlesque"; Gary Cooper, Richard Arlen and Mary Brian in "The Virginian"; Warner Oland, O. P. Heggie and others in "The Myhterious Dr. Fu Manchu"; Moran and Mack in "Why Bring That Up"; Harold Lloyd in "Welcome Danger"; Walter Huston and Claudette Colbert in "The Lady Lies"; Dennis King in "The Vagabond King"; "The Green Murder Case." There were also brief glimpses of Clara Bow, George Bancroft, Baclanova, Ruth Etting, Buddy Rogers, James Hall, Jeanette MacDonald, Eddie Cantor, Lillian Roth and others.

Adding heaping measure to the entertainment the preview afforded was the showing of the complete picture of "The Cocoanuts," in which the Four Marx Brothers are starred. This is the first musical comedy to be transferred from the stage to the screen in its original form. When presented at The Seattle a few weeks hence it should provide that theatre's patrons with the best laugh of the summer. The brothers are perfect fools and their low comedy characterizations are riotous.

A motion picture producing company with headquarters at Kingman, Arizona, and a branch office in Hollywood, has filed articles of incorporation at Phoenix. The concern is named Liberty Pictures, Inc., and is said to have a capitalization of \$500,000. H. H. Patrick, F. Taylor and W. L. Griffith, all of Hollywood, have been named as the officers.

## COMING EXCELATONE

H. M. HORKHEIMER, Pres.



# HOOEY

By

Bill Attie, 95% Nutty

local 4 cast—wet or dry, yore choice . . . day say dat sid grauman, is gonna build a tea-a-ter wid "pull-man sleepers" fer men ownly . . . "falstaff" henry, is halfin de dore orf his 'tablishmint in-larged, dare is a reason . . . harry burns, bying paper h a n k e r s h i f t s at woolworth's . . . noah beery, gonna sing in a wanna bros pitcher, wot

half we don . . . gonna hole a oxshun, cell summa undar ware, so we kin by sum winter wons . . . vinnie leightner, "cud'nt shay no" ter lloyd bacon, tort he wus married . . . she hadda woice test, den ashed wot day tort orf her singin', dye'wrecker sed she wus a howlin' success, . . . hello girl at studio says, she heirs sumtings ober de wire nut fit fer hur ter heir, sound-man says aw yo' cant expect ter work aroun' 'lectricity an nut git shocked . . . de lady ware i room closes her eyes wen she sings, tender hearted, cant bare ter see me suffer . . . strange actor asks me if he hadda sea a dockter before he cud git a drink, no i says, after . . . an extra tuck de part orf a cannibal chief in are pitcher, hadda eat a grass widder, got hay fever now . . . an auto salesman says de nut at de wheel korses de most ex'see'dents, dats de reason dat i don drive . . . korse i walk lame wid are cane folks ask if my shoes hurt, no i says my feet do . . . wommin 'rested fer pickin pockets neffer wus married, dats strange . . . actress wus asked by inshurince dockter if dare wus any insanity in de fambly, no she sed, ownly my husbin images he is de head orf de house . . . actor tole me widders half de bes' chance ter git married, dead men tell no tales . . . n. b.—a bootleg fan wile tryin' ter lite his pipe, breath caught afire, an wus burnt ter a crisp, dis is a warnin' ter bootleg fans nut ter smoke . . . gonna rite anudder song, title "holdin' my han" watch nos'-papers.

## BEBE AT "RIO RITA" PREMIERE

So pleased are R-K-O executives with Bebe Daniels' work in "Rio Rita" that they are sending her to New York to be present at its premiere.

**Jack Jungmeyer**  
STAFF WRITER  
PATHE

*Albert De Mond*

Dialoguing—  
"The Behavior of Mrs. Crane" for Laura La Plante

# The Writing Craft

## CARL LAEMMLE, JR., SENDS STORY SCOUT TO N. Y.

Leonard Fields, Universal scenarist, has left Los Angeles for New York on instructions from Carl Laemmle, Jr., general manager of Universal studios, to scout for new story material in the East and to confer with Verne Porter, newly appointed story editor in the East for Universal. Mr. Porter will watch the Eastern field for plays and stories for Universal in co-operation with C. Gardner Sullivan, Universal scenario editor-in-chief at Universal City.

## LEON ABRAMS IS NEW STORY EDITOR AT "U"

Leon Abrams, film executive, director and producer, has been signed by Universal as story editor, replacing Lucille de Nevers, who has been promoted to be continuity writer.

Abrams was formerly with M. G. M. in an executive capacity, and before that was a director and producer of pictures in Europe.

Miss de Nevers is writing the continuity for "The Third Party," to be produced by Universal soon, as a starring vehicle for Glenn Tryon. The story was written by Mark Swan.

## FRANCES AGNEW SIGNS FOR UNIVERSAL STORY

Frances Agnew, one of the best-known scenarists in Hollywood, has been signed by Universal to write the adaptation, continuity and dialogue of "The Poor Sport," a magazine story by Rita Weiman, which will be produced by Universal as an all-talking picture. Laura La Plante will probably have the starring role in the production.

Selection of a story for John Barrymore's second all-talking Vitaphone vehicle was announced this week by J. L. Warner. "The Man" is the working title given the next Barrymore production, which will be started in September, Mr. Warner said. Though no further details concerning the screen play were given out, it is understood that the story has a period setting.

Mr. Barrymore, who recently completed "General Crack," a seventeenth century romance in which he portrays a soldior of fortune, is now working upon his contribution to "Show of Shows," which is a scene from Shakespeare's "Richard the Third."

J. L. Warner, head of the Warner Brothers studio, has engaged De Leon Anthony to write the titles for the silent versions of all productions on the company's new program. Mr. Anthony, who has had many years of scenario experience, has already completed the titles for five features—"The Hottentot," "The Argyle Case," "Say It With Songs," "In the Headlines," and "Skin Deep."

Mr. Anthony will confine his work solely to silent versions, the incidental titles to Vitaphone prints being the duty of individual dialogue experts.

"Untamed" will be the final title of the new Joan Crawford Metro-Goldwyn-Mayer picture, temporarily titled "Jungle." Jack Conway directed this production. Willard Mack wrote the script from a story by C. E. Scoggins. Miss Crawford is presented as a girl brought up in Central American jungles, then thrown, at 18, into hectic New York society. Players in the production include Ernest Torrence, Robert Montgomery, Ben Terry, Grace Cunard, Holmes Herbert, Owen Lee, Eddie Nugent and others.

Howard Estabrook, Paramount's "ace" scenarist, is to write the talking version of "Hell's Angels" for Howard Hughes, which is to go into immediate production.

This important announcement made late yesterday by the owner of Caddo Productions is of special significance, since numerous reports have been prevalent that Hughes was experiencing extreme difficulty in contacting with a writer possessed of unusual creative ability; a qualification essential in order to create a talking version of this production which will equal if not surpass the silent finished product.

J. Grubb Alexander, whose picture version and dialogue for "General Crack," John Barrymore's latest all-talking production for Warner Brothers, elicited hearty compliments from studio executives, has augmented First National's writing staff.

John Farrow has moved from the Paramount lot to the United Artists studio, where he is to write the adaptation for Dolores Del Rio's next picture, "The Bad One."

## VARICK FRIZZELL ARRIVES

Varick Frizzell, probably one of the youngest men to be called an explorer-director, has arrived in Hollywood to complete negotiations for interior shots and sound equipment to be taken to Labrador for the filming of his next feature, "Vikings of the Ice Fields," which will be set in the country he visited while making "Lure of the Labrador" and "The Great Arctic Seal Hunt."

## POSTPONED

The Actors' Equity suit against Tully Marshall and Warner Brothers has been delayed until September 10 at the plea of Equity. Gillmore is expected to return by that date.

## COHEN RETURNS FROM TRIP

A. Cohen, vice-president of Cinema Props, has just returned from the East, where he has been buying the latest novelties in furniture.

## Hillstreet Theatre

Announcement has been made of the reopening of the Hillstreet Theatre on the evening of September 11 as the new RKO Theatre. The opening attraction for the house will be a special premiere of the new Radio picture, "Street Girl," in which Betty Compson starred.

Four days prior to its reopening, the house will be closed down for refurbishings an erdecation. The entire appearance of the theatre is to be altered and a complete change of its stage dress effected.

Co-incident with the reopening of the house will be the inauguration of a new policy of entertainment. Complete stage revues will be presented under the direction of Macklin Magley, who is arriving from New York. Outstanding stars of the stage and screen will be presented weekly.

Following the opening night performance, it is the plan of RKO officials to maintain a continuous policy with popular prices prevailing. The theatre will close down for redecoration September 6, following the close of the picture, "Big News."

## "JAZZ HEAVEN" UNDER WAY

Melville Brown has begun production on his first Radio picture, "Jazz Heaven." Johnny Mack Brown and Sally O'Neil play the leading roles, while others in the cast are Ralf Harold, Clyde Cook, Henry Armetta, and Blanche Frederici.

## LLOYDS TO VACATION

Harold Lloyd is planning a vacation. The noted comedian, accompanied by his wife and little daughter Gloria, is expected to go to New York by way of Canada. A European trip is also said to be contemplated.

## ROWLAND LEE RETURNS

Rowland V. Lee, director and traveler, has returned to the film capital after a two months' motor tour of Europe, during which he visited all the battle-fronts on which he served during the war.

## W. E. HENSLEY

Sanitary Plumbing—Hardware  
Whitney 6415  
7270 Melrose Avenue  
Estimates Furnished

## FRANCIS POWERS

TRinity 1724

## Six pictures on which JOSEPH JACKSON

worked last year were included in the list of box office record smashers compiled by the Motion Picture News

## DWIGHT CUMMINS

WILLIAM FOX STUDIO



## BRUCE MITCHELL IS SIGNED TO DIRECT ART MIX

Bruce Mitchell has been signed by J. Charles Davis, 2nd, president of the J. Charles Davis productions, to direct Art Mix in the first of six westerns the cowboy star will make on the company's program of twenty-six pictures this year. The exteriors will be made in Presidio, Texas. Mitchell and the cast will leave Hollywood the end of the week.

Mr. Davis is now en route to Texas with a corp of recording experts. The production will be a complete talkie and will be synchronized with music throughout. Paul H. Allen will be the chief cinematographer.

## D. W. GRIFFITH PREPARES TO MAKE ANOTHER EPIC

Surrounded by musty old pamphlets and enough books to stock a modern library, D. W. Griffith is busily engaged in extracting the most romantic and picturesque phases of Abraham Lincoln's life for the forthcoming United Artists all-talking film special.

So far 153 books have been carefully read and re-read, and out of these many little-known facts in Lincoln's life have been dug out and preserved for inclusion in the picture.

The picture, according to Griffith, will present Lincoln in all his humanity in parallel action with an entertaining story built about the career of the electric John Wilkes Booth, the "mad, glad, sad" actor of the 50's and 60's, who assassinated the President at Ford's Theatre.

Secondary only to the entertainment value of the picture will be those historical truths handed down by accepted biographers and intimates of the man.

The tentative title is "Abraham Lincoln." The picture will go into production about October 20.

## SIGNS

George Fawcett will make his first appearance in a talking "short," for his services have been secured for a "curtain raiser" called "Ghost City Whispers," which is fourth in a series of outdoor talking pictures made by Robert C. Bruce. The pictures are being produced at the Metropolitan studios and are shown on the Paramount program. Fawcett in the role of a miner whose only friend is a dog. For this part "King Tut" has been signed. He leaves Tuesday for a location near the Yosemite. Robert Bruce, who is also the author of the story, will direct and will have an assistant, Eddie Baker.

August 29, 1929,  
Portland, Ore.

Harry Burns,  
Editor, Filmograph,  
Warner Building,  
Hollywood, Calif.

Your criticism and review of "Why Bring That Up?" was naturally very much enjoyed by us. Your past truthfulness conveys your sincerity as usual. More power to you and Filmograph.

MORAN AND MACK.

## SHE'S LOVABLE AND SWEET, AND WHEN IT COMES TO TROUPE—WHY—



Some time ago we saw a picture that was made by a well known firm and in it it had as its main theme song a very pleasing and captivating number that was sung throughout, which carried the title "Loveable and Sweet" and which was to our way of thinking a fitting title for Kathleen Clifford.

There are many clever actresses who look like a million and have that much in form and figure, but, when it comes to acting, why they fall way below any such calculations, but, for an actress who has "Everything," she's worth her weight in gold.

Kathleen Clifford could, if she cared to, sign a receipt for a million dollars worth of personality, looks and ability, and deliver that in a good size package, view her own sweet self, especially since the "Talkies" have become all the go.

Keep your eyes on this actress, be it on the stage or screen, she will hold your strictest attention, and rightfully so, by years of honest endeavor and on her own merits.

## Review "Masquerade"

Produced by Fox Studio.

Directed by Russell J. Birdwell.

Story by Lewis Joseph Vance.

Adaptation and Dialogue by F. H. Brennan and M. F. Boylan.

Photographed by Charles Clark.

Cast: Allan Birmingham, Leila Hyams, Clyde Cook, Farrell McDonald, Arnold Lucy, George Pierce, Rita LeRoy, John Breeden, Frank Richardson.

Here's a picture that is a directorial accomplishment by Russell J. Birdwell, who is new to the screen but who has shown us enough technique in this picture that he will have to be reckoned with among the capable megaphone wielders. He knows his drama and even his comedy and when it comes to talkies, he is going to be heard from.

Fox gave him practically an unknown cast, as far as stars are concerned, although all of the players gave very capable performances. Especially fine was the work of the principals—Allan Birmingham, Leila Hyams, Clyde Cook, Farrell McDonald and Arnold Lucy. Frank Richardson is a new personality as a singing cabaret entertainer, who wants to be watched for future reference.

Give the devil his just dues—Russell J. Birdwell, with a real vehicle to direct, will give Fox or any other organization something to crow about. Theatregoers at the Fox Boulevard Theatre, enjoyed the picture immensely regardless of the flaws that appeared from time to time, due more than likely to bad story construction and the editing rather than through any fault of the director.

Mr. Fox will do well to humor Director Birdwell along and give him something really worth while to handle.

HARRY BURNS.

## FOY DIRECTS HERE ONCE MORE

With one of the most elaborate programs ever outlined for short subject production, the Vitaphone short feature unit at Warner Brothers studio started filming and recording this week on the first talking picture on the schedule, since the renewal of short reel activities in Hollywood.

"Finders Keepers," a George Kelly prize playlet, inaugurates the new program. It is being produced as a two-reel Vitaphone talking play under the direction of Bryan Foy, head of the short subject department.

John Litel, Helen Ferguson and Janet Adair make up the cast of this domestic comedy sketch, which is the first of a series of prize playlets contemplated for immediate production.

Foy announces that all the Vitaphone shorts will contain in their casts stage and screen names of major importance. They will be modeled along the lines of feature length pictures and will be given the same production value in settings and costumes. However, they will be filmed and recorded in one and two-reel lengths.

In addition to talking plays, outstanding talent of every field of entertainment will be included in the number of Vitaphone short subjects on the current program, it is announced.

## APPEARS

Some months ago Samuel Ornitz, noted author of fiction stories of Jewish life, appeared before a camera at the Metro-Goldwyn-Mayer as a prank, playing the part of a reporter in "The Bellamy Trial."

Among his best known works are "The Sock," "Haunch Paunch and Jowl," "The Yankee Passional" and other novels.

## Paul Fejos Assigned Super-Feature

Paul Fejos, the man who directed Universal's super-feature, "Broadway," has been assigned another big one, "La Marseillaise," in which Laura LaPlante and John Boles will be co-starred, supported by an all-star cast.

This announcement comes as a surprise to many who thought Paul Fejos would be given "All Quiet On the Western Front," a forthcoming war epic depicting the German side of the late war. The fact that Fejos is European and served in the Great War in the Seventh Royal Hussars of the Hungarian Army, being decorated seven times for gallantry in action, led many to believe Universal would consider him the ideal man for the German war story. His mastery of American motion picture technique and his success with other Universal big features had everybody patting him on the back and congratulating him when "Uncle" Carl bought the screen rights to the German story.

## MAYOR PORTER BILLED TO SPEAK AT LABOR DAY CELEBRATION

Mayor John C. Porter will be the principal speaker at organized labor's annual Labor Day celebration that is being planned by the various committees who are working to make this affair one of the greatest ever attempted by the labor movement of Los Angeles. There will be an open-air picnic at Sycamore Grove all day Labor Day, and a grand ball in the auditorium of the Labor Temple, 540 Maple avenue, in the evening.

The officers of the general Labor Day Committee are: A. W. Hoch, chairman; Harry Sherman, vice-chairman; J. W. Buzzell, secretary; Chas. B. Hamner, treasurer.

Among the speakers, together with Mayor Porter, Labor will have the honor of presenting and hearing Clarence Kincaid, newly elected Commander of Department of California, American Legion; Father Robert Lucey of the Catholic Welfare Board. Dr. E. P. Ryland of the Church Federation will deliver the invocation.

There will be one feature sport in line of a tug-of-war. There will be the usual races for both young and old, with many valuable prizes at stake, also a husband-calling contest, which will be an added attraction open to all of that sex. Movie stars will be there en masse. A band concert will take place from 12 to 2 o'clock.

The grand ball in the evening will take place in the auditorium of the Labor Temple. A small admission will be charged and the public at large is invited to be present.

## Completes Cast

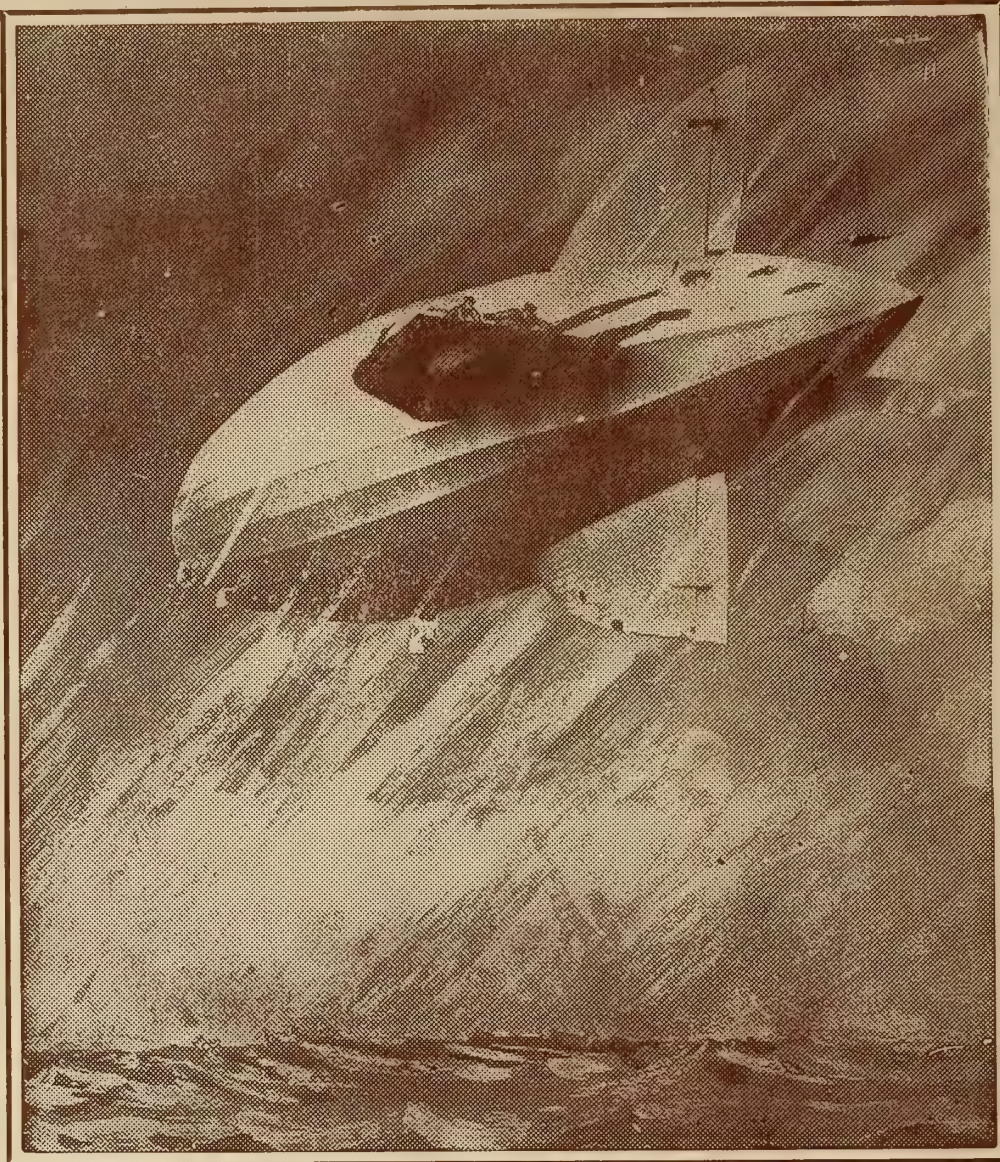
Richard Wallace has completed casting for his forthcoming picture for Paramount. The story is based on J. M. Barrie's popular play, "An Old Lady Shows Her Medals," the picture version to be called "Medals." Beryl Mercer, noted English actress, has been signed for the principal role opposite Gary Cooper.



STUDIO	STAR	DIRECTOR	ASST. DIR.	CAMERAMAN	STORY	SCENARIST	REMARKS
<b>CHAPLIN</b> —HE 2141 1416 N. La Brea	Chas. Chaplin	Chas. Chaplin	Harry Crocker	Rollie Totheroh	"City Lights"	Chas. Chaplin	Shooting
<b>COLUMBIA</b> HO 7940 1438 Gower St.	Belle Baker All-Star Unassigned	Erle Kenton Frank Strayer Unassigned	George Rhein Charlie Stalling Unassigned	Joe Walker Teddy Tetzlaff Unassigned	"The Song of Love" "Acquited" "Wall Street"	Uncredited Uncredited Unassigned	Shooting Shooting Preparing
<b>JAMES CRUZE</b> HE 4111	All-Star	Walter Lang	Unassigned	Unassigned	"Flower of Sin"	Arturo S. Mom	Preparing
<b>DARMOUR</b> 5823 Santa Monica Blv. (Darmour Casting) GL 1794	Vaughn-Cook Mickey McQuire Trent Carr rProd.	Unassigned Al Herman Phil Rosen	J. A. Duffy F. H. Clark Unassigned	Jim Brown Tim Brown Unassigned	"Record Breakers" Mickey McGuire Series "Phantom in the House"	Wagner-Davitt E. V. Durning Hoel Johnson	Preparing Preparing Preparing
<b>EDUCATIONAL STUDIO</b> 7250 Santa Monica Blvd. Holly 2806							
<b>FASHION FEATURE STUDIO</b> Holly 2911 1154 N. Western	All-Star	George W. Gibson	M. E. Fulton	Allen Davey	"Fashions News"	The Staff	Shooting
<b>FIRST NATIONAL</b> GL 4111 Burbank, Calif. (Bill Mayberry, Casting)	Bernice Claire Corinne Griffith Julian Wilson Fairbanks, Jr.-Young Alice White Richard Barthelmess Wilson-Warner Mulhall-Day	Clarence Badger Alexander Korda Wm. Beaudine Ted Wilde Mervyn LeRoy Frank Lloyd Alan Crosland Eddie Cline	John Daumery William Goetz Ben Silvey Ed Marin Unassigned Unassigned Unassigned Unassigned	Sol Ponto Lee Garmes Ernest Haller Sid Hickox Unassigned Unassigned Unassigned Unassigned	"No, No, Nanette" "Lilies of the Field" "Dark Swan" "Loose Ankles" "Playing Around" "Son of the Gods" "The Furies" "In the Next Room"	Howard Rogers John Goodrich Ray Harris Gene Towne Adele Comandini Uncredited Zoe Aizens Uncredited	Shooting Shooting Shooting Shooting Preparing Preparing Preparing
<b>FERGUSON</b> 6050 1/2 Sunset Blvd. GRanite 5603	Lancaster Prod. National Films Consolidated Prod. Consolidated rProd.	Edward Ferguson Edward Ferguson Edward Ferguson Edward Ferguson	Chuck Roberts Chuck Roberts Chuck Roberts Chuck Roberts	Harry McGuire Harry McGuire Harry McGuire Harry McGuire	"Tammy Tessie" "Haunted" "Back to Nashville" "Beauty Parade"	Jack Guilek Charles Royal Charles Royal Charles Royal	Shooting Shooting Preparing Shooting
<b>FOX</b> —HO 3501—HO 3000 (Joe Egli, Casting) 7:30-10:30—4:00-6:00 1401 N. Western Ave. Fox Hills Movietone Cast. Office—CR 4151 M. Rice, Casting	Wagstaff-Moran Gwynn-Fairrell Garrick-Chandler Baxter-Duncan Louise Dresser Paul Muni George Jessel George O'Brien All-Star Victor McLaglen Terriss-Murray	Lewis Seiler David Butler Joan Blustone Alfred Santell Paul Sloane Berthold Viertel William K. Howard A. F. Erickson Norman Taurog Raoul Walsh Irving Cummings	Horace Hough Ad Schnaumer Jasper Blustone Marty Santell Horace Hough J. Ed. Grainger Phil Ford Ewing Scott Clarence J. Baker Unassigned Unassigned	Charles Clarke Ernest Zimer Conrad Wells Arthur Edson Wagner Joseph August Lucian Andrew Dan Clark George Meehan Unassigned Unassigned	"A Song of Kentucky" "Sunny Side Up" "Sky Hawk" "Romance of Rio Grande" "Three Sisters" "Seven Faces" "Hurdy Gurdy Man" "Lone Star Ranger" "New Orleans Frolic" Untitled "Cameo Kirby"	Conrad-Mitchell David Butler Melvyn Hughes Marion Orch Uncredited Burnet-Connell Dana Burnet Zane Grey Uncredited Raoul Walsh Uncredited	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing
<b>METRO-GOLDWYN-MAYER</b> EM 9111 (Fred Beers, Casting) EM 9133 9:00-11:30 Paul Wilkins 9 to 12	Lawrence Tibbett All-Star Norma Shearer All-Star Love-King Ramon Navarro All-Star Duncan Sisters Marion Davies Wallace Beery Unassigned Greta Garbo Marion Davies Van-Schenck	Lionel Barrymore Grinde-Harrison Hopper-Forbes W. S. Van Dyke Charles Reisner Sidney Franklin William Nigh Sam Wood King Vidor George Hill Charles Brabin Clarence Brown Harry Beaumont Jack Conway	Arthur Rose Dave Friedman Joe Boyle Red Golden Sammy Roth Hugh Boswell William Ryan John Waters Unassigned Frank Messinger Unassigned Harry Bucquet Unassigned Unassigned	Percy Hillburn Roy Overbaugh Henry Sharp Clyde de Vinna Ira Morgan Pev Marley Unassigned Leonard Smith Oliver Marsh Henry Sharp Unassigned Unassigned Unassigned Unassigned	"Rogue's Song" "Bishop Murder Case" "Their Own Desire" "Trader Horn" "Road Show" Untitled "Lord Byron of B'way" "Cotton and Silk" "Dulcy" "The Bugle Sounds" "The Ship From Shanghai" "Anna Christie" "Rosalie" "Take It Big"	Marion-Colton S. S. Van Dine Marion-Forbes Richard Schayer Bess Meredyth Hans Kraly Crane Wilbur Morgan-Block Uncredited A. P. Younger Dale Collins Uncredited Uncredited Younger-Mason-Baer	Shooting Shooting Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing Preparing
<b>METROPOLITAN</b> 1040 N. Las Palmas (Evelyn Egan, Casting) GR 3111	Harold Lloyd Christie Sterling Lloyd Hamilton Robt. C. Bruce Prod. Halperin Prod. Broughton Prod. Sonoart-Dowling Caddo Prod.	Mal St. Clair William Watson Alf Goulding Robert C. Bruce Unassigned Cliff Broughton Crone-Hoffman Howard Hughes	Lloyd-Anderson Arthur Black Harry D'Arcy Eddie Baker Unassigned Unassigned Unassigned Unassigned	Lundin-Kolher Peterson-Wheeler Unassigned Uncredited Unassigned Unassigned Unassigned Unassigned	"Welcome Danger" "Fatal Forces" "Peaceful Alley" Outdoor Talking Scenics Untitled "Blaze of Glory" "Hell's Angels"	Staff C. V. L. Duffy Vernon Smith Uncredited Uncredited Unassigned Henry McCarty Unassigned	Shooting Shooting Shooting Shooting Preparing Preparing Preparing
<b>PARAMOUNT</b> HO 2400 5451 Marathon 11 A. M. to 1 P. M. (Fred Datig, Casting) GL 6121 Dick Stockton, Asst.	George Bancroft All-Star All-Star Clara Bow Evelyn Brent Dennis King All-Star All-Star Gary Cooper	John Cromwell Robert Milton Frank Tuttle A. Edw. Sutherland Louis Gasnier Ludwig Berger Edward Sutherland Lothar Mendes Richard Wallace	Archie Hill Geo. Yohalem Russell Mathews Artie Jacobson Ivan Thomas Bob Lee Unassigned Unassigned Unassigned	J. Roy Hunt Charles Lang Al Gilks Harry Fischbeck Archie Stout Henry Gerrard Unassigned Unassigned Unassigned	"The Mighty" "Behind the Makeup" "Sweetie" "The Sat. Night Kid" "Darkened Rooms" "Vagabond King" "Pointed Heels" "The Children" "Medals"	Lee-McNutt-Jones Cram-Watters-Estabro Marion, Jr.-Heath- Lloyd-Corrigan Weaver-Abbott- Corrigan-Marion, Jr. Gibbs-Baker Rudolph Friml Brackett-Ryerson Wharton-Anderson Barrie-Farrow- Totheroh	Shooting Shooting Shooting Shooting Shooting Shooting Preparing Preparing Preparing
<b>PATHE</b> —EM 9141 9:30-11:30 (Chas. Richards) Casting—EM 4131	All-Star William Boyd Constance Bennett Unassigned	Leo McCarey Gregory La Cava Paul Stein Unassigned	Paul Jones Harry Scott E. J. Babbie Unassigned	John Mescall Arthur Miller Norbert Brodine Unassigned	"Red Hot Rhythm" "His First Command" "This Thing Called Love" "Grand Parade"	Earl Baldwin Tom Buckingham Horace Jackson Unassigned	Shooting Shooting Shooting Preparing
<b>RKO</b> —HO 7780 780 Gower St. Harvey Clermont, Asst. 11 A. M. to 12 P. M.	All-Star All-Star Unassigned Bebe Daniels	Marshall Neilan Melville Brown Luther Reed Unassigned	Ray McCarey Tommy Atkins Unassigned Unassigned	Leo Trover Jack McKenzie Unassigned Unassigned	"Tanned Legs" "Jazz Heaven" "Hit the Deck" "Wild Heart"	George Hull Uncredited Luther Reed Unassigned	Shooting Shooting Preparing Preparing
<b>RADIOTONE PICTURE CORP.</b> 1845 Glendale Blvd. Normandy 6101	All-Star Heffington Dancers	Fred Balshofer Carl Theobald	Charles Alphin George Campbell	Ray Reis Paul Allen	"Vagabond Gypsy" "Dance of Dawn"	Charles Alphin Carl Theobald	Preparing Preparing
<b>TEC-ART</b> —GR 4141 5360 Melrose	Raymond McKee Unassigned Velez-Hersholt Unassigned Wm. R. Irwin Prod.	Roland Asher Hal Yates Henry King Dallas Fitzgerald Phil Rosen	Unassigned Ralph Martin Unassigned Unassigned Unassigned	Unassigned Kirkpatrick Unassigned Unassigned Unassigned	"Cutey and the Beast" "Here's Your Hat" "Out of the Night" "Love's Harmony" "Souls of Mettle"	George Terwilliger William Strauss Morse Young- Silvernail George Rogan Dolores Carlyne	Preparing Preparing Preparing Preparing Preparing
<b>TIFFANY-STAH</b> OL 2131 4500 Sunset Blvd. Sid Algiers	Joe E. Brown Sally O'Neil Betty Compson Unassigned Mae Murray	Al Rogell Al Ray Victor Saville Unassigned Unassigned	Buck McGowan Buck McGowan M. K. Wilson Unassigned Unassigned	Jackson Rose Harry Jackson Jackson Rose Unassigned Unassigned	"Painted Faces" "Kathleen Mavourneen" "Woman to Woman" "Troupers Three" "Peacock Alley"	Frances Hyland Frances Hyland Michael Morton Arthur Guy Empey Wilson-Kenyon- Hyland	Shooting Shooting Shooting Preparing Preparing
<b>TELEFILM STUDIO</b> OL 2111	Colorart Colorart Wally Wales Bud Ross Sheldon Ross Virginia Brown Faire Fannie Brice Harry Richman	Ben Wilson Barney Williams Alvin Neitz Robert Tansey T. Freeland Tay Garnett	Ed L. Schaeffer Ed Carle Jack Leys John Tansey Unassigned Unassigned	Bill Noble Harry Fowler Paul Allen Bill Noble Unassigned Unassigned	Untitled "Pulling Out" "Back Stage Tatter" "Mr. X" "The Champ" "Song of Broadway"	Bob Dillon Don Julio Alvin Neitz Faith Lorn Joseph Jackson Joseph Berlin	Shooting Shooting Shooting Shooting Preparing Preparing
<b>UNITED ARTISTS</b> 11-12 A. M., 3-4 P. M. 1041 North Formosa Freddie Schuessler GR 5111—GL 4176	Gleason-Webster Glenn Tryon Bickford-Hatton-Kohler Mary Nolan John Boles Red Grange Mary Nolan	Emmett Flynn William Craft William Wyler John Robertson Paul Fejos Nat Ross Harry Pollard	R. Flynn Norman Deming Eddie Sowder William Reiter Sackin Unassigned Unassigned	Jerry Ash Al Jones George Robinson Hal Mohr Unassigned Unassigned Unassigned	"Shannons of Broadway" "Skinner's Dress Suit" "Three Godfathers" "Shanghai Lady" "Le Marsaillaise" "College Heroes" "Ropes"	Agnes Johnston Matt Taylor Tom Reed Rebecca Branch Houston Branch Hilyer-Ripley-Alton H. H. Van Loan	Shooting Shooting Shooting Shooting Preparing Preparing Preparing
<b>WARNER BROS.</b> HO 4181 Casting—11:00-1:00 GL 5128 Joe Marks 5842 Sunset Blvd.	Monte Blue Walter Wolf Winnie Lightner All-Star All-Star John Barrymore	Howard Bretherton Ray Enright Lloyd Bacon Darryl Zanuck, Sup. Roy Del Ruth Al Green	Freddie Fox William McGann Frank Shaw The Staff Unassigned Unassigned	John Stumar Dev Jennings Jim Van Trees The Staff Unassigned Unassigned	"Isle of Escape" "Golden Dawn" "She Couldn't Say No" "Show of Shows" "Hold Everything" "The Man" "Wide Open"	Alexander Halland Walter Anthony Lloyd Cessna The Staff Robert Ford Unassigned Unassigned	Shooting Shooting Shooting Shooting Preparing Preparing Preparing
<b>VITAGRAPH</b> —OL 2136	Edward Everett Horton	Archie Mayo	Unassigned	Unassigned			Preparing



# Progress Is The Price of Prosperity



## A Changing World

The Graf Zeppelin is writing new chapters in transportation annals in response to the popular demand for greater speed and comfort.

**And we have created a MODERN INVESTMENT SERVICE** in response to the popular demand for safety of principal, security of income, and control of investment.

### YOU, TOO, CAN PROFIT BY OUR SERVICE

Our Investment Insurance Trust creates the estate you desire to have when you wish to retire or at such time as your earning power decreases.

It is available to you to furnish the things needed while you are alive. In case of an untimely death it will carry on the work you have left undone by providing for your estate and family.

---

FOR FULL PARTICULARS CLIP THIS AND MAIL TO

## GREAT NORTHERN INVESTMENT SERVICE CORP.

206 Warner Bros. Theatre Bldg.

Hollywood,, Calif.

Name .....

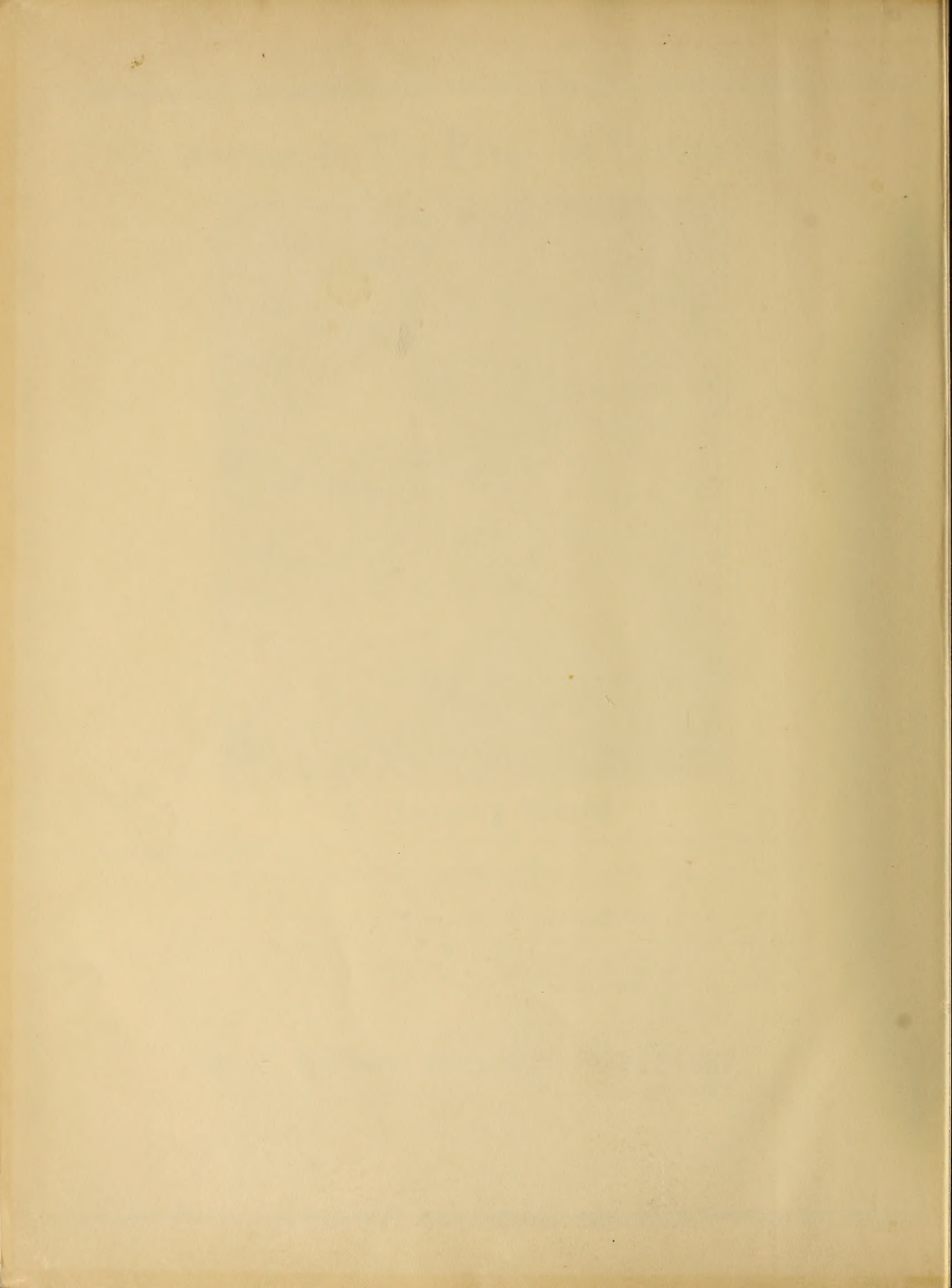
Address .....

City .....







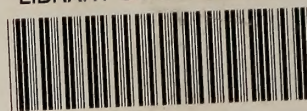








LIBRARY OF CONGRESS



0 005 559 904 A